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

D1.4 - Recommendations on tools for fostering and forecasting impact of tourism strategies
Final

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Abstract

Recommendations for cultural tourism development strategies are the main focus for this Deliverable. The recommendations are developed based on (a) European policy documents, (b) recent research and policy analysis regarding the governance of external shocks for resilient and sustainable cultural tourism, (c) earlier research carried out in the project, and (d) the collection and analysis of best practices. The focus is on governance and policy, local stakeholders' engagement, diversification and marketing, and business models and investments. In addition, recommendations are developed for further work in the IMPACTOUR project consisting of suggestions regarding standards, indicator domains and data sources.

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Executive Summary

Cultural tourism, which accounts for some 40% of all international tourism arrivals, is recognized as a driver of growth for jobs, economic development, and intercultural understanding and social development in Europe. However, not all regions have managed to benefit from tourism and cultural tourism. This challenge is particularly acute for deprived, remote, peripheral or deindustrialized areas where cultural tourism is not as prevalent as more well-known areas. Thus, there is a need for initiatives and activities to address this issue.

Thus, the main focus of the Deliverable is on **recommendations regarding cultural tourism development strategies**. The recommendations are developed based on (a) European policy documents, (b) recent research and policy analysis regarding the governance of external shocks for resilient and sustainable cultural tourism, (c) earlier research carried out in the project, and (d) the collection and analysis of best practices. The focus is on governance and policy, local stakeholders' engagement, diversification and marketing, and on business models and investments.

The synthesised recommendations regarding Cultural Tourism development strategies focus on the following four areas:

Governance and policies:

- Build new partnerships or governance models: a set of governance models should be available to ensure the engagement of administrations at all levels (tourism and other relevant administrations), the private sector and local communities
- Regional cooperation: build up a genuine cooperation across a number of policy frameworks and set of actors relevant for tourism
- Support the contribution of cultural tourism to urban and rural development
- Ensure the sustainable operations and management of tourism
- Reinforce ethical principles in the tourism sector
- Implement policies to mitigate the negative impacts of tourism growth
- Re-think the tourism sector and rebuild global tourism
- Monitor and evaluate the impacts of tourism development.

Interaction of several types of stakeholders

Within the tourism value chain, it is relevant to foster sustainability and success in this sector.

- Enhance intercultural dialogue and appreciation for cultural diversity and social cohesion
- Host communities and indigenous peoples should be involved in planning for conservation and tourism
- Create a culture of trust and collaboration for sustainable tourism.

Diversification and marketing

Offering a wide range of new and authentic activities to attract more tourists and sharing their local cultures is a way to promote sustainable cultural tourism:

- Link people and foster sustainable development through Cultural Routes
- Promote domestic tourism
- Implement strategies and measures to address visitors' growth (over tourism) in cities (in real-time) and in all kinds of heritage places
- Promote and protect Cultural Heritage
- Create linkages between tourism, living cultures and creative industries

- Integrate sustainability principles in tourism promotion and marketing efforts.

Finally, regarding **business models and investments:**
- Ensure investments in tourism support sustainability objectives
- Ensure tourism industry contribution to cultural heritage preservation
- Harness innovative technologies
- Support partnerships between the private and public sectors that employ new technologies
- Invest in local communities to foster tourism (safeguarding tangible and intangible heritage of a territory).

It is demonstrated that COVID-19 has represented an overwhelming threat to cultural tourism. However, it could also be a unique opportunity for boosting a new paradigm. Sustainable Cultural Tourism has lately been the focus of governments and the tourism sector or tourism managers, but what has arisen as one of the consequences of COVID-19 pandemic is the need for both **resilient cultural tourism and sustainable tourism**. The current crisis provides government, especially local and regional governments, with a unique opportunity to re-balance tourism – progressively **moving away from a heavy reliance on international mass tourism, to more sustainable, local, cultural heritage-based tourism.**

The Deliverable has **detailed annexes** with illustrative case studies on transformative cultural tourism.

In addition, **recommendations are developed for further work in the IMPACTOUR project,** consisting of suggestions for standards, indicator domains, and data sources.

Regarding **standards**, it is concluded that there is no uniform and standard definition for Cultural Tourism. But in this document, as a result of several discussions among the project members and researchers on validated resources, the most relevant and practical definition for Cultural Tourism is proposed. Besides standards, the best practices and recommendations related to sustainability and accessibility have been structured to help stakeholders develop adequate policy decision-making methodologies.

The standards which are addressed in this deliverable are mainly according to later stages of the project through liaison with Technical Committees of CEN and ISO, also there are some UNWTO recommendations for tourism for all.

As in recent decades, information technologies and smart devices are tightly embedded in the tourism industry and have a huge impact on the decision-making process and related policies. Standards to follow are related to W3C, WCAG and ECMA.

Recommendations are developed for IMPACTOUR regarding the **indicator domains**, focusing on:

- the need to develop a commonly accepted and shared definition of cultural tourism
- the need for a holistic approach to the social, cultural, environmental and management areas of a destination's tourism, cultural and heritage resources
- sustainability that needs to be addressed in the environmental, social and economic domains
- the importance of the European Tourism Indicators System (ETIS) and Global Sustainable Tourism Council (GSTC) indicators as key sources for the development of the indicators

- the importance of the clustering and systemic interactions in increasing and capturing the economic value added of various economic activities, and the recommendation to capture those via the indicators
- capturing the disruptive effects of the global Covid-19 crisis on (cultural) tourism and economies, and on the recovery (e.g., via digitalisation).

Finally, recommendations are developed for IMPACTOUR regarding the **data sources and tools**, focusing on:

- unprecedented availability of SMART, open and big data, and the rapid developments in intelligence gathering and the application of analytical tools, making it possible to apply predictive analytics
- the challenges related to the use of non-conventional data sources
- IMPACTOUR as a data connector, i.e. taking advantage of the already existing data, such as user-generated big data and data on the sharing and collaborative economy
- development efforts, as far as the new sources of data and tools are concerned, on various World Wide Web and API data, paying specific attention to data on sharing and collaborative economy
- further exploring the opportunities regarding mobile positioning data. Considering the benefits associated with this approach, it is recommended to develop respective analytical methods further and pay special attention to how to overcome barriers regarding the wider use of mobile positioning data. For many regions, the first steps would be understanding how to access the data, the legal limits that are associated with it and the competencies on how to process the data into meaningful and suitable information to be used in the policy planning and implementation.
- a key challenge, on obtaining cultural tourism specific data.

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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 870747and 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, thereby 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 as intercultural understanding and social development in European regions and urban areas. However, there is still a knowledge gap on methods to measure the impact of CT, to assess multilevel and cross-border strategies, and policies and practices which contribute to sustainable development. IMPACTOUR proposes to bring together CT-related stakeholders and researchers to achieve new approaches and to take 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, valorisation of minority cultures, strengthening of identities and Europeanisation.

The IMPACTOUR methodology will be completed and tested with data collected from 15 data information pilots and the IMPACTOUR tool will be validated in 5 validation pilots, with distinct characteristics spread across Europe.

0.2 Deliverable Purpose and Scope

IMPACTOUR's Task 1.3 – Recommendations for tools for fostering and forecasting impact of transformative Cultural Tourism Strategies – aims to develop recommendations (as D1.4), based on inputs from Tasks 1.1 and 1.2, based on strategies and tools for transformative cultural tourism related policy agenda setting, formulation and implementation. Special
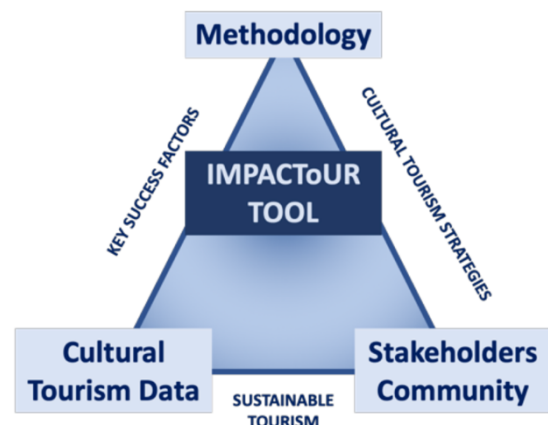
emphasis is put on how deprived remote, peripheral or deindustrialised areas, and cultural heritage in those sectors could better benefit from cultural tourism. Recommendations are also expected at a general level on innovative methods and techniques, including statistical tools and indicators, for measuring and assessing various practices and impacts of cultural tourism.

This Deliverable will contribute explicitly to achieving the following objectives of the WP1:

- Provide a general vision for the strategies that have been / are being developed all around Europe via Cultural Tourism enhancement, considering also imbalanced or deprived areas
- Analyse and forecast the influence that the strategies have/would have on transformative cultural tourism.

These are complicated topics and it has been previously demonstrated that growing interest of visitors in genuine cultural experiences brings not only considerable opportunities but also complex challenges for tourism management and governance [1]. Cultural Tourism strategies (including governance and policies, stakeholder's engagement, marketing, and business models) should be adopted to guarantee the maximisation of expected benefits, while preserving and promoting the widest possible range of cultural assets.

On the basis of the Description of Action and the two-fold expectations regarding the Deliverable, the main body of the Deliverable is divided into two. A substantial part of the Deliverable is dealing with the recommendations regarding cultural tourism development strategies derived from successful innovative strategies for transformative cultural tourism which have been implemented in Europe. These recommendations address the most appropriate related policy agendas, as well as management and marketing practices.

The second objective of the Deliverable, based on the Description of Action, is to synthesise the work undertaken in WP1 [1]–[4] and develop recommendations for further work. One of the cornerstones of the IMPACTOUR project is to follow relevant existing standards and to contribute to the further development of standards [5], therefore existing relevant standards were analysed, and recommendations were developed based on these standards.

0.3 Target Audience

The deliverable is public, and its target audience are local/regional authorities, tourism boards, and other relevant stakeholders. The document is also aimed at project participants, as it provides recommendations regarding the IMPACTOUR methodology, data sources and standards to follow.

0.4 Document Structure

Chapter two introduces the methodology behind the report.

The main focus of the Deliverable is on **recommendations regarding cultural tourism development strategies** (chapter 2). In respective sub-chapters, recommendations are developed based on European policy documents (2.1.1), on recent research and policy analysis regarding the governance of external shocks, for a resilient and sustainable cultural tourism (2.1.2-2.1.3), IMPACTOUR Deliverables (2.1.4), and collection and analysis of best practices and lessons for Cultural Tourism strategies (2.2). In Chapter 2.3, synthesising the previously mentioned recommendations, a set of recommendations for Cultural Tourism has been elaborated for each main global area: governance, stakeholders' engagement, marketing and business strategies.

In chapters 3 and 4 recommendations are developed for further work in the IMPACTOUR project, consisting of the recommendations regarding standards (Chapter 3) and, on the basis of work carried out in IMPACTOUR WP1, recommendations for IMPACTOUR regarding the indicator domains and data sources (Chapter 4).

0.5 Document Status

The Deliverable is listed in the Description of Action as "public". This document has no preceding documents or expected further formal iterations.

1   Research Methodology

The focus of **Recommendations regarding cultural tourism development strategies** (chapter 2) is to understand which successful innovative strategies for transformative cultural tourism have been implemented in Europe and to map the most appropriate related policy agenda setting, management, and marketing practices. The approach adopted to achieve these objectives is based on the following steps and outcomes:

- First, a review of international and EU policies, charters and declarations on Cultural Tourism was performed and the key recommendations were extracted and summarised. This review has been enhanced by the most recent research regarding the resilience of Cultural Tourism against external factors or emergencies that have caused sudden changes in the tourism trends, such as the COVID-19 worldwide pandemic. Additionally, results from the other existing and relevant IMPACTOUR deliverables [1]–[3] were incorporated.

- Second, best practices were collected and analysed against the previous key recommendations. Based on these results, additional recommendations were developed. In the gathering of cases and analysis special emphasis was given on how Cultural Tourism can benefit deprived, remote, peripheral or deindustrialized areas and, how cross-border cooperation can provide novel ways or co-benefits for regions in EU.

- Finally, a list of refined recommendations based on the mix of both theoretical and practical examples has been drawn.

Such analyses helped by identifying factors that can ensure a feasible and effective replication and implementation of this approach in other regions. Furthermore, it was also possible to assess and extract from the practical examples the effectiveness in attracting, managing and diversifying cultural tourism while guaranteeing sustainability. As a result, the aim was to build up a set of innovative and actual recommendations focused on four main domains: governance aspects and policy development, stakeholder engagement and dialogue, marketing strategies and innovative business/investment models.

Furthermore, given the COVID19 worldwide crisis, the analysis considers the potential impact of large-scale emergencies or other unexpected consequences on the Cultural Tourism industry and its resilience in these situations. Cultural Tourism has been globally affected by the pandemic and further uncertainties lie ahead, therefore, measures taken to overcome the effects of past crises were analysed to provide useful examples of possible strategies to face the consequences of the current situation.

Since the IMPACTOUR project concerns the role of standards and the possible development of new standards [5], the focus of chapter 3 is related to the **recommendations regarding related standards**. Existing standards and their relevance for IMPACTOUR were studied and recommendations were developed, to be followed throughout the project, and most importantly in WP2 (Comparative Assessment of Cultural Tourism Impact), WP4 (IMPACTOUR Methodology) and WP5 (IMPACTOUR Tool).

Finally, in chapter 4, **key conclusions of the previous work of IMPACTOUR WP1** [1]–[4] as well as the current Deliverable are summarised and synthesised, to serve as input for WP2 and especially into D2.1. While the focus of WP1 has been more general in capturing the overall trends regarding the various impacts of tourism and Cultural Tourism and how to measure them, the focus of the forthcoming D2.1 and of the project from now on is more

oriented towards the development of the IMPACTOUR approach and its implementation, while keeping these recommendations in mind.

2 Recommendations Regarding Cultural Tourism Development Strategies

2.1 State of the Art of Recommendations Regarding Cultural Tourism Development Strategies

2.1.1 Recommendations Based on International and European Policies, Charters and Declarations

Cultural tourism has been recognised as a dynamic and positive instrument for growth and change and the diverse forms of natural and cultural heritage, to which it is related, are the major attractions all around the world.

The International Council on Monuments and Sites (ICOMOS) developed in the 1999 International Cultural Tourism Charter [6], a six-principle recommendation, which focused on tourism management in heritage locations.

Other discussions deepened cultural tourism development strategies thereafter, such as the international workshop on Advancing Sustainable Tourism at Natural and Cultural Heritage Sites held in Mogao, China (2009), the Policy Recommendations on Sustainable Tourism Development drafted by the Marrakech International Task Force on Sustainable Tourism Development led by France (2009), and the declarations of the UNWTO/UNESCO World Conference on Tourism and Culture in Siem Reap, Cambodia (2015) [7] and Muscat, Sultanate of Oman (2017) [8]. In 2017, UNESCO developed the **Cultural Tourism Policy Guidelines & Declaration** [9], based on all the previous mentioned documents, which is focused on World Heritage Sites but is applicable to all Heritage Sites, and which further focuses on the guidelines for successful Cultural Tourism management. The aim is to facilitate and strengthen working relationships between those tasked with managing and promoting sustainable tourism and those tasked with safeguarding and conserving a site's heritage values.

UNWTO recently reaffirmed the commitment approving the **Kyoto Declaration on Tourism and Culture: Investing in future generations** (2019) [10]. The Declaration expands the guidelines developed by UNESCO in 2017, and underlines certain aspects such as the need of innovative strategies in tourism management and the need of empowering communities to foster (and improve) the impact that tourism has.

Underpinning the need to ensure and preserve access to cultural heritage for all tourists, the UNWTO adopted the "UN Framework Convention on Tourism Ethics" in 2020 [11], which highlights the role of "Tourism as a vehicle for individual and collective fulfilment" (Article 5), "Tourism, as a user of cultural resources and a contributor to their enhancement" (Article 7) and affirming the "Right to tourism" (Article 10). This Framework Convention builds on the earlier UNWTO "Code of Ethics for Tourism" (1999) and the UN "Convention on the Rights of Persons with Disabilities" [12], in which Article 30 refers to ensuring "Participation in cultural life, recreation, leisure and sport".

From the above-listed policy documents, the most significant aspects related to IMPACTOUR have been identified and extracted. A summary of the main recommendations has been organised in the following table (Table 2.1), which serves as a starting point for defining an overall list of recommendations. The recommendations that are considered

relevant have been classified following the project's four Domains (governance & policy, local stakeholders' engagement, diversification & marketing, and business models & investments).

Table 2.1 – Cultural Tourism recommendations based on International and European Charters and Declarations. Authors based on [6], [9]–[13]

GOVERNANCE AND POLICIES	
REF	INTERNATIONAL AND EUROPEAN POLICIES, CHARTERS AND DECLARATIONS
UNESCO 2017 [9]	**Build new partnerships/governance models[1]**
UNESCO 2017	Facilitating effective and integrated governance structures within government at national, regional and local levels
UNESCO 2017	Facilitating effective partnerships between government, private and community organizations
UNWTO 2019 [10]	Implementing innovative policy and governance models reflected in cutting-edge cultural tourism projects
UNESCO 2017	**Support the contribution of cultural tourism to urban development**
UNESCO 2017	Encouraging local cultural traditions, museums, and contemporary creative industries to become part of the programmes for urban development and/or regeneration
UNESCO 2017	Encouraging the regeneration of degraded or redundant industrial areas of historic cities includes the integration of cultural heritage
UNESCO 2017	Encouraging cultural programmes and creative industry initiatives aimed at regenerating urban areas to include participation by tourists as well as local people
UNWTO 2019	Involving the whole destination in urban planning and destination management through the participation of local communities and the private/public sectors
UNESCO 2017	**Ensure the sustainable operations and management of tourism**
UNESCO 2017	Respecting the legislated and/or planned objectives related to tourism development and management (conditions related to the environment, economy, and socio-cultural concerns)
UNESCO 2017	Encouraging the use and adoption of internationally recognized standards for sustainable tourism
UNWTO 2019	Establishing management systems that combine up-to-date knowledge, digital solutions, and inclusive approaches to enhance the visitor experience as well as respect for communities'
UNWTO 2019	**Policies to mitigate the negative impacts of tourism growth on the use of cultural and natural resources**
UNWTO 2019	Addressing research gaps on how tourism growth, increasing urbanization, and its mitigation, are impacting the transmission of cultures
ICOMOS 1999 [6]	Cultural Tourism should be managed in a sustainable way for present and future generations
UNWTO 2019	**Reinforcing ethical principles in the tourism sector**
UNCRPD 2006 [12]	Ensuring equal access for persons with disabilities to tourism, leisure, and sport
UNWTO 2020 [11]	Affirming the right to tourism. Family, youth, student and senior tourism and tourism for persons with disabilities, should be encouraged and facilitated
UNWTO 2020	Tourism activities should respect the equality of men and women; they should promote human rights and, more particularly, the individual rights of the most vulnerable groups including children, the elderly, persons with disabilities, ethnic minorities and indigenous peoples

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[1] Main recommendations are highlighted in bold on light grey.

UNESCO 2017	**Monitor and evaluate the impacts of tourism development**
UNESCO 2017	Establishing baseline and measurable targets, reviewing progress, and reporting towards the achievement of sustainable tourism objectives
UNESCO 2017	Measuring promotion and marketing success - focused on the number of 'arrivals', the economic and social benefits that stay in the destination, and the limitation of the negative environmental and social impacts
UNWTO 2019	Building measurement systems that create and enabling environment for cultural investments to thrive while tracking the added value of culture, visitor flows and the distribution of benefits

LOCAL STAKEHOLDER ENGAGEMENT	
REF	**INTERNATIONAL AND EUROPEAN POLICIES, CHARTERS AND DECLARATIONS**
UNWTO 2019	**Enhance intercultural dialogue and appreciation for cultural diversity and social cohesion**
UNWTO 2019	Facilitating transnational partnerships and defining shared objectives between the tourism and culture sectors
UNESCO 2017	Build international or regional networks across culture and tourism government agencies
UNWTO 2019	Celebrating cultural diversity and intercultural dialogue, through festivals, education, awareness raising and cultural or spiritual centres
UNESCO 2017	Forge effective synergies using a range of appropriate technologies and social media platforms whereby all stakeholders exchange more information, experience, and best practice
ICOMOS 1999	**Host communities and indigenous peoples should be involved in planning for conservation and tourism**
ICOMOS 1999	The needs and wishes of some communities or indigenous peoples should be respected.
UNWTO 2019	Creating community-centred initiatives that gather practitioners and the bearers of traditional knowledge
UNWTO 2019	Involving the whole destination in urban planning and destination management through the participation of local communities
UNWTO 2019	Disseminating informative and educational materials aiming respect to local cultural values and properties
UNWTO 2019	Sensitizing stakeholders to the added value of culture and heritage in enhancing product diversification, socio-economic development, and sustainable growth

DIVERSIFICATION AND MARKETING STRATEGIES	
REF	**INTERNATIONAL AND EUROPEAN POLICIES, CHARTERS AND DECLARATIONS**
UNESCO 2017	**Link people and foster sustainable development through Cultural Routes**
UNESCO 2017	Facilitate international and national initiatives that draw together historically or thematically linked heritage places, into tourism routes, corridors or circuits
UNWTO 2019	Investing in human capacities and the sustainable development of less visited areas, by providing training on cultural and thematic routes and contributing to intercultural dialogue, international cooperation, and peace
ICOMOS 1999	**Provide responsible and well managed opportunities for members of the host community and visitors to experience and understand that community's heritage and culture at first hand.**
UNESCO 2017	**Promote and protect Cultural Heritage communicating heritage values through tourism experiences to increase awareness**

UNWTO 2019	Strengthening measures to safeguard tangible and intangible cultural heritage, and promote and protect the diversity of cultural expressions and intrinsic values therein
ICOMOS 1999	Ensure that the Visitor Experience will be worthwhile, satisfying, and enjoyable
UNESCO 2017	**Linkages between tourism, living cultures and creative industries**
UNWTO 2019	Forging collaboration between tourism destinations, academia, and the private sector to improve education, training and research on creative industries and heritage, thus creating new jobs and forming culturally informed professionals
UNWTO 2019	Utilizing cultural facilities such as museums to further engage both visitors and residents in local cultures and traditions
UNESCO 2017	**Integrate sustainability principles in tourism promotion and marketing efforts**
UNESCO 2017	Promoting the use of local goods and services in the tourism sector, which minimizes economic leakages
UNESCO 2017	Educating consumers how to evaluate the environmental, socio-cultural footprint and economic implications of their decisions while inspiring them to purchase local sustainable tourism products and services, including products such as crafts, food, etc
ICOMOS 1999	Tourism promotion programmes should protect and enhance Natural and Cultural Heritage characteristics.
UNWTO 2019	Applying destination management systems that promote the seasonal, regional, and time-based dispersal of visitors in response to "overtourism"

BUSINESS MODELS AND INVESTMENTS	
REF	**INTERNATIONAL AND EUROPEAN POLICIES, CHARTERS AND DECLARATIONS**
UNESCO 2017	**Ensure investments in tourism support sustainability objectives**
UNESCO 2017	Ensuring that sufficient revenues derived from tourism activities go toward the management and conservation of cultural and natural heritage and promote the engagement of tourists
UNCRPD 2006	Ensuring equal participation for persons with disabilities in cultural life, recreation, leisure, and sport. Ensuring accessibility of information, transportation, and the built environment
UNESCO 2017	Estimating the expected benefits of tourism development based on the 'Total Economic Value' that includes ecosystem services and social accounting benefits in investments decision making. Emphasis should be given to the inclusion of impacts in societies and local communities.
UNWTO 2019	**Harnessing innovative technologies to produce measurable impacts among destinations, businesses and local populations while ensuring the benefits from tourism are invested back into cultural resources**
UNWTO 2019	Establishing management systems that combine up-to-date knowledge, digital solutions, and inclusive approaches to enhance the visitor experience as well as respect for communities' needs, adequate interpretation and fair trade
UNWTO 2019	**Supporting partnerships between the private and public sectors that employ new technologies** to build capacity, diversify and increase the attractiveness and competitiveness of the cultural tourism offer
UNWTO 2019	Invest in technology, innovation, and partnerships to promote smart cities – making the best of technology to address sustainability, accessibility and innovation
UNWTO 2019	**Investing in local communities to foster tourism (safeguarding material and immaterial heritage of a territory)**
UNWTO 2019	Investing in human capacities
ICOMOS 1999	Tourism and conservation activities should benefit the host community

UNWTO 2019	Strengthening strategic frameworks that are destination-specific with a view of enabling innovation, local entrepreneurship, creativity, craftsmanship and community empowerment, notably of women and youth
UNWTO 2020	Tourism, as a user of cultural resources should contribute to their enhancement
UNWTO 2020	Local populations should be associated with tourism activities and share equitably in the economic, social, and cultural benefits they generate, and particularly in the direct and indirect creation of jobs resulting from them
UNWTO 2019	Developing human talent and encouraging talent retention

2.1.2 Recommendations Towards a Resilient and Sustainable Cultural Tourism

Actual tourism trends in Europe have been and will be dramatically affected by the COVID-19 pandemic. This has urged the IMPACTOUR project partners to identify the need to focus on how Cultural Tourism is affected by emergencies or other external challenges that can produce dramatic changes in global or local tourism trends. This also leads us to the need to understand how Cultural Tourism strategies can be resilient to these types of external stresses (not only COVID-19, but also any other crisis like the economic crisis, or any disaster that may affect a site with dependence on Cultural Tourism).

COVID-19 is an ongoing crisis with an indeterminate end. In this respect, COVID-19 differs from previous global crises, such as the 9/11 attacks in the USA and the SARS epidemic, which had severe but limited effects on the travel and tourism sectors. Most of the research that addresses COVID-19's effects on cultural tourism are in progress. To date, the published papers reveal that one of the most damaged segments of tourism are locations that are dependent on mass and seasonal tourism. There are lots of examples of sites in Europe that have are focused on **mass or seasonal tourism**, and which, during the pandemic have suffered from a struggling socioeconomic crisis. The result of the changes in tourism trends have in these sites been generally negative from a socioeconomic point of view, for instance in Bali, illustrating the need diversifying their economic sectors to more than just tourism, including the innovation sector and manufacturing industry [14]. Indeed COVID-19 may have a positive impact in those locations where overtourism is far from being positive for Cultural Heritage, an open issue that was addressed by the UNWTO in 2018 [15]. These locations have also started to consider steering away from this one-sided economic models and invent new ones based on more balanced and differentiated tourism [16]. With the crisis ongoing, it is difficult to evaluate when or how the impacts of the crisis will end, and if it how it will impact different locations or tourism activities,

Some locations have found themselves focusing on a very **particular type of tourism** (high-level, sports related, sun & beach related, heritage related…) and this was a very good solution for buoyant times, but, it supposes very tight margin for being resilient when external conditions occur. Destinations with a more diverse type of tourism, located in countries which have been severely affected by the crisis, have been much more resilient; for example in Greece, locations involving outdoor activities were less impacted by the lockdown [17]. Negative effects have also been appreciable in several historic cities, especially in Old Towns all around Europe where the suspension or cancellation of the **short-term tourist accommodations** (such as Airbnb) are appreciable. Most of the city centres and historic cities centres in Europe have, in recent years, been focused on this type of business, and this has changed the social and cultural life of those sites. Now that an unpredictable crisis has arisen, some (already well-known) collateral damages, such as city centres turning into deserted uninhabited places, has emerged. Most of the usually crowded city centres in the

touristic Andalusia Region in Spain, have suffered from this [18]. This situation stimulated a review among public authorities on how to cope with this type of use of their cities, with a new willingness to obtain greater control over short term rentals [19], [20]; and, at the same time, this has made it necessary for owners to rapidly adapt their market and incomes, initially keeping their short-term rental properties temporarily vacant, and later renting them for longer periods (and lower prices). If no action is taken, the intention of property owners is to return to the pre-COVID situation to obtain the same economic benefits [21]. But, this has once again provided an input on how Cultural Tourism should be treated, making it sustainable also in the type of economic activity: **the more diverse the economy is, the more resilient the site is**.

Travels have been traditionally separated into two categories: **International Tourism**, which crosses the boundaries of countries, versus **Domestic Tourism**, defined as the act of travelling within one's home country. The edges between one and the other overlap - there are sites with (and focused on) international tourism that have plenty of domestic tourism, and vice-versa - but one conclusion that we can obtain from the current social and economic crisis is that these trends have also shifted. The summer of 2020 provided a clear example of international cultural tourism changing into domestic cultural tourism. A typical cultural tourist has changed from choosing an international destination into a domestic one. But there is also a change in the definition of domestic tourism, which is especially related to the way of travelling, which shifted from air to terrestrial transport. This leads to a revision of the term "boundary", which is not strictly related to areas within a country, but to a distance that can be easily reached by car being in the home country or the nearby country. A lot of governments in Europe quickly developed strategies for boosting demand on domestic tourism [22]. And, in this same way, innovation and local tourism is being more and more identified as a key to re-design Europe's cultural and creative cities [23]. Some of the first research studies on the impacts of COVID-19 have underlined that, if well managed touristic countries could have a considerable portion of international visitors substituted by domestic tourists, this will allow them to adapt to crises more easily [24]. Countries are already betting on this; Italy is for example promoting "proximity" tourism by financing six relevant creative projects during the following months [25].

To commemorate the 70th anniversary of the Schumann Declaration in 1950, which set the course of European integration, Europa Nostra and Europeana, on behalf of the European Heritage Alliance 3.3 (49 member organisations) launched the Europe Day Manifesto [26]. Its purpose, against the tide of concern about COVID-19 and its aftermath, is to promote seven of the most important ways in which cultural heritage can act as a catalyst for positive change.

Point 6 of the Manifesto, **Experiencing Europe**, states, "Faced with the catastrophic impact of the pandemic on the tourism industry due to travel and mobility limitations, which puts 13 million European jobs at risk, we fully support the appeal for a major "EU tourism rescue plan". This plan should include special measures for the revival of cultural tourism, one of the largest and fastest growing tourism segments worldwide, which accounts for 40% of all European tourism. Tourism needs cultural heritage and cultural heritage needs tourism. But we recover from this crisis by using it as an opportunity to promote more innovative and sustainable forms of tourism. In doing so, we will deliver lasting benefits for public and private owners of heritage sites and the communities that surround them, generating higher quality experiences and greater enjoyment for visitors.

Europa Nostra has undertaken a sample survey to contribute to informing IMPACTOUR at this formative stage. The scope of the survey has been restricted by COVID-19 as many organisations are closed or respondents are unable to answer because of home working.

However, the survey has yielded relevant data which is probably even more informative in the current circumstances as the effects of COVID-19 have highlighted that many tourism-dependent organisations have been forced to close completely due to not having a contingency plan (such as online digital twin sites or collections) or sufficient audience profiling and databases to target their reduced capacity most effectively.

For IMPACTOUR, the exercise has evidenced a need, exacerbated by COVID-19, for tourism attractions and networks that are even more vulnerable or marginalised because of size (under-resourced) or lacking in expertise, especially access to performance-enhancing tools including Big/Smart Data to make them more resilient and sustainable. 'Sustainable' in this context includes flexible management and market reach, including a healthy balance where relevant and practicable between year-long community audiences and the flow of tourist visitors. Questions and results analysis of the survey are included in Annex C.

Overall, the COVID-19 crisis has offered an **opportunity to rethink and rebuild global tourism** in a more sustainable way. This includes Cultural Tourism as probably one of the most sustainable forms of tourism and means reimagining and rebuilding destinations, encouraging businesses to build resilience, bringing stakeholders together, collecting data from travel industry players to track the impact of tourism activity, adjusting KPIs so that tourism success is measured by 'high-value low impact', and assisting SMEs in their business recovery [27]. Most of these measures may not be new, but COVID-19 has made them more needed than ever. Indeed, this **rethinking has already started all around Europe**, especially in locations that have enjoyed (or suffered) mass tourism in the last decades or years [28].

At the level of individual tourism businesses, operators are working to apply social distancing and other health measures to remain in operation, albeit at a lower level. For those who depend on local and domestic tourism this is particularly important. Recognising the importance of daytrips and local tourism by seniors and persons with disabilities, the UNWTO produced a set of guidelines: "Reopening Tourism for Travellers with Disabilities: How to provide safety without imposing unnecessary obstacles" in 2020 [29].

A dynamic tourism economy depends on the availability of a variety of services within destinations, from accommodation and food to attractions, activities, and events [22]. We don't know when this COVID-19 crisis will finish and how but, what we know is that if tourism was not diverse enough, the economic activity was not sustainable in the long term, as it was not able to be resilient to changes.

The main recommendations that COVID-19 and related crises have provided for Cultural Tourism development is the need of resilient Cultural Tourism strategies. Tourism is invariably subject to buffeting from change that often occurs outside and beyond its jurisdiction, as well as from within, necessitating the development of adaptive capacities to both internal and external, and slow and fast, drivers of change [30]. COVID-19 led to a fast (and dramatic) change for the economy worldwide which has directly affected the Cultural Tourism sector, and, above all, the community.
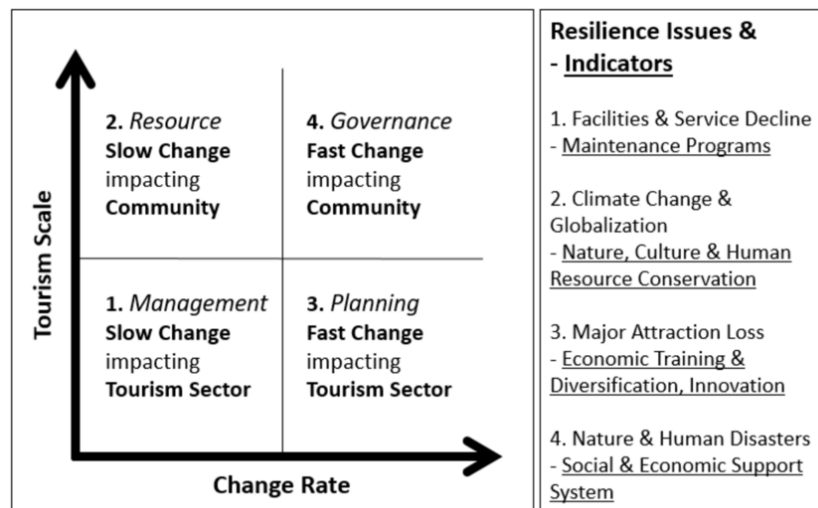
Figure 2.1 – Scale, change, and resilience in tourism [30]

In Figure 2.1 spatial scales at which resilience operates in a tourism context are defined. These two scales distinguish between community resilience and business resilience, an important distinction given that the drivers of tourism change, and development can have very different aims in either case [32]. Being prepared to change (slow or fast driven) means the community (public, private and citizens) being resilient to disasters or external emergencies, and this can only be reached by collaborative planning [31].

It is being demonstrated that COVID-19 has represented an overwhelming threat to cultural tourism. However, it could also be a unique opportunity for boosting a new paradigm. Sustainable Cultural Tourism has lately been the focus of governments and the tourism sector or tourism managers, but what **has arisen as one of the consequences of COVID-19 pandemic** is the **need of resilient cultural tourism**, more than a focus on sustainable tourism: "*While sustainability is a more holistic and linear approach concerned, in the main, with preserving finite resources, resilience incorporates more systemic thinking around preparedness to avoid disaster and the ability to re-bounce after crisis*" [31]. Thus, we can use COVID-19 to understand the resilience of cultural tourism strategies. European institutions are key organisations in this, and there are ongoing discussions on how the European Commission should answer to the effects that the coronavirus crisis has had on significant initiatives, such as the European Capital of Culture. Extension of the 2020 Capitals of Culture (Rijeka in Croatia and Galway in Ireland) are being planned, and forthcoming years' Capitals of Culture may also be postponed; all which proves the capacity of the **European Commission institutions to be adaptive** to such crises.

On 13 May 2020, the European Commission published its guide on "how to safely resume travel and reboot Europe's tourism in 2020 and beyond" [32]. As the lockdown triggered by the COVID-19 virus was assumed to be easing, and the ban on travel would soon be lifted, this guide explored how to make travelling and tourism safe. However, time showed that this easing was short-lived and, entering 2021, the prospect of when and how to "restart" tourism in Europe and globally is under continual discussion, with the availability and efficacy of vaccinations becoming a key factor in the debate.

While it is true that travelling might see an increase in the numbers of COVID-19 cases, reopening the borders begs another question: **how do we ensure that tourism becomes more sustainable?** Indeed, with the hard reset that the virus has forced on the sector, now is a perfect time to reconsider the way tourism is being practised, and to move on to more innovative, sustainable ways. Rethinking a '**sustainable, digital and resilient European**

tourism sector' resonates with what European Commissioner for Internal Market, Thierry Breton, already expressed in an address to the European Parliament on April 21st, 2020 [33]. IMPACTOUR aims to contribute to this objective, translating these vital policy objectives into concrete actions on the ground to use sustainable Cultural Tourism as a vector for local development and to rebuild local economies that have suffered from the impact of the health crisis.

The current crisis provides governments, especially at local and regional level, with a unique opportunity to start to **re-balance tourism** – progressively moving away from a heavy reliance on international mass tourism, to more sustainable, more local, cultural heritage-based tourism [34]. Thus, providing tourism and cultural heritage managers with guidelines and recommendations for innovative and transformative strategies on their Cultural Tourism management is becoming more essential than ever. Re-balancing means **diversification** of cultural tourism activities, diversification of tourist types and diversification of marketing regarding incoming tourists' origins (national and international). In the end, the more diverse cultural tourism is, the more diverse the socioeconomic activity is - thus, the more resilient is a site to emergencies of all types (including COVID but also any other).

To support efforts for the recovery of tourism, the UNWTO has begun a series of publications entitled, "Inclusive Recovery Guide – Sociocultural Impacts of COVID-19". Issue 1 (December 2020) concerns Persons with Disabilities [35] while Issue 2 (February 2021), developed in collaboration with UNESCO, addresses "Harnessing the Power of Culture and Creativity in Tourism" [36]. These Guidelines update the initial recommendations issued by UNWTO during the first lockdowns in 2020, and both documents will be updated as new guidance becomes available.

The platform 'Tourism for Sustainable Development Goals', developed by the UNWTO World Tourism Organization, identifies 17 goals to guide advancement towards sustainable tourism in line with the 2030 Agenda [37]. In all the goals, the keyword to move forward is **local empowerment.** Encouraging "**a participatory approach to the governance of cultural heritage places with local/community involvement through multi-stakeholder participation structures**" is a critical factor for achieving sustainability.

In 2019, the OMC (Open Method of Coordination) working group of the EU came up with a report [38] with recommendations on how to best approach the topic. Their 55 recommendations can be grouped in four main domains. First, the "need to urgently establish a European Over-Tourism Task Force comprising the main stakeholders who monitor cultural heritage destinations at risk or in a state of over-capacity and report annually on trends". Second, the need to "break down silos that exist between stakeholders by mainstreaming, collaborating and creating synergies at the various levels". Third, the need to "**promote community ownership**", through training and awareness rising and by discouraging seasonality and promoting lesser-known sites and cultural heritage practices. The latter can be achieved by providing incentives for and encouraging local participation in networking, partnering schemes, synergies, collaborations, programmes, and initiatives, among others. Fourth, to develop digital tools and technology to facilitate remote access.

Increasing community ownership also resonates with UNESCO's priorities (see, e.g., [39]). All tourism stakeholders can take action to increase local engagement and ownership. For instance, tourism accommodation and hotels can provide a market for locally produced foods, for local linens, furniture, and artwork. Tourists can supply an important market for local crafts and souvenirs, drawing upon local traditions and skills. They can also provide the audience for music, songs, and stories. Tour routes, interpretation centres and attractions can provide opportunities for local guides who can supply unrivalled knowledge

and insights into local customs and traditions. Moreover, such services and goods can be delivered at highly competitive, but fair, prices based upon their immediacy.

The Barcelona Declaration "Better places to live, better places to visit" highlights that "What is good for residents is good for visitors". The residents and the local community should be the main beneficiaries of any activity developed in the place they live. **They must be consulted and included in the decision-making process from its early stage. Community empowerment and community participation are key factors in avoiding conflicts between the shared uses of cultural heritage sites/places between residents and visitors.**

The decentralisation of tourism and the role that local governments play in designing and implementing cultural and tourism policies are key to promote sustainable growth, create jobs and promote local culture and products, in line with SDG 8 [40]. This can be achieved by the strengthening of local cultural policies and participatory governance frameworks.

The selection of recommendations aligned with the scope of on-going research about resilience and COVID-19 is presented in Table 2.2 which shows several focused areas (highlighted in bold on light grey) and their respective recommendations including its literature source.

Table 2.2 – Cultural Tourism recommendations based on on-going research related to resilience and COVID-19. Authors based on [13], [15], [22], [24], [41]

GOVERNANCE AND POLICIES	
REF	**ONGOING RESEARCH ON RESILIENCE & COVID-19**
ADB 2020 [24]	**Regional cooperation: Build up a genuine cooperation across a number of policy frameworks and set of actors relevant for tourism**
COM 2020 [13]	Build up a genuine cooperation across several policy frameworks and set of actors relevant for tourism: horizontally, between local, regional and national authorities and with the Commission; vertically between customs officials, transport providers, accommodation providers and all other actors in the ecosystem, in particular to operationalize, put the guidelines in practice and implement them
COM 2020	As soon as health circumstances allow, a European tourism convention will be organised by the European Commission: to reflect – together with EU institutions, the industry, regions and cities and stakeholders – about the European tourism of tomorrow and jointly start building a roadmap 2050 towards a sustainable, innovative, and resilient European tourism ecosystem ('European Agenda for Tourism 2050')
UNWTO 2018 [15]	**Ensure urban tourism policies are aligned with: The city's global agenda, the UN New Urban Agenda and, the 17 Sustainable Development Goals (SDGs), namely Goal 11 on "Make cities and human settlements inclusive, safe, resilient and sustainable"**
UNWTO 2018	**Set a strategic long-term plan for sustainable urban tourism including the definition of the carrying capacity for the city and for specific areas and attractions**
UNWTO 2018	Determine the acceptable levels of impact of tourism on the city through a participatory process involving all relevant stakeholders
UNWTO 2018	Plan ahead through methodologies such as strategic foresight and scenario planning. The dynamic, volatile, uncertain, and complex global developments of today require an approach that does not (only) take the past but also identifies the driving forces of change and key uncertainties, to create plausible scenarios
UNWTO 2018	**Promote the time-based dispersal of visitors within the city and beyond**
OECD 2020 [22]	Tackle short-term tourist accommodation (Airbnb). A dynamic tourist economy depends on the availability and variety of tourism services

OECD 2020	Address structural problems of the sector avoiding the return to issues of tourism management (e.g. overtourism)
OECD 2020	**Re-think the tourism sector and rebuild global tourism**
UNWTO 2018	Consider tourists as temporary residents, ensure tourism policy promote the engagement of visitors and residents and build a city for all
COM 2020	Building up a roadmap 2050 towards a sustainable, innovative, and resilient European tourism ecosystem ('European Agenda for Tourism 2050'): As soon as health circumstances allow, a European tourism convention will be organised by the European Commission: to reflect together with EU institutions, the industry, regions and cities and stakeholders
MED 2019 [41]	**Standardise Data Collected Businesses to Improve Destination-Level Monitoring: use a consistent data format to simplify destination-level sustainability assessment; Create an online format to ease data entry and analysis**
MED 2019	Make the most official Statistics and Administrative records to have continuous information at a minimum cost: Pay special attention to the information generated by official bodies and do not forget that administrative records can be a very interesting source of information for your destination; Propose a system of indicators that can be maintained over time, paying special attention to the cost-benefit of data collection
MED 2019	Use Indicators as a Diagnostic and Management Tool to inform Decision-Making: Use your sustainability indicator system as a benchmark for data collection; Be selective with the products that you want to promote, based on the identity you want to create; Use your data to justify the investment in new offerings that can promote a sense of belonging amongst residents while also having a distinctive tourism offering
MED 2019	Develop an Index to Effectively Plan and manage the land use deriving from Tourism: Compile and produce geographic information on human artificial structures; Define maximum levels of admitted human development according to the environmental sensitivity of your area
MED 2019	Use indicators as part of a national certification programme: Develop a benchmarking tool. It is important that destinations can compare among themselves. In this way, indicators can be interpreted, and concrete actions can be taken by looking at strategies in place in best practice destinations; Have regular meeting between destinations in your region to discuss about similar problems and share solutions
LOCAL STAKEHOLDER ENGAGEMENT	
REF	**ONGOING RESEARCH ON RESILIENCE & COVID-19**
UNWTO 2018	**Foster communication and collaboration mechanisms among all relevant stakeholders**
UNWTO 2018	Enhance the integration of local communities in the tourism value chain promoting their engagement in the sector and ensuring that tourism translates into wealth creation and decent jobs
MED 2019	**Create a Culture of Trust and Collaboration for Sustainable Tourism**
MED 2019	Identify methods to engage with local stakeholders (comfortable to them); Avoid the use of jargon and formalisms; Explain aspects of sustainability in terms that are relatable to the stakeholders' experiences and needs; Become part of stakeholder's life, be one of them, in order to be able to talk in their language
MED 2019	Use Sustainability Indicators to create Dialogue amongst Stakeholders: Use the ETIS seven-step guide to help you create dialogue; Create a participatory process in which both local government and private sector are present to accelerate policy implementation; Communicate the use of indicators as an instrument to convince local stakeholders to participate
MED 2019	Collaborate with local Universities to Kickstart the implementation of Indicators: Engage with local universities delivering tourism programmes; the university takes a coordination role in the first stage of implementing indicators; Take ownership once the pilot phase has terminated, though always maintain links to seek scientific advice when needed
MED 2019	Build Trust and Momentum amongst Local Stakeholders: Use data to mobilise businesses to work on problems at the same time; Identify commercial opportunities for these businesses, so they see

	shared opportunities rather than threats of sharing knowledge with competitors; Use the goodwill that you generate to then set higher goals for this group
UNWTO 2018	Regularly monitor the perception of local communities towards tourism and promote the value of the sector among residents

DIVERSIFICATION AND MARKETING STRATEGIES	
REF	**ONGOING RESEARCH ON RESILIENCE & COVID-19**
OECD 2020	**Resilience incorporates more systemic thinking around preparedness, to avoid disaster and the ability to re-bound after a crisis**
ADB 2020	**Promote Domestic Tourism: Obtain a balance between International versus Domestic Cultural Tourism, which provides resilience to the sector**
ADB 2020	Foster travel bubbles with preferred partners (countries)
ADB 2020	Establishing subregional travel bubbles (regions)
UNWTO 2018	**Strategies and measures to address visitors' growth (overtourism) in cities (in real-time)**
UNWTO 2018	Promote the dispersal of visitors within the city and beyond
UNWTO 2018	Promote time-based dispersal of visitors
UNWTO 2018	Stimulate new visitor itineraries and attractions
UNWTO 2018	Review and adapt regulation
UNWTO 2018	Enhance visitors' segmentation
UNWTO 2018	Create city experiences that benefit both residents and visitors
UNWTO 2018	Communicate with and engage visitors
UNWTO 2018	Promote monitoring and evidence-based decisions and planning of key issues such as carrying capacity, mobility, management of natural and cultural resources and residents' attitudes towards tourism
OECD 2020	**Rebuilding destinations and the tourism sector: Accessibility, connectivity and transport should be high on the agenda just as accommodations, restaurants, resorts, events, travel association, travel tech companies, tour operators, and tourism associations**
OECD 2020	**Controlling mass tourism or seasonal tourism makes the site more resilient to and less vulnerable to travel restrictions**
MED 2019	Measure what matters to the destination type and the specific location: Develop indicators that allow for meaningful comparisons with related destinations; Identify the critical sustainability topics for a destination and find measures to monitor those place-specific issues
UNWTO 2020	Promote innovative products and experiences that allow the city to diversify demand in time and space and attract the adequate visitor segments according to its long-term vision and strategy

BUSINESS MODELS AND INVESTMENTS	
REF	**ONGOING RESEARCH ON RESILIENCE & COVID-19**
UNWTO 2018	**Invest in technology, innovation, and partnerships to promote smart cities – making the best of technology to address sustainability, accessibility and innovation**
OECD 2020	**Invest in measuring cultural tourism, to address health requirements and visitors' expectations in the first phase of recovery and in the long term**
MED 2019	Create the Pre-Conditions to develop a Destination Management Organisation (DMO): Present data that allows businesses to relate their choices to specific impacts measured; Use simple

	indicator data to visualise different alternatives of suppliers and activities; Ensure that there is a clear business case for the stakeholders giving up their time
MED 2019	Develop a Cost-effective Sustainable Indicator Set: Make use of existing international systems on sustainable tourism indicators to create momentum and visibility. Once you have set up the system, you can have a cost-effective and reliable method of continuous data collection for some core indicators
MED 2019	Design motivating Sustainability Policies to Involve the Private Sector: Use simple and understandable indicators to set feasible short-term sustainability objectives; Identify business benefits from sustainability actions (in this case, financial savings and peer recognition) so the private sector engages voluntarily; Monitor and publicly acknowledge improvements, to set new future challenges
UNWTO 2018	**Strategies and measures to address visitors' growth in cities**
UNWTO 2018	Ensure local communities' benefit from tourism
UNWTO 2018	Improve city infrastructure and facilities
UNWTO 2018	Communicate with and engage local stakeholders
UNWTO 2018	Set monitoring and response measures

2.1.3 Recommendations Based on IMPACTOUR Deliverables

Relevant recommendations have been also developed in the earlier work of IMPACTOUR WP1, all available also publicly [1]–[4].

Findings from Deliverable 1.2 [1] are particularly relevant with regards to strategies tackled in this research. It developed a holistic approach to the social, cultural, environmental and management areas in a tourism destination, and also its cultural and heritage resources resulting on the following recommendations:

- Integrated approaches to tourism and culture
- Increasing community empowerment and inclusion
- Improving accessibility for all
- 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 using new technologies
- Sustainable global management at destinations.

IMPACTOUR Deliverable 1.1 [2] analysed how Cultural Tourism can lead to sustainable economic and social development. The sources of economic growth and economic development were discussed, paying special attention to the qualitative difference of economic activities, to the importance of clustering and systemic interactions between industries, and to the impact of ICTs and globalisation. Key impact assessment frameworks used to analyse the economic impact of tourism were analysed and synthesised with cultural

tourism specific aspects. Based on such research, significant recommendations were exposed:

- consider indirect impacts (focusing on cultural tourism investment and impacts on cultural tourism suppliers) and induced impacts (spending by employees directly or indirectly working for cultural tourism sectors)
- to assess total economic impact of Cultural Tourism it is important to understand the relationships between the trade, production and consumption of Cultural Tourism services, the share of domestic and foreign value added in tourism exports, the benefits that tourism creates for national economies, and the forward and backward linkages between tourism and other industries
- to give full consideration that all economic activities are not the same in terms of their potential to foster an increase in living standards. What is also important is the clustering and systemic interactions in increasing and capturing the economic value added of various economic activities. Also, global value chains have emerged and gained in importance.

It has been also concluded throughout the IMPACTOUR Deliverables that COVID-19 crisis makes **monitoring the impact of tourism strategies even more important now** and this, thereafter, makes real-time or close to real-time data collection and treatment more necessary than ever. Digital technologies and data have a valuable role to play in combating the pandemic. In line with data protection law, mobile applications, Artificial Intelligence (AI) and robotics can help monitor physical distancing or evenfacilitate disinfection, especially in places with regular tourism flows [13]. Development of rapidly updated analytical dashboards may be an attractive alternative for updated and real-time results. COVID-19 has triggered an **extraordinary rapid adoption of digital tools** to ensure tangible and intangible preservation of heritage sites and their visibility during and after the lockdown. It is too early to tell, but behaviour has undoubtedly changed within which tourism agencies and tourists will make use of digital and 'real' experiences.

The best way of assuring the sustainability of Cultural Tourism is **measuring it via KPIs** which will offer site managers a way of evaluating tourism success according to 'high-value low impact'. Once again, COVID-19 has changed the existing normality, and in the case of the data gathering in touristic locations it will face another problem: Cultural Tourism data baseline (where analysis starts for a certain location) has to be defined, which helps decide if data from pre-COVID years is or will ever be comparable with data post-COVID or during-COVID (all **data statistics are no longer comparable in a sound way after March 2020**). IMPACTOUR will be able to progress this issue when the methodology is developed (WP4).

IMPACTOUR Deliverable 1.3 [3] develops the argument that major changes are currently taking place during the last years in the field of Cultural Tourism Strategies, its effectiveness and sustainability **monitoring.** Traditional surveys are already being complemented with other data sources and analytical tools and this makes it possible to process the immense volume of information collected from digital sources, work with data not previously available, achieve (close to) real-time synchronisation of sources, and carry out analyses on a more detailed level. The importance of predictive analytics is also on the rise. It is recommended to take advantage of the unprecedented availability of open and big data, and from the rapid developments in the intelligence and analytical tools.

Following the previous structure with regards to recommendations list, the selection of recommendations derived from previous WP1 deliverables is presented in Table 2.3 which shows several focused areas (highlighted in bold on light grey) and their respective recommendations including its literature source.

Table 2.3 – Recommendations based on IMPACTOUR Deliverables. Authors based on [1]–[3]

GOVERNANCE AND POLICIES
REF — **IMPACTOUR WP1 Deliverables: D1.1., D1.2, D1.3.**

REF	
D1.2	**Synergies between tourism & Culture policies**
D1.2	Monitoring results and policy implementation; set up shared goals: the information on the development of cultural tourism is necessary to agree the future direction of policy with stakeholders; align objectives between groups of stakeholders (tourists, the cultural sector, and local communities)
D1.2	**Citizens engagement**
D1.2	Need for participatory structures - guaranteeing stakeholders' awareness and that participate in the decision-making
D1.2	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, avoid 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
D1.2	**Cross-border marketing**
D1.2	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
D1.2	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.
D1.2	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
D1.2	**Cultural Heritage**
D1.2	Make cultural heritage more accessible according to cultural properties and heritage places carrying capacity
D1.2	Use heritage to assert and transmit the fundamental values of Europe and European society
D1.2	Promote heritage as a meeting place and vehicle for intercultural dialogue, peace, and tolerance
D1.2	Encourage and assess the citizens participation practices and procedures
D1.2	Create a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management
D1.2	Develop and promote participatory heritage identification programmes
D1.2	Encourage heritage rehabilitation initiatives by local communities and authorities
D1.2	Support intergenerational and intercultural projects to promote heritage
D1.2	Facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation projects
D1.2	**Sustainable tourism**
D1.2	Be participatory with the other tourism agents or forces
D1.2	Need for the existence of a shared strategic plan and the creation of a sustainable tourism forum, as a participatory instrument formed by representatives of the public and private sectors, civil society and academic institutions
D1.2	Each destination should use, as a minimum, sustainability monitoring mechanisms, adapted to its own characteristics and needs

D1.1	Consider various kinds of impacts generally, but also economics-wise: direct, indirect and induced impacts.
D1.2	**Accessibility: accessible tourism (note: digitally, socially, financially, etc…)**
D1.2	Improving the accessibility of a destination (for people with disabilities and/or other access requirements), it has been shown how it raises the quality of the visitor offer in many tourist sites, especially cultural tourist sites
D1.2	Provision of information about accessibility of the destinations (DMO); it must be accurate, detailed, objective, and up-to date, covering all the visitors´ requirements across the whole tourism value chain
D1.2	Extending the season by attracting seniors, multigenerational groups, and visitors with disabilities
D1.2	Relevant examples of destinations with these good-practices initiatives, such as: the Roman Baths at the City of Bath in England, the medieval city of Ávila and it Walls in Spain, the Principality of San Marino in Italy, or the Sintra Park and its Palace in Portugal
D1.1, D1.2, D1.3	**Measurement**
D1.2	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 them
D1.2	Work on an integrated measurement model for the destination that clearly identifies the dimensions, and hence the indicators, necessary for sustainability modelling
D1.2	Measuring Cultural Tourism through indicators like 'cultural motivations' and 'activities of inbound arrivals'
D1.3	Take advantage of the unprecedented availability of open and big data, and from the rapid developments in the intelligence and analytical tools.
D1.3	Regulate access to (anonymised) proprietary data that could be used for better policies and for the delivery of public services
D1.1	Consider the relationships between the trade, production and consumption of cultural tourism services, the share of domestic and foreign value added in tourism exports, the benefits that tourism creates for national economies, and the forward and backward linkages between tourism and other industries

LOCAL STAKEHOLDER ENGAGEMENT	
REF	**IMPACTOUR WP1 Deliverables: D1.1., D1.2, D1.3.**
D1.2	**Public Private Partnership**
D1.2	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
D1.2	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 tourist 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 develops; where the activities that are designed to plan their future are based on a joint integration and sustainability
D1.2	**The role of technology**
D1.2	The use of the development opportunities offered by the new Information and Communication Technologies (ICT), in the construction of responsible and intelligent tourism bases
D1.2	Other interesting technological fields and great service for the Cultural Heritage management is GIS: Geolocation services play a fundamental role in the enhancement of Cultural Tourism (e.g. combine digital terrain models (DTM) with 3D, 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.)

D1.4 - Recommendations on tools for fostering and forecasting impact of tourism strategies   **21**

D1.2	The 3D technology projects used for applications within virtual reality (VR) and augmented reality (AR) (dissemination and enhancement of heritage and Cultural Tourism)
D1.2	Advances achieved through the proposals with video-mapping and storytelling (which give the option of introducing music, narrative or moving images)
D1.2	**Collaboration between different levels of government/governance**
D1.2	Coordination between stakeholders

DIVERSIFICATION AND MARKETING STRATEGIES	
REF	**IMPACTOUR WP1 Deliverables: D1.1., D1.2, D1.3.**
D1.2	**Promotion policies involving actors and local communities**
D1.2	The dynamics of territorial improvement processes respond to the interaction between global and local in the fields of culture, society, and governance: the revaluation of the place, the functional reformulation and the territorial identity configuration
D1.2	Several European programs (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
D1.2	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
D1.2	**Outcomes to Cultural Heritage, community and tourism (diversify)**
D1.2	The actions for a good marketing strategy would come to consider when diversifying: CT, visitors / tourists, museums, image, e-tourism, satisfaction of residents and tourists, technological sources, etc.
D1.2	**Smart management of the destination (Innovation in marketing)**
D1.2	The communication policy (promotion) in tourism is a complex activity whose most important tasks can be summarised: 1) To inform (visitors and companies, but also local people); 2) To urge towards buying the tourist product; 3) To remind the target audience about the product
D1.2	**Achieving sustainable cultural tourism actions/plans**
D1.2	Strengthening and increase of the presence on traditional target markets and attracting new prospective markets
D1.2	Creating and promoting strong regional brands with a focus on the tourism product, typical action to be considered for the cross-border regions affected
D1.2	Stimulating domestic tourism (specially focused on national cultural tourism)
D1.2	Stimulating cross-border travel (focused both on near international cultural tourism between countries and national cultural tourism between regions)
D1.2	Active use of online marketing tools: social networks, digitalization, e-commerce, mobile apps, real time information, webs, etc.
D1.2	Promotion of traditional products (identity products which shows the particularities and advantages of each one of the tourist destinations, its characteristic that make that destination unique and different to the others)
D1.2	Development of specialized types of tourism - spa tourism, culinary and wine, eco and adventure tourism, business, festival tourism (according to the previous chapter 3.2 and the different possible types of cultural tourism).

BUSINESS MODELS AND INVESTMENTS	
REF	**IMPACTOUR WP1 Deliverables: D1.1., D1.2, D1.3.**
D1.2	**Traditional cultural tourism business model**

D1.2	Resource set: this kind of business model is based on existing cultural heritage resources with predetermined characteristics: iconic buildings, mega cultural events, historically established brands of influence, as UNESCO World Heritage List, National Monuments lists, etc
D1.2	Target markets: large groups and individuals with general interests in culture.
D1.2	Benefits for the cultural heritage: mass cultural tourism already represents a danger for many cultural heritage sites
D1.2	Sustainability: limited, since the resources for cultural tourism, in many cases, are not renewable
D1.1, D1.2	**Creative tourism business model**
D1.2	Resource set: based on local creative capital in constant development. Any artistic or creative process can be a resource for creative tourism: from basket weaving in Egypt to samba dancing in Cuba, for example
D1.2	Target markets: small groups and individuals with narrow niche interests
D1.2	Benefits for the cultural heritage: non-destructive participation, visitors' responsibility, creation of new cultural heritage
D1.2	Sustainability: very high, since creative tourism is based on a continuous process of creation.
D1.1	Successful business models demand innovativeness, creative and productive use of technology and potentially clustering between different activities
D1.2	**Typology and Innovation**
D1.2	Common business models in the cultural and creative sector are immensely diverse, as they vary in size, operating markets, main activities, value chains, and the application of new business models. All of them try to response to many interconnected global technological, cultural and social challenges: 1) The change from analogue to digital; 2) Changing consumer behaviour; 3) Gaps in financing of new and innovative ideas and cost reduction; 4) Changing working methods and patterns
D1.1	To give full consideration that all economic activities are not the same in terms of their potential to foster an increase in living standards. What is also important is the clustering and systemic interactions in increasing and capturing the economic value added of various economic activities. Also, consider global value chains
D1.2	**Evaluation framework for business models in CT sector**
D1.2	Develop an evaluation framework based on several key success indicators for each of the business models to evaluate the success of the implementation of the proposed business models. The reference to this set of indicators gives the opportunity to get a certain quantity of target audiences should be involved in the project, to figure out which business model taxonomy serves best to the objectives of the project

2.2 Collection of Best Practices and Drawing Lessons for Cultural Tourism Strategies

Making Cultural Tourism sustainable requires precise planning as well as a thorough management process. To achieve it, it is necessary to understand the key cultural assets of the place, the current profile of tourism, the social, economic and political factors shaping attitudes towards tourism; and, the regional, national and international tourism trends [34]. Therefore, in this section a comprehensive review of successful practices is shown, highlighting their key elements with regards to Cultural Tourism development strategies.

This subtask collects existing innovative strategies on Cultural Tourism that were/can transform the territories' economic, social and cultural characteristics. Some of the reviewed strategies have served to promote locations and others have helped to tackle imbalanced

tourism, all of them have, in some way, shown the impact that Cultural Tourism has on the site.

The practice collection provides a general vision for the strategies that have been developed all around Europe to promote culture and diversify economic activities or avoid imbalanced or deprived areas via Cultural Tourism enhancement, thus fostering successful transformative Cultural Tourism strategies.

A data-gathering **template has been developed** for the survey (Annex D). The aim of this collection is to search for practices related to each of the identified Domains. Even though practices are usually transversal and consider more than one domain, they all have a main driver, which has represented the onset of a cultural tourism development strategy and consequently, can be directly related to one of the four domains.

The best practice template has been designed to collect general information on the location, type of area and timeframe of implementation and to characterize the practice according to the type of promoter, main beneficiaries, financial framework, innovative aspects, barriers encountered, and results achieved. It also analyses the condition of implementation as well as transferability potential.

In-depth studies (Annexes F and G) and all the collected practices (Annex E) have been analysed and main recommendations have been extracted for each of the domains.

2.2.1 Governance and Policies

Maintaining, restoring, and improving access to Cultural Heritage sites requires a holistic approach; involving public authorities and stakeholders at all levels. Managers of CT sites and local heritage groups are often the first to observe the need for change, whether it is the result of "wear and tear" on the site, dwindling numbers of tourists - or unmanageably large numbers, climate-induced changes, changes in local transport services or other factors. Remedial actions and long-term plans require coordination and balancing of interests to ensure that the site's characteristics and embodied values are safeguarded, while current and possible future impacts are minimised.

European and national tourism policies on access to cultural heritage can also give added impetus to local initiatives, as they did in one example at the **UNESCO World Heritage Site, Parques de Sintra Monte da Lua, SA** (PSML), where the "Parks of Sintra Welcome Better" project was launched in 2013. PSML is a publicly owned company created to bring together the main institutions responsible for the protection, restoration, and conservation of the extraordinary Cultural Landscape of Sintra, that covers 946 hectares and its many heritage buildings, with a large buffer zone with 3.640 hectares. The main target of this action was to improve accessibility in the Cultural Landscape for all visitors (over 3.5 million visitors in 2019), with particular focus on access for visitors with mobility, sensory and cognitive impairments. The project involved an overall estimated budget of around two million euros and the total investment, including physical transformations and solutions from all the teams was 1.571.787,19 €, of which 25% (around 400 000 €) was co-financed by Turismo de Portugal by the course of three years.

External financing from the National Tourism Authority ended in December 2016, yet PSML strives to be a world heritage best practice example in accessible tourism and is constantly re-evaluating accessibility conditions and improving the existing conditions to create more inclusive solutions. It is an on-going project.

In many respects, Cultural Landscapes mirror our past and contribute to the self-understanding of a society. Deciding on what to preserve and to adapt depends on the

values of heritage and the effort to balance both concepts. Conservation policies consider the main principles and obligations, offering advice on decision making about the management and conservation of Cultural Landscapes. When dealing with such treasured sites as Cultural Landscapes, conservation is a priority. Therefore, responsible management entities private or public, as in Sintra, aim to protect the cultural, built, natural, historical values of those sites, and therefore have developed several conservation policies.

Improving accessibility to cultural heritage sites offers both direct and indirect benefits to the whole community. Besides sending out the message that engagement with culture, and with cultural heritage, is valued highly, it also promotes equal opportunities in the broadest sense, with positive impacts on community well-being and the sense of place. Nevertheless, professionals and researchers dealing with heritage sites are being increasingly challenged to fulfil a dual, and seemingly conflicting, mission: to protect and sustain natural and cultural heritage for future generations under the scope of conservation policies, while simultaneously providing for the well-being and autonomy of visitors with extended accessibility requirements. From a governance perspective, the issue of conservation *versus* access has been posed by Dr. Scott Rains, an educator, wheelchair user and advisor to many governments on accessibility, who proposed that society must ask: "What is it about this site that is so important that people with disabilities may not visit it?" The answer to this question has been demonstrated in many sensitive and elegant design solutions at CT sites around the world, where decision-makers, scientists, cultural tourism experts and citizens have worked together to achieve consensus. However, such approaches are by no means universal and much needs to be done to engender the collaborative spirit and working methods to extend these practices to all countries.

2.2.2 Local Stakeholders' Engagement

The tourism industry is a driver for socio-economic development. Nevertheless, sustainability and success in planning and implementation processes depend on the interaction of different elements, in which the inclusion and engagement of local communities plays a relevant role. Conservation of heritage, in its tangible and intangible forms, is strictly related to its recognition and appropriation by local communities, who should see themselves as part of the promoted cultural identity, and not as a mere attraction of the site. The following three analysed practices are examples of successful local stakeholders' engagement.

The town of Betina, on the island of Murter in Croatia, is one of the few places along the Dalmatian Coast where the art of wooden shipbuilding has survived. In 2011, the local community acted and formed the Betina Gajeta 1740 Association which resulted in the foundation of the **Betina Museum for Wooden Shipbuilding** in 2015, an institution dedicated to the maritime heritage of the region, promoting ecological awareness and the sustainable use of resources. The Museum developed a 4-year Strategic Plan which included the following goals: i) effective cooperation with the local community in order to achieve better participation within the main stakeholders; ii) raising awareness of the importance of cultural heritage in the context of the development of the local community along with the raised number of innovative projects and local craftsmanship motivation (open-air museum, local trades); iii) branding of the town of Betina with the growing potential to revive the school of shipbuilding; iv) dynamic communication with the wider tourism sector for the sustainable tourism growth of the destination; v) active cooperation with the education sector.

The museum has motivated a large number of boat lovers, ethnologists, maritime experts of all kinds, history researchers and others to participate in its work; they are its most engaged contributors and followers. The role of local civil associations in the museum is substantial and integrated with the museum's work and activities. The museum's presence on social networks is an important motivating factor, with an internet presence for potential visitors. The museum keeps close contact with some of its visitors who show particular interest in the subject. Very often the knowledge the museum gathers from visitors and associates results in the upgraded production of its services. Visitors are encouraged to introduce ideas and their desires for the museum; through this it has achieved a high level of community involvement. Museum visitors can participate in the curating work by contributing with material donations, storytelling, ideas, or voluntary help. A running database was created while collecting information from shipbuilders, blacksmiths, sailors, farmers, fishermen and from local ethnographers, historians, and maritime heritage lovers during the initial collecting period, which is currently being upgraded (for detailed overview, see Annex F).

Conservation practices related to monuments or engineering masterpieces celebrating or remembering controversial periods is often a sensitive and debatable issue. Some countries consider that these monuments contribute to the sense of national identity and historic legacy and therefore need to be restored. This is the case of the **Buzludzha Monument**, a tribute to the socialist movement. The building was abandoned in the 1990's, looted and forgotten. It has become one of Europe's most notable unofficial tourism sites. Emergency measures for the mosaic's stabilisation have been recently implemented. The Buzludzha Project is currently preparing a Conservation and Management Plan as a comprehensive strategy for the reuse of the building as a place for critical but constructive discussions, a place for art, tourism, and education. The rehabilitation and reuse project will offer opportunities from cultural, touristic, and socio-economic perspectives, being an example for other abandoned monuments of the period.

Heritage conservation and promotion as a means for creating jobs and business opportunities was the mail pillar for the **Warwick Bridge Corn Mill** project in the United Kingdom. After decades of abandonment and several rescue projects, an NGO, Cultura Trust, working with the local community, decided to take action and get directly involved by forming a Community Benefit Society under the name of Warwick Bridge Corn Mill Limited. The idea was to demonstrate a circular economy involving renewable energy and show that there is a market for traditional food and centuries-old production skills. Flour and bread is being produced and sold from wheat sourced as locally as possible and stoneground on site. Furthermore, relationships with schools and colleges, residents, municipalities have been built and consolidated through visits and traditional skills training events.

2.2.3 Diversification and Marketing

Europe is a well-established and known destination for its Cultural Tourism and locations are therefore seeking to offer new and authentic activities to attract more tourists and share their local cultures. Some of the initiatives have been focusing in improving attractiveness of the regions by developing or consolidating brand and marketing strategies or have been addressing offer diversification as a mean to overcome seasonality or unbalanced tourism. The following six analysed practices are examples of these strategies.

Many cultural tourists initially focus on famous cultural attractions and then consider travelling further away. Deprived and remote areas are therefore suffering from imbalanced flows of visitors within the same region. One of the strategies adopted to overcome this

challenge is to join forces and build a network on a well-represented and recognised topic to promote culture through cross-regional and European cooperation. This strategy was successfully adopted by the **European Route of Industrial Heritage** - ERIH[42], which is one of the Cultural Routes of the Council of Europe. The network brings together important and interesting industrial sites in Europe, considering that cooperation, instead of competition of individual sites is an opportunity to balance tourism. The virtual ERIH main route consists of so-called Anchor Points, which are sites of exceptional historical importance in terms of industrial heritage, and which also offer a high-quality visitor experience. They function as attractors for less know sites and support the development of Regional Routes in the surrounding region. Advantages in joining a network can also result in sharing brands and promotional materials, thus lowering prices for individual sites and in sharing and amplifying contacts. Furthermore, the Route, to respond to cultural tourists looking for flexibility and cheap deals, offers membership fees to promote different sites at a more economic price compared to individual site fees, as a strategy to engage visitors.

With the aim of increasing visibility and raising international profile, already well-known cities are building strategies to change their image and growing cultural offer and audience. This is the case of **Donostia – San Sebastián** [43], which was title holder of the European Capital of Culture (ECoC) in 2016. Cultural projects and especially the ECoC, can significantly contribute to define and develop a city brand, intended a long-term process, where local government in cooperation with the private sector and local community determine the future path of the city image. The initiative requires political and social support and the involvement of all relevant actors for joint ownership of decisions. Among the factors that made the candidature of the city successful was the use of culture as a way of overcoming deep and complex social issues, such as the culture of coexistence and culture to overcome violence, linked to the city's past and the already existing infrastructure. The programme didn't have a significant impact on the cultural capacity in terms of developing new cultural buildings or facilities rather, it built on the cultural content, creating an offer based on small and intimate activities to connect and reach out to local people. Involvement of local citizens and organizations was found in all the process, during the design stage, by 'co-designing' cultural activities and in their involvement in the performances.

Valorisation of cultural heritage through restoration combined with a creation of a branding initiative was the strategy followed by **Alba Iulia** [44], in Romania, with the objective of turning the city into a national and international tourism destination. The need to revitalise cultural places located in the citadel led to several restoration and rehabilitation works, including the provision of better access to cultural assets and improvements in urban infrastructure and services. The Municipality developed a Local Action Plan focused on marketing and visual identity, making the city the first in the country to adopt a city marketing approach. The Municipality also worked on an effective medium-term financial strategy which combines different instruments and partnerships with several private stakeholders and investors to secure financial support in initiatives targeted to cultural tourism.

Preserving the community symbols through brand financing was addressed in the island of **Saaremaa** [45], Estonia. In 1890 the landscape of the island was characterised by over 1200 windmills, while today, there are approximately 100 windmills and only about 20 in good working order. As conservation of these heritage elements can be expensive, finding additional uses together with a private source of funding combined with public sources was needed. This was found in the cooperation project between Altia Eesti Ltd., a vodka producer whose logo is a windmill, and Saaremaa Tourism Development Center, through the signature of a long-term agreement to sponsor the restoration and maintenance of

windmills. Furthermore, windmills were restored using traditional methods and including training for craftsmen, ensuring sustainability and conservation of craftsmanship.

The town of **Visegrád**[46] has become one of the most popular tourist destinations in Hungary, thanks to the development of a place narrative strategy to enhance an interest in the town, among others through a yearly medieval themed festival. The success behind the living town is strongly connected to networking and cooperation within the community, through an established support for local traditional activities. Territorial development and financial stability are strengthened through branding and clustering, as well as networking with other Festivals on the same topic for the development of joint actions. To further develop the destination, a set of touristic packs based on food, art and natural activities have been created.

The pilgrim route **Via Mariae**[47] (Maria's Way) connects seven countries - Austria, Hungary, Slovakia, Poland, Croatia, Bosnia - and it finally ends in Sumuleu Ciuc in Romania. The route is a symbol of diversity and social inclusion, which aims at bridging religion and people by approaching sustainable pilgrimage to connect people. To promote tourism in the region, the route has significantly improved services, such as eco-mobility, Wi-Fi connections, signals, maps etc. and expanded and diversified the offer through the promotion of eco-tourism, by linking the pilgrimage route to other natural activities and created a set of guided tours and organised travels. The initiative has also developed a brand, called Pilgrim's passport, a sort of fidelity card to involve local business in the project and create opportunities.

In addition to the previously analysed practices, **research has revealed the participation of the EU in most of the best practices related to diversification and specially to marketing strategies**. At the European level, several initiatives promoting labels and prizes for increasing Cultural Tourism attractiveness and strengthening European sense of belonging have emerged and are now recognized for their international impact.

Marketing strategies and destination branding are key elements for cultural sites promotion and successful heritage programmes. Benefits in being awarded with a heritage label have resulted in long term effects, both in economic and networking capacity increase. An overview of the many initiatives related to Cultural Tourism and its relationship with regional sustainable development is presented below.

European Capitals of Culture [48]: Launched by the Greek Minister Melina Mercouri and adopted by the European Community in 1985, it has been awarded to more than 50 cities across the European Union. Main objective of the initiative is to highlight the richness and diversity of cultures in Europe, increase citizens' sense of belonging and foster the contribution of culture to cities' development.

As the initiative developed and grew since its origins, cities took the opportunity to regenerate, raise their international profile, enhance their image, and boost tourism. The turning point for the Cultural Capital event came with the designation of Glasgow in 1990, which promised commercial sponsorship and planned the event as a vehicle to stimulate urban regeneration, economic development, and image building [49]. As competitiveness increases among cities willing to be designated as European Capital of Culture, participation among different organisations and institutions at local and regional level is required and often has resulted in the creation of new partnerships. Part of the aim of the European Capitals of Culture is to provide a lasting effect in the chosen cities. This does not only include permanent renewal of cities but also the inclusion of sustainable criteria far beyond

the activities of the hosting year. It is estimated that hosting a Capital of Culture raises GDP per capita of the region by 4.5 percent, starting 2 years before the event and is still present more than 5 years after it [50].

Cultural Routes of the Council of Europe [51]: Launched in 1987 with the declaration of Santiago de Compostela, the programme aims to demonstrate how heritage located in different European countries contributes to a shared cultural heritage and promotes a European cultural identity, while preserving and enhancing natural and cultural heritage. 'European Cultural Routes' are transnational routes that help tourists discover how Europeans have lived since ancient times. Currently it involves 38 Cultural Routes, covering a range of different themes, from architecture and landscape to religious influences, from gastronomy and intangible heritage to the major figures of European art, music, and literature, bringing together people and places together in networks.

In 2010, the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA) was established to strengthen the programme politically and financially. The European Institute of Cultural Routes (EICR), located in Luxembourg, is the technical agency of the EPA and Cultural Routes programme.

Through its programme, the Council of Europe offers a model for transnational cultural and tourism management and allows synergies between national, regional, and local authorities. Among its activities it provides advice and expert assistance, supports networking, contributes to the development of new methods and standards in relation to Cultural Routes and tourism, organises trainings, centralises communication and visibility and increase funding and membership opportunities through a quality certification label.

The main value of this to IMPACTOUR is to consider network-based tourism consortia sharing experience of linked/multiple sites having common cultural heritage significance and visitor management issues.

European Heritage Label (EHL) [52]: Formally established in 2011, sites are selected for their symbolic value, the role they have played in European history, and activities they offer that bring the European Union and its citizens closer together. To date, 48 sites have been designated.

The Label recognizes different cultural monuments, cultural landscapes, memorials, and intangible heritage. Despite the clear political and educational objectives connected with its implementation, the EHL action nevertheless possesses the capacity to initiate a public debate on what European heritage is, by engaging with a broader spectrum of European citizens and actors beyond the cultural, academic, and political spheres [53]. EHL has the potential to create new and innovative cultural heritage tourism products, particularly for lesser-known destinations.

European Union Prize for Cultural Heritage/Europa Nostra Award [54]: The European Heritage Awards / Europa Nostra Awards highlight some of Europe's best achievements in heritage care, and showcase remarkable efforts made in raising awareness about our cultural heritage. The initiative was launched in 2002 by the European Commission and have been organised by Europa Nostra ever since. To date, 533 award-winning projects from 34 countries have been selected and a total of 123 Grand Prix have been presented to outstanding heritage initiatives, selected from among the award-winning projects.

The European Destinations of Excellence (EDEN) [55]: comprises regular competitions to select an emerging 'destination of excellence' based on the commitment to social, cultural, and environmental sustainability. In 2017 the theme "Cultural Tourism" was selected. 18 European countries took part in the edition and winning destinations have successfully implemented a tourism offer based on their local tangible cultural heritage assets.

Relevance of this initiative to IMPACTOUR is given by the promotion of sustainable tourism, the enhancement of the visibility of emerging and lesser-known tourist destinations in Europe, and the creation of awareness of Europe's tourism diversity and quality.

European Capital of Smart Tourism [56]: recognises cultural heritage and creativity as one of the four categories evaluated, awarding those projects with outstanding achievements in protecting and capitalising on local heritage as well as cultural and creative assets for the benefit of the destination, the industry, and tourists.

2.2.4 Business Models and Investments

To compete in the global tourism market, Cultural Tourism destinations need to adjust and highlight their uniqueness in terms of local culture and assets, taking advantage of creativity for establishing a cultural economy based on the development of new products, while ensuring the preservation of their values. The following five practices explore the contribution of culture in business promotion and entrepreneurship motivation through the enhancement of local skills and attractions.

The initiative "**Research and Travel - Routes to the Roots**" [57], which started as a research project at the University of Oldenburg, became a private institute in 1997 and it is now a well-established business in the heritage travel niche market located in Germany. Millions of people emigrated to the Americas from Europe from the early 1700s and, as heritage travel has expanded, tourism offices and business started to offer tools and services oriented to potential visitors willing to know more about their ancestors. Research and Travel defines itself as a tour operator specializing in roots and heritage travel and a cultural agency managing heritage projects in migration studies and family history, providing customised tours and genealogical research. The business is based on established cooperation with different institutions related to the topics of emigration, family history research and museums with the aim of sharing local cultural values.

Willing to foster the growth of new sectors and buildings on its endowments in sport and cultural facilities and accessibility to cultural services, the city of **Jyväskylä** [44] in Finland started to promote activities linking culture with social welfare and health. In 2009, the city developed a Local Action Plan with the aim of bringing together, in a structured way and under a common framework, all the initiatives linking culture and creative industries to wellness. One of the practices that become an established service model is called "Art Pharmacy", which offers diverse art and cultural performances to Day Centres of the city, with the objective of improving well-being of senior citizens and providing employment opportunities for local artists. The model is conceived as a customer-oriented approach as the performances are agreed between the artists and the centres, which purchase services according to their budgetary allocation. This enables the city to valorise exciting cultural activities and create new cultural soft assets by promoting cross-disciplinary teams and improving artists networking and association capacity, thus supporting creative entrepreneurship (attraction and retention of talented artists). The city in its Action Plan also stresses the importance of promoting creative education environments by displaying innovative and creative local education systems at primary and secondary levels.

Audio-visual production has been created in Apulia Region, in Italy, through the establishment, in 2007, of the **Apulia Film Commission Foundation** [58]. Its main aims are to develop professional expertise and competences throughout the region, encourage the development of companies operating in the field, carry out audience development activities and promotes Film culture through networking and structured cooperation. The Foundation provides subsidies to lower the costs of preparation, production and post-production of the projects shot in Apulia as well as free services such as feasibility studies, institutional intermediation costs, photo and location scouting, completion of administrative paperwork and a database for the recruitment of local professionals and suppliers. In the years 2007-2014, 330 audio-visual projects were supported and assisted, generating an economic impact of 42 billion EUR in the regional territory.

The **King's Little Pathway** was constructed in the early 20th century to enable the population of El Chorro village to access the hydroelectric plant where most of the inhabitants worked. In recent times, the King's Little Pathway had become a popular hiking destination, however, the crumbling nature of the aged structure resulted in it being dubbed 'one of the world's scariest hikes'. The renovation of the King's Little Pathway has opened this unique example of natural and industrial heritage to all visitors. The Caminito del Rey path is a very popular tourist attraction. Visitors' numbers are therefore limited to 100 per half hour so it does not get too crowded – i.e., 300,000 visitors per year. The walkway reopened on 29 March 2015. During these five years, more than 1.2 million people have visited it and created 100m EUR of economic impact in the Guadalhorce area, as well as hundreds of jobs. Regarding the economic growth of the surrounding towns, 20% of visitors are tourists that spend a night in the area, the number of establishments that provide accommodation registered an increase of 75%, and total expenditure in 2017 of tourists who spend a night in the surrounding and those who came for a daytrip was round 20m EUR. The popularity and successful marketing of the project has led to El Caminito del Rey and its surroundings, including seven monuments within just 20 kilometres, being proposed for inscription on the UNESCO´s World Heritage List. Given the drama of the location but also its unsuitability for people suffering vertigo, the project has created a 360° online tour a unique experience with spherical photographs through a selection of 40 points that allow to visit the most characteristic spots. In addition to the 360° images, it is possible to see an aerial view on a map from each point, and by enlarging or decreasing the image one can see several points or even the entire route. Another of the great novelties are videos related to the history of construction, shots of each place made from the ground, from the air with drones, etc., that give a different and very complete perspective to the user. In respect of projections or business modelling to test the viability of future proposals, a new public bid for managing the resource will be published for up to 5 more years. As the number of visitors cannot be increased above 1,100 persons per day, the aim is to encourage visitors to stay longer in the area, increasing from 1 to at least 2 or 3 days. The management company has done research on the visual and emotional impact created on people by the route through neuromarketing. The research discovered six key spots where 100% of the tourists stop to observe ('gaze points'). One of the aims of the study was making the guided tours more attractive to visitors (for details see Annex G).

2.2.5 Recommendations Based on Analysed Practices

Best practices have been classified by domain according to its main driver (governance and policies, local stakeholders' engagement, diversification and marketing strategies, business models and investments) and a unique reference code has been assigned to them, as shown in the following table:

Table 2.4 – Codification of the collected best practices (Annex E)

REF	NAME	COUNTRY
	CODIFICATION OF PRACTICES	
GOV01	A branding initiative for sustainable growth on cultural tourism in Troodos geopark area	Cyprus
GOV02	Parques de Sintra Monte da Lua – Parks of Sintra Welcome Better	Portugal
STA01	Betina Museum for Wooden Shipbuilding	Croatia
STA02	Buzludzha Project	Bulgaria
STA03	Warwick Bridge Corn Mill	United Kingdom
MARK01	European Route of Industrial Heritage	European
MARK02	European Capital of Culture - Donostia, San Sebastián	Spain
MARK03	A branding initiative for sustainable cultural tourism in Alba Iulia	Romania
MARK04	Preserving community symbols and brand financing in Saaremaa	Estonia
MARK05	Medieval festival of Visegrad	Hungary
MARK06	Fostering a Pilgrimage Way: Via Mariae - Mary's way	Austria, Hungary, Slovakia, Poland, Croatia, Bosnia and Romania
BUS01	Research and Travel - Routes to the Roots	Germany, United States
BUS02	Linking culture to wellness in Jyväskylä	Finland
BUS03	Measuring the impacts of Metallica concert in Tartu city and county	Estonia
BUS04	Apulia Film Commission Foundation	Italy
BUS05	The King's Little Pathway (Caminito del Rey) - El Chorro gorge	Spain

The selection of recommendations derived from the best practices analysed is presented in Table 2.5.

Table 2.5 – Cultural Tourism recommendations based on analysed practices. Authors based on Chapter 2.2 and Annex E.

REF.	RECOMMENDATIONS FROM ANALYSED PRACTICES
	GOVERNANCE AND POLICIES
GOV01	Implementation of integrated territorial development plans through the establishment of public/private partnerships
MARK02	Set up a specific organization for the management and delivery of the event
MARK02	Involvement of all relevant actors for joint ownership of decisions
MARK01	Contacts shared and amplified
GOV01	Creation of a branding initiative based on the marketing campaign of the local traditional products
MARK02	Undertaking in-depth work during the project design stage and often 'co-designing' cultural activities with local people

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GOV02	Foster collaborative methods and design tools and share best practices on accessibility of CT sites in order to achieve conservation and economic goals without compromising access for persons with disabilities and others with specific access requirements (e.g. seniors, families with small children)
MARK02	Political and social support and commitment
GOV01	Identify heritage resources, foster a better understanding of the tangible and intangible values of natural and cultural heritage and create a recognized value as a driver for local development
MARK03	Valorisation of existing cultural hard assets and the provision of better access to them
MARK03	Rehabilitation of urban infrastructures and services
BUS02	Improving networking and association capacity by the creation of cross-disciplinary teams/ improving artists networking and supporting creative entrepreneurship
BUS04	Developing professional expertise and competences in the cultural field

LOCAL STAKEHOLDER ENGAGEMENT	
REF.	**RECOMMENDATIONS FROM ANALYSED PRACTICES**
MARK02	Improve the international profile of cities through culture by joining a European initiative
BUS01	Cooperation with different institutions combining research and travels
STA02	Apolitical strategy to enable collaboration and reconciliation of all stakeholders and support to local artisans/artists
MARK02	Use culture as a way of overcoming deep and complex social issues
STA02	Reuse of buildings with strong history and national identity, even if related to dramatic events, as a place for critical but constructive discussions, a place for art, tourism, and education
BUS01	Share of local cultural values based on travel experience
BUS05	Use of innovative technology which helps find out the reactions and appreciations of the visitors
STA01	Effective cooperation with the local community to achieve better participation within the main stakeholders in both public and private sector (NGO's, tourism and craftsmanship, public institutions…) with the aim to ensure better recognition of the cultural heritage
STA03	Provision of training in traditional skills and trading/commercial space for local community
GOV02	Involve local stakeholders, including Disabled People's Organisations in project development and testing of accessibility designs and solutions. (Universal Design approaches)
STA01	Raising awareness of the importance of cultural heritage in the context of the development of the local community along with the raised number of innovative projects to ensure better visibility of cultural heritage and to motivate local craftsmanship
STA01	Dynamic communication with the wider tourism sector highlighting the importance of the local heritage for the sustainable tourism growth of the destination
STA03	Reuse of traditional buildings to enhance local traditions and practice and inclusion of renewable energies in the renovation project

DIVERSIFICATION AND MARKETING STRATEGIES	
REF.	**RECOMMENDATIONS FROM ANALYSED PRACTICES**
MARK06	Promote access to all ages and abilities and ensure fruition of cultural resources to all by improving services, including transport, internet connection and online information provision
MARK01	Build a network on an already well represented and recognised topic
MARK01	Shared brand to lower costs of promotional material
BUS02	Structured strategy connected under a common planning framework

STA03	Community social investment and creation of social enterprises
MARK05	Create synergies and foster a collaborative approach with other organizations, programmes or local activities (i.e. festivals, arts, food, etc.) and attractors of the territory to increase impact of the actions
MARK05, MARK06	Create 'tourist pack and experiences' based on the different clusters (culture, food & wine, nature, religion, etc.) and sell combined packages, including transport
MARK01	Membership fees at more economic price compared to individually sites fees
BUS01, BUS02, GOV02	Provide customers-oriented service/approach
MARK01	Well perceived sites as attractors for less know sites
MARK05	Take advantage from traditional events and make the typical characteristics of the area (food and wine, handcraft, traditions) a tourist attraction
BUS02	Display innovative and creative education systems for the valorisation of existing and the creation of new cultural soft assets
STA01	Active co-operation with the education sector with the aim of motivating school groups and other group visits to generate interest in the cultural heritage
STA01	Cooperation and partnership with the community for knowledge documentation and upgrading contents of museum through open database
MARK03	City marketing approach and visual identity
MARK03	Industry obtain benefit via upgrading the value of their symbol while recovers craftsmanship
MARK05, MARK06	Branding and clustering: strengthening the territorial brand and ensure financial stability by involving local business in the project
BUSINESS MODELS AND INVESTMENTS	
REF.	**RECOMMENDATIONS FROM ANALYSED PRACTICES**
MARK03	Involve private investors/ stakeholders to ensure a medium-term financial strategy
BUS04	Encouraging the development of companies and start-ups operating in the field of cultural services
BUS03	Set up a data model based on indicators measuring the impacts of major events
STA03	Sustainable reuse of existing resources managed by local community
BUS05	Recovery and management of natural heritage as a turning point for the tourist offer for the entire region

2.3 Synthesised Recommendations Regarding Cultural Tourism Development Strategies

After reviewing and synthesising the existing and ongoing international and European charters and policy reports as well as the comprehensive list of best practices explored, a set of recommendations for Cultural Tourism has been elaborated for each main global area: governance, stakeholders' engagement, marketing, and business strategies. The aim of this section is to build upon this essential background, knowledge, and elements to further define Cultural Tourism strategies planned within WP4.

2.3.1 Governance and Policies

Build new partnerships or governance models:

A set of governance models should be available to assure the engagement of administrations at all levels (tourism and other relevant administrations), the private sector and local communities. Those models should:

- Facilitate effective and **integrated governance structures** within government at national, regional, and local levels
- Facilitate **effective partnerships** between government, private and community organizations
- Implement **innovative policy** reflected in cutting-edge cultural tourism projects
- Allow the **diversification of tourism products and services** in regions facing common challenges in a defined geographical area
- Allow to implement **integrated territorial development plans**
- Involve all relevant actors for **joint ownership** of decisions
- Involve entities able to **mobilize and blend different sources of finance**
- **Monitor and evaluate performance and impacts** against defined parameters for CT.

Regional cooperation:

Build up a genuine cooperation across several policy frameworks and set of actors relevant for tourism:

- **Horizontally**, between local, regional, and national authorities and with the European Commission
- **Vertically**, between customs officials, transport providers, accommodation providers and all other actors in the ecosystem, to operationalize, put the guidelines in practice an implement them
- **Contacts shared and amplified**
- Creation of a **branding initiative** based on the **marketing campaign** of the local traditional products.

Support the contribution of cultural tourism to urban and rural development:

The role of cultural tourism in urban and rural development is vital to:

- Encourage local cultural traditions, museums, and contemporary creative industries to become part of the **programmes for urban and rural development and/or regeneration**
- Encourage the **regeneration of degraded or redundant industrial areas** of historic cities including the integration of cultural heritage
- Encourage cultural programmes and creative industry initiatives aimed at regenerating urban/rural areas to **include participation by tourists as well as local people**
- Involve the whole destination in urban/rural planning and destination management through the **participation of local communities and the private/public sectors**
- Ensure urban/rural tourism policies are **aligned with a city or region's global agenda, the UN New Urban Agenda** and the 17 Sustainable Development Goals

(SDGs), namely Goal 11 on "Make cities and human settlements inclusive, safe, resilient and sustainable"

- Ensure **physical planning and design is inclusive** of persons with disabilities and others with specific access requirements (SDG Goal 10 Reduced inequalities).
- Undertake in-depth work during the project design stage and often '**co-designing**' cultural activities with local people
- **Rehabilitation of infrastructures and services**
- Achieve **political and social support** and commitment.

Ensure the sustainable operations and management of tourism:

- **Respecting the legislated and/or planned objectives** related to tourism development and management, (conditions related to the environment, economy, and socio-cultural concerns)
- Encouraging the use and adoption of **internationally recognized standards** for sustainable tourism (see also Chapter 3)
- Establishing management systems that combine **up-to-date knowledge, digital solutions, and inclusive approaches** to enhance the visitor experience as well as respect for communities
- Set a strategic **long-term plan for sustainable tourism** including the definition of the carrying capacity for the city and for specific areas and attractions
- Determine the **acceptable levels of impact of tourism** through a participatory process involving all relevant stakeholders
- Plan through methodologies such as **strategic foresight and scenario planning**. The dynamic, volatile, uncertain, and complex global developments of today require an approach that does not (only) take the past but also identifies the driving forces of change and key uncertainties, to create plausible scenarios.

Policies to mitigate the negative impacts of tourism growth:

Actions that aim to reduce the negative impacts of tourism growth on the use of cultural and natural resources should be focused on:

- **Addressing research gaps** on how tourism growth, increasing urbanization, and its mitigation, are impacting the transmission of cultures
- Cultural Tourism should be **managed in a sustainable way** for present and future generations
- **Tackling short-term tourist accommodations** (e.g. Airbnb). A dynamic tourist economy depends on the availability and variety of tourism services
- **Addressing structural problems** of tourism sector avoiding the return to issues of tourism management (e.g. overtourism)
- Promoting **the time-based dispersal of visitors** within a city and beyond
- Identifying heritage resources, **foster a better understanding of the tangible and intangible values of natural and cultural heritage** and create a recognized value as a driver for local development

Re-think the tourism sector and rebuild global tourism:

A paradigm change will take place on the tourism sector which will be focused on:

- Reinforcing **ethical principles** in the tourism sector

- Considering **tourists as temporary residents**: ensure tourism policy promotes the engagement of visitors and residents and build a city for all
- Building up a **roadmap for 2050** towards a sustainable, innovative, and resilient European tourism ecosystem ('European Agenda for Tourism 2050'). As soon as health circumstances allow, a European tourism convention will be organised by the European Commission to reflect – together with EU institutions, the industry, regions and cities and stakeholders
- **Valorisation** of existing cultural hard assets and the provision of **better access** to them, according to cultural properties and heritage places carrying capacity
- Building a **sense of belonging, individual and community self-confidence and increased autonomy** for promotion, safeguarding, management and well-being
- Improving **networking and association capacity** by the creation of cross-disciplinary teams / improving artists networking and supporting creative entrepreneurship
- Developing **professional expertise and competences** in the cultural field.

Monitor and evaluate the impacts of tourism development:

Monitoring appears as one of the main areas to move forward towards the expected tourism development:

- Understand the **complex relationships** between the trade, production and consumption of cultural tourism services, the share of domestic and foreign value added in tourism exports, the benefits that tourism creates for national economies, and the forward and backward linkages between tourism and other industries
- Monitor and evaluate **performance over time against agreed goals and objectives**, using multiple indicators. Publish results to ensure transparency and to foster open methods of benchmarking CT management.
- Establishing **baseline and measurable targets, reviewing progress, and reporting** towards the achievement of sustainable tourism objectives
- **Measuring promotion and marketing success** - focused on the number of 'arrivals', the economic and social benefits that stay in the destination, and the limitation of the negative environmental and social impacts
- **Building measurement systems** that create and enabling environment for cultural investments to thrive while tracking the added value of culture, visitor flows and the distribution of benefits
- **Standardise Data Collected Businesses to Improve Destination-Level Monitoring**:
  - use a consistent data format to simplify destination-level sustainability assessment;
  - create an online format to ease data entry and analysis
- **Make the most of official Statistics and Administrative records** to have continuous information at a minimum cost:
  - pay special attention to the information generated by official bodies and do not forget that administrative records can be a very interesting source of information for a destination
  - propose a system of indicators that can be maintained over time, paying special attention to the cost-benefit of data collection
- **Use Indicators as a Diagnostic and Management Tool** to inform decision-making:
  - Use a sustainability indicator system as a benchmark for data collection

- o Be selective with the products that to be promoted, based on the identity you want to create
- o Use data to justify the investment in new offerings that can promote a sense of belonging amongst residents while also having a distinctive tourism offering
- **Develop an Index to Effectively Plan and manage the land use deriving from Tourism:**
  - o Compile and produce geographic information on human artificial structures
  - o Define maximum levels of admitted human development according to the environmental sensitivity of your area
- **Use indicators as part of a national certification programme**: Develop a benchmarking tool:
  - o It is important that destinations can compare among themselves. In this way, indicators can be interpreted, and concrete actions can be taken by looking at strategies in place in best practice destinations
  - o Have regular meeting between destinations in your region to discuss about similar problems and share solutions
- Apply **IT technologies** for natural and cultural heritage promotion and safeguarding.

2.3.2 Local Stakeholder Engagement

The interaction of several types of stakeholders within tourism value chains is relevant to foster sustainability and success in this sector, however, the engagement of local stakeholders needs to be reinforced thanks to the following groups of recommendations:

Enhance intercultural dialogue and appreciation for cultural diversity and social cohesion:

Some examples of actions to enhance intercultural dialogue:

- Facilitating **transnational partnerships** and defining shared objectives between the tourism and culture sectors
- **Build international or regional networks** across culture and tourism government agencies
- **Celebrating cultural diversity and intercultural dialogue**, through festivals, education, awareness raising and cultural or spiritual centres
- Forge **effective synergies** using a range of appropriate technologies and social media platforms whereby all stakeholders exchange more information, experience, and best practice
- **Improve the international profile of cities** through culture by joining a European initiative
- **Cooperation with different institutions** combining research and travels
- **Apolitical strategy to enable collaboration** and reconciliation of all stakeholders and support to local artisans/artists
- Use culture as a way of **overcoming deep and complex social issues**
- **Reuse of buildings with strong history and national identity**, even if related to dramatic events, as a place for critical but constructive discussions, a place for art, tourism, and education
- Share of **local cultural values based on travel experience**

Host communities and indigenous peoples should be involved in planning for conservation and tourism:

The participation and involvement of local communities in planning processes should be boosted through some of the following actions:

- The **needs and wishes of some communities or indigenous peoples should be respected**
- **Creating community-centred initiatives** that gather practitioners and the bearers of traditional knowledge
- Involving the whole destination in urban planning and destination management through the **participation of local communitie**s
- **Disseminating informative and educational materials** aiming respect to local cultural values and properties
- **Foster communication and collaboration mechanisms** among all relevant stakeholders
- **Enhance the integration of local communities in the tourism value chain** promoting their engagement in the sector and ensuring that tourism translates into wealth creation and decent jobs
- Use of **innovative technology** which helps find out the reactions and appreciations of the visitors
- **Effective cooperation** with the local community to achieve better participation within the main stakeholders in both public and private sector (NGO's, tourism and craftsmanship, public institutions…) with the aim to ensure better recognition of the cultural heritage
- **Provision of training in traditional skills** and trading/commercial space for local community
- **Raising awareness of the importance of cultural heritage** in the context of the development of the local community along with the raised number of innovative projects to ensure better visibility of cultural heritage and to motivate local craftsmanship
- **Dynamic communication with the wider tourism sector** highlighting the importance of the local heritage for the sustainable tourism growth of the destination.

Create a Culture of Trust and Collaboration for Sustainable Tourism:

A collaboration culture will require trust amongst the stakeholders involved. The following actions would ensure trust and collaboration be reinforced:

- **Sensitizing stakeholders to the added value of culture** and heritage in enhancing product diversification, socio-economic development, and sustainable growth
- Identify methods to **engage with local stakeholders** (comfortable to them)
  - Avoid the use of jargon and formalisms
  - Explain aspects of sustainability in terms that are relatable to the stakeholders' experiences and needs
  - Become part of stakeholder's life, be one of them, to be able to talk in their language
- Use **Sustainability Indicators to create Dialogue** amongst Stakeholders:
  - Use the ETIS seven-step guide to help you create dialogue
  - Create a participatory process in which both local government and private sector are present to accelerate policy implementation

- o Communicate the use of indicators as an instrument to convince local stakeholders to participate
- **Collaborate with local Universities** to kickstart the implementation of Indicators:
  - o Engage with local universities delivering tourism programmes
  - o the university takes a coordination role in the first stage of implementing indicators
  - o Take ownership once the pilot phase has terminated, though always maintain links to seek scientific advice when needed
- **Build Trust and Momentum amongst Local Stakeholders**:
  - o Use data to mobilise businesses to work on problems at the same time
  - o Identify commercial opportunities for these businesses, so they see shared opportunities rather than threats of sharing knowledge with competitors
  - o Use the goodwill that you generate to then set higher goals for this group
- Regularly **monitor the perception of local communities** towards tourism and promote the value of the sector among residents
- **Reuse of traditional buildings** to enhance local traditions and practice and inclusion of renewable energies in the renovation project.

2.3.3 Diversification and Marketing

Offering a wide range of new and authentic activities to attract more tourists and share their local cultures is becoming more relevant to guarantee sustainable cultural tourism. The following categories of actions have been identified:

Link people and foster sustainable development through Cultural Routes:

- **Facilitate international and national initiatives** that draw together historically or thematically linked heritage places, into tourism routes, corridors, or circuits
- **Investing in human capacities and the sustainable development of less visited areas**, by providing training on cultural and thematic routes and contributing to intercultural dialogue, international cooperation, and peace
- Resilience incorporates **more systemic thinking** around preparedness, to avoid disaster and the ability to re-bounce after crisis
- Promote **access to persons of all ages and abilities** and ensure fruition of cultural resources to all by improving services, including transport, internet connection and online information provision
- Build a **network** on an already **well represented and recognised topic**
- **Shared brand** to lower costs of promotional material.

Promote Domestic Tourism:

Obtain a balance between International versus Domestic Cultural Tourism, which provides resilience to the sector through:

- **Fostering travel bubbles**, according to guidance based on data from national and regional state agencies (between countries and regions and cross-border, where possible)
- Providing **responsible and well managed opportunities** for members of the host community and visitors to experience and understand that community's heritage and culture at first hand

- **Structured strategy** connected under a common planning framework
- **Community social investment** and creation of social enterprises

Strategies and measures to address visitors' growth (over tourism) in cities (in real-time) and in all kinds of heritage places:

- Promote time-based **dispersal of visitors** within the city and beyond
- Stimulate **new visitor itineraries and attractions**
- Review and adapt **regulation**
- Enhance **visitors' segmentation**
- Create city experiences that **benefit both residents and visitors**
- **Communicate** with and engage visitors
- Promote monitoring and **evidence-based decisions and planning** of key issues such as carrying capacity, mobility, management of natural and cultural resources and residents' attitudes towards tourism.

Promote and protect Cultural Heritage:

Communicating heritage values through tourism experiences to increase awareness of Cultural Heritage need to be addressed through actions as follows:

- Strengthening measures to **safeguard tangible and intangible cultural heritage**, and **promote and protect the diversity of cultural expressions** and intrinsic values therein
- Ensure that the **visitor experience** will be worthwhile, satisfying, and enjoyable
- **Rebuilding destinations and the tourism sector**: accessibility, connectivity and transport should be high on the agenda just as accommodations, restaurants, resorts, events, travel association, travel tech companies, tour operators, and tourism associations; consider also cultural properties and heritage places carrying capacity
- **Structured strategy** connected under a common planning framework
- **Community social investment** and creation of social enterprises
- **Create synergies and foster a collaborative approach** with other organizations, programmes or local activities (i.e. festivals, arts, food, etc.) and attractors of the territory to increase impact of the actions
- Create '**tourist pack and experiences**' based on the different clusters (culture, food & wine, nature, religion, etc.) and sell combined packages, including transport
- **Membership fees** at more economic price compared to individually sites fees
- Provide c**ustomers-oriented service/approach**
- Well perceived sites as **attractors** for less known sites.

Linkages between tourism, living cultures and creative industries:

- Forging collaboration between tourism destinations, academia, and the private sector to **improve education, training and research on creative industries and heritage**, thus creating new jobs and forming culturally informed professionals
- Utilizing **cultural facilities** such as museums **to further engage both visitors and residents** in local cultures and traditions
- Take advantage from traditional events and **make the typical characteristics of the area** (food and wine, handcraft, traditions) **a tourist attraction**
- Display **innovative and creative education systems** for the valorisation of existing and the creation of new cultural soft assets

- Active **cooperation with the education sector** with the aim of motivating school groups and other group visits to generate interest in the cultural heritage
- **Cooperation and partnership with the community** for knowledge documentation and upgrading contents of museum through open database.

Integrate sustainability principles in tourism promotion and marketing efforts:

- Promoting the **use of local goods and services in the tourism sector**, which minimizes economic leakages
- **Educating consumers how to evaluate the environmental, socio-cultural footprint and economic implications of their decisions** while inspiring them to purchase local sustainable tourism products and services, including products such as crafts, food, etc.
- "Tourism promotion programmes should **protect and enhance Natural and Cultural Heritage characteristics**."
- Applying **destination management systems** that promote the seasonal, regional, and time-based dispersal of visitors in response to "overtourism"
- **Controlling mass tourism or seasonal tourism** makes the site more resilient to and less vulnerable to travel restrictions
- **Measure what matters to the destination type and the specific location**:
  - Develop indicators that allow for meaningful comparisons with related destinations
  - Identify the critical sustainability topics for a destination and find measures to monitor those place-specific issues
- **Promote innovative products and experiences** that allow the city to diversify demand in time and space and attract the adequate visitor segments according to its long-term vision and strategy
- **City marketing approach** and visual identity
- **Industry obtain benefit** via upgrading the value of their symbol while recovers craftsmanship
- **Branding and clustering**: strengthening the territorial brand and ensure financial stability by involving local business in the project.

2.3.4 Business Models and Investments

The contribution of culture in business promotion and entrepreneurship motivation would require the enhancement of local skills and attractions. In doing so, the following actions are relevant:

Ensure investments in tourism support sustainability objectives:

- Successful business models demand i**nnovativeness, creative and productive use of technology** and potentially clustering between different activities
- Ensuring that sufficient **revenues derived from tourism activities go toward the management and conservation of cultural and natural heritage** and promote the engagement of tourists
- Ensure tourism industry contribution to cultural heritage preservation (through awareness-raising and with economic funding, for example).
- Estimating the expected benefits of tourism development based on the **'Total Economic Value'** that includes ecosystem services and social accounting benefits

in investments decision making. Emphasis should be given to the inclusion of impacts in societies and local communities
- **Invest in technology, innovation, and partnerships to promote smart cities** – making the best of technology to address sustainability, accessibility and innovation
- **Innovative revenue models for CNH facilities**, to maximise income and minimise costs, **including efficient use of technology for income generation**
- Take advantage of the **potential of existing cultural infrastructure** through for instance, new added value uses
- Local company as **sponsor for the restoration and maintenance** of heritage
- Involve **private investors/ stakeholders** to ensure a medium-term financial strategy
- Encouraging the **development of companies and start-ups** operating in the field of cultural services.

Harnessing innovative technologies:

To produce measurable impacts among destinations, businesses and local populations, the benefits from tourism are invested back into cultural resources through some of the following actions:

- Establishing **management systems** that combine up-to-date knowledge, digital solutions, and inclusive approaches to enhance the visitor experience as well as respect for communities' needs, adequate interpretation and fair trade
- **Invest in measuring cultural tourism**, to address health requirements and visitors' expectations in the first phase of recovery and in the long term
- Create the Pre-Conditions to develop a **Destination Management Organisation (DMO)**:
  - Present data that allows businesses to relate their choices to **specific impacts measured**
  - Use **simple indicator data** to visualise different alternatives of suppliers and activities
  - Ensure that there is a **clear business case for the stakeholders** giving up their time
- Develop a **Cost-effective Sustainable Indicator Set**:
  - Make use of existing international systems on sustainable tourism indicators to create momentum and visibility
- Design **motivating Sustainability Policies to Involve the Private Sector**:
  - Use simple and understandable indicators to set feasible short-term sustainability objectives
  - Identify business benefits from sustainability actions (in this case, financial savings, and peer recognition) so the private sector engages voluntarily
  - Monitor and publicly acknowledge improvements, to set new future challenges.

Supporting partnerships between the private and public sectors that employ new technologies:

To build capacity, diversify and increase the attractiveness and competitiveness of the cultural tourism offer:

- **Invest in technology, innovation, and partnerships** to promote smart cities – making the best of technology to address sustainability, accessibility and innovation
- Set up a **data model based on indicators** measuring the impacts of major events.

Investing in local communities to foster tourism (safeguarding material and immaterial heritage of a territory):

- Investing in **human capacities**
- Tourism and conservation activities should **benefit the host community**
- Strategies and measures to **address visitors' growth** in cities
- Ensure **local communities'** benefit from tourism
- Improve city infrastructure and facilities applying **Sustainability and Universal Design** principles
- **Communicate** with and **engage** local stakeholders
- Set **monitoring and response** measures
- **Sustainable reuse** of existing resources managed **by local community**
- **Recovery and management of natural heritage** as a turning point for the tourist offer for the entire region.

3 Recommendations for IMPACTOUR Regarding Standards

This section will provide relevant recommendations to develop the sustainable cultural tourism (CT) methodology that will support stakeholders' decision-making processes. This will be accomplished by providing a state of the art of existing ISO and CEN standards, besides good cultural tourism sustainability practices. The implications of IMPACTOUR's results for possible development of pre-standards or standards will be further explored in the later stages of the project through liaison with Technical Committees of CEN and ISO.

The remainder of this section focuses on the following topics: Section 4.1 presents definitions of CT as well as the impact on inhabitants' living standards (norms) and adequate information technology to support measuring and tracking the impact of CT on regions. In section 4.2, standards related to urban and regional planning are discussed which cover sustainability and accessibility considerations. In section 4.3, the standards, pre-standards, and guidelines related to accessible tourism are explained. In section 4.4, standards and requirements related to web-based services and technologies as an important tool for developing ICT methodologies are provided. Finally, in section 4.5, data sources and fusion methodologies, standards and technologies are described by highlighting mobile positioning and big data (as a service).

3.1 Cultural Tourism Definition

Tourism is surely, together with ICT, one of the world's fastest-growing industries and is a major income / foreign exchange and employment enabler for all countries of the world. The word 'tourism' is derived from the word 'tournus' in Latin, meaning 'a tool for making a circle'. Therefore, Tourism may be defined as the movement of people from their normal place of residence to another place, often for leisure and pleasure but also for, business, health, education, religious observance and/or many other purposes.

In addition, the tourism definition can be extended to include the theory and practice of touring, the business of charming or attracting, travelling, accommodating, and entertaining people as well as the business of operating tours. Tourism can be local (within the same country/region), regional (in the neighbourhood countries), or international, which has both incoming and outgoing implications on a country's balance of payments.

Following the above definition, CT is undoubtedly a type of tourism activity in which the tourists' essential motivation is to learn, discover, experience, and consume the tangible and intangible attractions/products in the destination (Tourism destination). These attractions/products are related to a society's distinctive material, intellectual, spiritual, and emotional features. It encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, festivals, folklore, travel to study nature and pilgrimages, creative industries, and the living cultures with their lifestyles, value systems, beliefs, and traditions (with the local people, their language/dialects- linguistic approach, customs, cuisine- gastronomic approach, etc.). Therefore, few people try to find and embark on their travels with the sole intention of having a 'cultural' experience, whereas others may experience the culture as a by-product of their trip.

CT always has positive **economic impacts**. Tourists who visit an area to learn more about a culture or visit cultural tourism attractions, such as museums or shows, during their trip help contribute to the area's economy. Attractions must be staffed, bringing with it

employment prospects and tertiary businesses can also benefit, such as restaurants, travel agents, transportation companies, accommodation places such as hotels, or private places. One of the essential benefits of CT is the **educational aspect beyond the economic impact.** Tourists and hosts can learn more about different ways of life, past and current traditions; it can help broaden one's mind; it can help one think differently and be more objective.

Researching different resources, we end up with a conclusion that no uniform standard is addressed regarding a 'Cultural Tourism' definition. Therefore, because of a thorough analysis and discussions within IMPACTOUR project members, it is decided to apply the following definition for "Cultural Tourism":

"A type of tourism activity in which the visitor's motivation and aim is to learn, discover, experience, participate and benefit from the tangible and intangible cultural offers in a tourism destination. These offers relate to a set of distinctive material, intellectual, spiritual, and emotional features and the relationships with and within a society. It encompasses the places they inhabit, arts and architecture, historical and cultural and natural heritage, landscapes, culinary heritage, literature, music, creative industries and the living cultures with their cultural and social values."

3.2 Urban and Regional Planning Related Standards

Legislation, Standards and Regulations relating to the design and construction of the built environment play a fundamental role in planning the design, layout and use of CT buildings, venues and their surroundings.

In this section, European standards governing sustainability and accessibility of the built environment are considered. Such standards include persons with disabilities and/or other access requirements, insofar as these are related to CT buildings. It should be noted that accessibility is a key factor in achieving sustainable development from a social and economic perspective, therefore these are intimately connected in urban and regional planning.

Sustainability

Sustainable development has been mainstreamed into EU policies and legislation via the EU Sustainable Development Strategy [59], the EU 2020 Strategy, and through the EU's Better Regulation Agenda. It is reflected in sectoral policies such as the 7th Environment Action Programme. These efforts have gone hand in hand with a high level of engagement of Member States and stakeholders, which is a prerequisite for successful implementation.

The normative documents on Urban and Regional Planning target different dimensions and issues: environmental and nature protection, reduced / possibly near-zero footprint, etc.

In the city context, sustainable development was approached in such regulations as ISO 37120: 2017 "Sustainable development of communities: Indicators for city services and quality of life". This core standard is joined by a series of standards on city indicators, including ISO 37120 (indicators for city services and quality of life) and the two upcoming standards ISO 37122 (indicators for smart cities) and ISO 37123 (indicators for resilient cities).

Accessibility

Legislation on the accessibility of the built environment for persons with disabilities and/or other access requirements is regulated by the EU Member States at national level, and also

at regional levels in some jurisdictions, e.g. Spain and Germany. While the European Union has supported many actions and standardisation work on accessibility, it has not issued a Directive on accessibility of the built environment so far. (See also Section 4.3, below.)

A European Standard, **Accessibility and usability of the built environment – Functional requirements**, is in the final stages of delivery, through the work of CEN-CENELEC Joint Technical Committee 11. The new CEN Standard is expected to be published in summer 2021 with the number: **EN 17210**. This standard provides functional accessibility requirements and recommendations for achieving accessibility for persons with disabilities and/or specific access requirements in the design of buildings, and facilities in the built environment, including equipment, devices and controls, signage, etc. Within this context, it also includes sections on cultural, leisure and sport buildings and facilities and natural areas.

When adopted by the national standards bodies of CEN, EN 17210 replaces national standards on accessibility in EU Member States. It will, however, remain a voluntary standard, unless a Member State writes the standard into law.

EN 17210 will be supplemented by two Technical Reports. The TR1 technical report will provide technical specifications for fulfilment of the functional requirements of the EN, with examples for each clause of the EN. The TR2 technical report will describe the Conformity Assessment methodology that can be applied to the EN standard.

At international level, ISO Standard 21542:2011 **Building construction — Accessibility and usability of the built environment** (currently under revision), provides both functional and technical requirements and recommendations for ensuring accessibility for persons with disabilities in buildings and their surroundings. The ISO standard gives detailed guidance on the design of environments, buildings, equipment, devices and controls, signage, etc. It also refers to the design of certain cultural venues such as auditoriums, conference buildings and their constituent parts. The current version of the standard is published as a draft for approval by ISO members [60].

The new EN and ISO standards referred to above can be supplemented with several guiding documents which provide useful advice to tourism operators for designing accessible buildings and environments. A selection of these guidelines is presented here.

Centre for Excellence in Universal Design. Building for Everyone is a free, comprehensive guideline for all aspects of building design [61]. **Section 7** of this document includes guidance for the design of Restaurants, Bars, Cafes, Museums, Galleries and Libraries, Entertainment, Conference and Leisure facilities, Religious Buildings, Historic Buildings and Sites and Outdoor Access [62].

Centre for Excellence in Universal Design. Access: Improving the accessibility of historic buildings and places. The purpose of this guidance is to advise those who own, manage or care for buildings and places of architectural heritage significance on the options available to them to improve accessibility. It also provides guidance and information for anyone with an interest or involvement in issues surrounding the accessibility of historic buildings and places [63].

3.3 Accessible Tourism Related Standards

In addition to the accessibility standards and guidelines for the built environment mentioned in 4.2, above, this section presents key legislative acts, standards, and guidelines on accessibility of tourism services that influence the development and management of CT destinations, businesses, and services in the European Union.

The Accessible Tourism market is made up of a wide range of users/visitors with diverse accessibility requirements. These include persons with disabilities, older persons, families with small children, pregnant women, people with temporary impairments and persons whose functioning may be impaired due to environmental conditions or activities (e.g. being in a noisy or dark environment, driving a car, or using machinery). Thus, people of all ages and abilities may require certain supports, in terms of information design, environmental design, equipment or services to ensure their safe and comfortable functioning.

Accessibility requirements are typically defined in relation to mobility, sensory or cognitive impairments and are, therefore, closely associated with different types of disabilities. One in seven people worldwide lives with a disability [64] and it is estimated that, by 2020, one in five persons in the European Union has a long-term disability [65]. Accessibility, through a Universal Design approach [66], [67] is , a key consideration for public and private tourism providers, and for destinations when planning, designing, and delivering services to visitors. A fundamental principle is that accessibility shall be considered in the earliest stages of planning and design as part of a sustainable approach since accessible environments, products, and services reduce the need for future adaptations and changes, thus saving extra costs, materials, and labour.

Similarly, several EU directives, ISO and CEN standards, and technical guidelines address accessibility for persons with disabilities (and/or others with specific access requirements) in designing and delivering services across the tourism value chain. These concern information and communication technologies and services, including those delivered by the internet and digital/smart devices, broadcasting media, transportation services, and many kinds of products.

The following documents refer to legislation, standards, and guidelines related to accessible tourism services.

UN Convention on the Rights of Persons with Disabilities (UNCPD)

The UNCRPD [12] is an international convention adopted by over 160 countries, which sets out conditions for ensuring equal access for persons with disabilities in social life, education, political participation, work and employment, transportation and many other areas. Article 30 of the convention addresses the right to equal participation in cultural life, including access to tourism, leisure and sports.

The UNCRPD underpins several European Regulations as well as international and national standards on accessibility, as referenced in this section and in sections 4.2 and 4.4.

The European Union has no specific standard on accessible tourism provisions. However, certain regulations and standards for web content and design of the built environment are pertinent to CT services and environments.

European Accessibility Act (2019)

The European accessibility act [68] is a directive that aims to improve the functioning of the internal market for accessible products and services, by removing barriers created by divergent rules in the Member States. The act aims to benefit businesses by:

- Setting common rules on accessibility in the EU leading to reduction of costs
- Fostering easier cross-border trading
- Opening more market opportunities for their accessible products and services.

Persons with disabilities and elderly people will benefit from:

- more accessible products and services in the market

- accessible products and services at more competitive prices

- fewer barriers when accessing transport, education, and the open labour market

- more jobs available where accessibility expertise is needed.

The European accessibility act covers **products and services** that have been identified as being most important for persons with disabilities while being most likely to have diverging accessibility requirements across EU countries.

The Commission consulted stakeholders and experts on accessibility and considered the obligations deriving from the UN Convention on the Rights of Persons with Disabilities [12]. These products and services include:

- computers and operating systems

- ATMs, ticketing, and check-in machines

- smartphones

- TV equipment related to digital television services

- telephony services and related equipment

- access to audio-visual media services such as television broadcast and related consumer equipment

- services related to air, bus, rail and waterborne passenger transport

- banking services

- e-books

- e-commerce.

Notably, due to some Member States' objections (and to the great disappointment of the organizations of persons with disabilities), the European Accessibility Act omits services related to the accessibility of the physical/built environment. It thus does not apply to tourist accommodation, tourist venues such as museums and theatres, festivals, and events. These places and the services located in them are subject to national accessibility legislation and, possibly, regional legislation and national or regional building regulations. Nevertheless, since the act covers ticketing and e-commerce, services related to CT must be bookable through online platforms or digital applications accessible for all persons, including those with disabilities.

ISO Standard 21902 Tourism and related services — Accessible tourism for all — Requirements and recommendations is the primary international standard on accessibility for tourism. The document is currently in the final stage of approval (March 2021) and is expected to be published in summer 2021. Chapters include the design of accessible tourism services, staff training, considerations for public authorities, tour operators and travel agents, transportation, leisure activities, outdoor areas, food and beverage, and a chapter on cultural heritage buildings, monuments, or sites. The ISO standard 21902 does not give detailed technical specifications but provides functional requirements and recommendations and a "common language" for describing and working with accessibility, aiming to clarify this area of tourism provision.

In addition to the above, this section refers to Guidelines that give guidance for managers of accessible tourism services:

The Global Code of Ethics for Tourism was adopted by resolution A/RES/406(XIII) at the thirteenth WTO General Assembly (Santiago, Chile, 27 September - 1 October 1999) [69]. The Code refers to combatting discrimination and refers to the promotion of tourism for people with disabilities.

UNWTO Ethics Convention from 2019 [69]. The UNWTO Framework Convention on Tourism Ethics, the first international convention of UNWTO, was adopted, in the five official languages of the Organization, by the UNWTO General Assembly at its 23rd session held in St. Petersburg, Russian Federation, September 2019, through resolution A/RES/722(XXIII). The convention's Article 5 is headed, "Tourism as a vehicle for individual and collective fulfilment" and refers to part (2) "Tourism activities should respect the equality of men and women; they should promote human rights and, more particularly, the individual rights of the most vulnerable groups, notably children, the elderly, persons with disabilities, ethnic minorities and indigenous peoples." Article 7 refers to: "Tourism, a user of cultural resources and a contributor to their enhancement."

The UNWTO Recommendations on Accessible Tourism for All [70] are meant to be used as a general, basic mainstreaming framework for ensuring that people with disabilities have access to the physical environment, the transportation system, information and communications channels, and a wide range of public facilities and services. The Recommendations incorporate the most relevant aspects of the UN Convention on the Rights of People with Disabilities of 2006 and Universal Design principles.

UNWTO Manuals on Accessible Tourism for All [71]. Developed in collaboration with the Spanish ONCE Foundation for the Cooperation and Social Inclusion of People with Disabilities and the European Network for Accessible Tourism (ENAT) and the Spanish ACS Foundation: the 6 manuals are meant to assist tourism stakeholders in improving the accessibility of tourism destinations, facilities, and services worldwide.

UNWTO Inclusive Recovery Guide from 2020 [35]. Launched on the International Day of Persons with Disabilities, 3 December 2020, the UNWTO Inclusive Recovery Guide – Socio-cultural Impacts of COVID-19, Issue I: Persons with Disabilities, suggests measures for the whole tourism value chain to build back better, becoming more accessible and more competitive. Just as other UNWTO series guidelines, this document will be revised in 2021 with relevant accessibility partners.

UNWTO Reopening Tourism for Travellers with Disabilities: How to Provide Safety Without Imposing Unnecessary Obstacles (2020) [29]. In partnership with the ONCE Foundation of Spain and the European Network for Accessible Tourism (ENAT), UNWTO suggested in July 2020 a set of practical steps to ensure accessibility for all, under the new circumstances. The report provides recommendations for destinations and service providers to accommodate customers with disabilities and specific access requirements, including seniors.

Centre for Excellence in Universal Design. Universal Design for Customer Engagement Toolkit provides comprehensive best practice guidance on achieving better customer communication. In 2013, Irish Standard (I.S.) 373:2013 'Universal Design for customer engagement in tourism services' was published by NSAI, the National standards Authority of Ireland. The Toolkits have been developed to help tourism providers apply the guidance provided in the standard. They provide practical and useful guidance on how to use Universal Design as a tool for better engaging with your customers [72].

Centre for Excellence in Universal Design. Code of Practice on Accessible Heritage Sites. This Code of Practice is designed to guide public bodies in meeting their statutory

obligation under Section 29 of the Irish Disability Act 2005 providing practical advice and examples. It is the product of a national consultation process undertaken by the NDA which included consultation with all Government Departments [73].

3.4 Standards Regarding the WWW

This section lists several EU and international Regulations, Standards and guidance documents related to the digital services delivered via the internet (World Wide Web), mobile apps and associated devices.

Digital accessibility has become important due to the rapid growth of information and interactive services provided on the web and through mobile devices. Examples include online booking sites and internet banking, accessing public services online, messaging and video-calling services. When such digital tools and services are not accessible, many people are denied the possibility to use them. Regarding Web services W3 Standards, ECMA -366 and WCAG standards are best practices to follow when designing and deploying web-based applications.

Simple changes that make websites and apps more user-friendly can bring huge improvements for everyone, not only for users with disabilities. For instance, to be able to listen to a text when there is not enough light to read or when multitasking or reading subtitles to a video in a noisy environment. Businesses with accessible services can reach a larger, mostly untapped customer base, with resulting economic gain. An estimated 100 million people in the EU have some form of disability, and so represent an important market. Furthermore, ensuring access of all tourists to cultural heritage through online content helps to fulfil the EU Member States' commitment to ratify the UN Convention on the Rights of Persons with Disabilities (2006), which the EU signed in December 2010.

The EU Web Accessibility Directive

Directive (EU) 2016/2102 [74], in force since 22 December 2016, provides people with disabilities with better access to the websites and mobile apps of public services.

The rules laid down in the Directive reflect the Commission's ongoing work to build a social and inclusive European "Union of equality", where all Europeans can take a full and active part in the digital economy and society.

The Directive obliges websites and apps of public sector bodies, with a limited number of exceptions (e.g., broadcasters, live streaming), to meet specific technical accessibility standards. It requires

- an accessibility statement for each website and mobile app
- a feedback mechanism so users can flag accessibility problems or request information published in a non-accessible content
- regular monitoring of public sector websites and apps by Member States and reporting on the results.

These requirements apply, for example, to websites and apps provided by cultural institutions under public management, as well as public destination management organisations (DMOs), and public tourism information websites.

The Directive has applied since 22 December 2016. EU countries have had to incorporate it into national law by 23 September 2018. They applied or will apply these measures as follows:

- from 23 September 2019 for websites published after 22 September 2018
- from 23 September 2020 for all other websites of public sector bodies
- from 23 June 2021 for mobile applications of public sector bodies.

W3C Web Content Accessibility Guidelines (European Standard EN)

Web Content Accessibility Guidelines (WCAG) is developed through the W3C process in cooperation with individuals and organisations around the world, with a goal of providing a single shared technical standard for web content accessibility that meets the needs of individuals, organisations, and governments internationally.

The WCAG documents explain how to make web content more accessible to people with disabilities. Web "content" generally refers to the information in a web page or web application, including:

- natural information such as text, images, and sounds
- code or markup that defines the structure, presentation, etc.

The currently applied version is WCAG 2.1 level AA being the baseline requirement for public websites and Apps in European Union countries[75]. The WCAG guidelines are also adopted as ISO/IEC 40500:2012.

The European Standard on accessibility requirements for Information and Communication Technologies (ICT) products and services (EN 301549: 2014) [76] is the first European Standard for accessible ICT. It is intended for use by public authorities and other public sector bodies during procurement to ensure that websites, software, digital devices are more accessible – so they may be used by persons with a wide range of abilities.

The new Standard is complemented by a series of three Technical Reports (TR 101 550, TR 101 551 and TR 101 552). Together, these documents set out accessibility requirements that can be applied to a wide range of products and services related to ICT, including computers, smartphones and other digital devices, ticketing machines, websites, and emails. The aim is to ensure that ICT products and services are accessible either directly or through compatibility with assistive technologies such as text-to-speech, so that everyone can access information and use services that are being delivered electronically.

3.5 Standards Regarding Data Sources

Big data analytics is the process of examining big data to get access to, and process the information, which is expected to pave the way to advanced validation and highlighting of the impact by CT as well as being an effective instrument to create innovative strategies for CT development and decision making.

Recommendations by IMPACTOUR to be developed regarding big data are focused on realisation of the ability of big data analytics to lead to positive outcomes regarding CT such as new revenue opportunities, more effective marketing, improved customer service, etc.

Service Oriented Architecture (SOA) is useful to indicate areas and types of big data required and/or to be collected/analysed towards effective decision-making in the field of CT. SOA architecture enables integration of different technologies (fog and cloud computing) to support application of various analytics and decision-making operations required for the adequate use of available big data. It provides different functions and capabilities to use big data and provide outputs as platforms for decision-making. In figure 3.1, the important aspects of big data in the context of SOA are shown. SOA is useful to

indicate areas and types of Big Data required or/and to be collected/analysed towards effective decision making in the field of cultural tourism.

SOA-credentialed actuaries use predictive analytics to inform organizational and business strategies, with efforts such as identifying development trends, needs of potential customers, etc., based on available big data complexes. SOA must take into consideration different types of tourists: mainstream tourists to overloaded hot spots, tourists to recreation rural areas, and to different types of destinations.
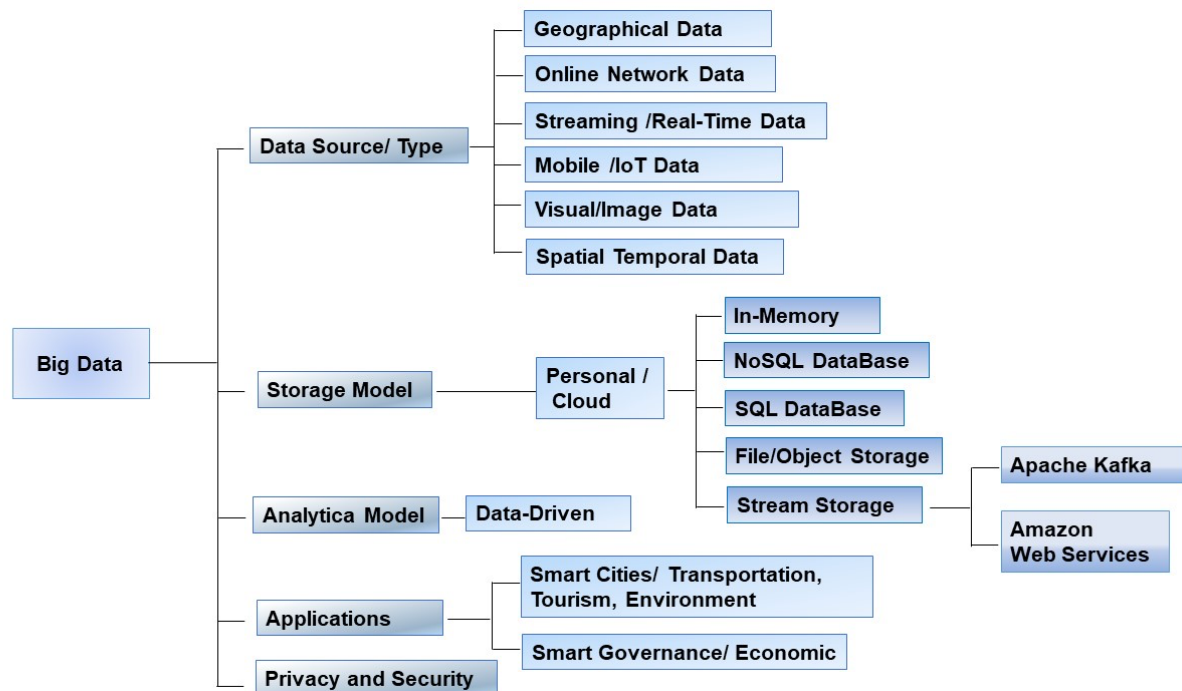
Figure 3.1 – Service Oriented Architecture for Big Data Analytics. Source: Authors.

The recommendations and standards for SOA in the context of IMPACTOUR will be specific and consider CT specifically. Concurrently, in making recommendations regarding specific CT, SOA will follow the stipulations by ISO/IEC 18384-3:2016.

Information technology includes Reference Architecture for Service Oriented Architecture (SOA RA). ISO/IEC 18384 consists of the following parts, under the general title Reference Architecture for Service Oriented Architecture (SOA RA):

- ISO/IEC 18384-1 defines the terminology, basic technical principles, and concepts for SOA,
- ISO/IEC 18384-2 defines the detailed SOA reference architecture layers, including a metamodel, capabilities, architectural building blocks, as well as types of services in SOA solutions,
- ISO/IEC 18384-3 defines the core concepts of SOA and their relationships in the ontology.

The IMPACTOUR consortium works with all relevant stakeholders to capture, clarify and integrate current and emerging requirements. Along with the development of IMPACTOUR Tool recommendations and standards regarding SOA for CT, related issues will be developed based on a reached consensus and to ensure the required interoperability.

As already stipulated in D1.1 [2], a contribution to the development of standards on suitable methods and data sources, to measure the impact and develop data-driven policies of cultural tourism, is one of the cornerstones of the IMPACTOUR project.

Data standards can help facilitate data interoperability by providing a common understanding of what is being described and how.

Actors at any CT -site or -object have to be capable of learning how to create data, to understand their processing and possess knowledge on management standards, as well as rules to update information and provide metadata services on their sites.

Along with the progress on realization of:

- WP2 (Comparative assessment of cultural tourism impact)
- WP3 (Data pilots) and in
- WP4 (Development of IMPACTOUR methodology)

the consideration of recommendations and standards will be continuously developed, incorporating further findings of the project.

Those standards will support making tools and methodology approaches into "How to" Guides to enhance their uptake by CT stakeholders, especially by planners and managers.

At the current stage IMPACTOUR has already developed a comprehensive understanding regarding suitable methods and data sources to measure the impact of CT [3], [4], focusing on:

- mobile positioning data
- World Wide Web data
- data on sharing and collaborative economy, and
- passenger data
- data on impact (both quality of data and their accessibility for decision makers).

and consideration of SOA - Service-oriented Architecture for Big Data Analytics.

The scope of data to be recorded regarding the stored elements must be determined in this phase, along with the points of connection to the adjunct databases, as well as the solution to ensure data authenticity and safety.

Here some aspects of mobile positioning data concept is described:

Mobile Positioning Data (MPD)

Compared to other big data, the advantages of MPD are their large sample and good contingency over space and time. The analysis by IMPACTOUR on tools for CT impact assessment in the piloting regions has confirmed that the difficulties in access to data are the main obstacles in the use of MPD. Problems in access arise from international or national regulatory limitations and legislation and corresponding issues of privacy protection and ethical concerns, fear of being tracked, and a general disapproval by society of such methods. Estonia is one of two countries in the world where MPD is an official source for tourism statistics. But since the end of 2019 mobile operators are no longer allowed to provide the data due to changes in the national data protection agency's interpretation of privacy regulations.

4.5.1 Development of a better regulation and legislation to access the data

Currently the General Data Protection Regulation (GDPR) in the EU does not specifically regulate the use of MPD in scientific research; that issue is applied to the regulation at national level or the interpretation rules of EU regulation at the national level. However,

partnership models are needed to enable cooperation between different interested stakeholders such as data providers, public authorities, interest in statistics and national statistical offices.

The strengths of the MPD are that the data is rather homogeneous and that there are well developed standards.

Main MPD types. The most common passive MPD collected is the call detail record, which consists of data entries of active phone use, such as incoming and outgoing calls and sent messages. Less used are data detail records, internet protocol data records, and probed data from signalling information such as location update or cell handover. The temporal preciseness of the data improves with every mentioned data type, specifically, the more data records there are, the more detailed the data is. The spatial preciseness of the data is mainly dependent on the distribution of mobile network cells, which in turn, are determined by the population density and pattern [77]. Hence, the data is geographically more accurate in densely populated urban areas and near major roads but less accurate in rural areas. Moreover, the more frequent in time the data records are, the more continuous the track in space is, resulting in less random data.

Raw data description. The different MPD types, however, include the same information. These similarities include the unique identity of the subscriber, time of the event, geographical reference of the data and country of origin. Initial data processing is done in the mobile network operators' (MNO's) systems. Specifically, MNOs provide a geographical reference table for the call events using the geographical location coordinates of antennae. MNOs extract the mobile country code for outbound and inbound data from the first three digits of the international mobile subscriber identity and then plot it to ISO 3166-1 alpha-2 letter country codes. MNOs generate pseudonymous identification codes for each phone, format the data, prepare it for transmission and transfer the data to processing machines by secure data exchange tunnels with file encryption.

After the initial processing, each record in the CDR database includes the following information: a) the randomly generated identification number (ID) of the phone used, b) the time of the call activity, c) the mobile country code for roaming data, and d) the antenna identification (cell ID) for inbound and domestic data (Table 3.1). The ID is pseudonymous and constant for each individual phone user for the whole period represented in the database (if the contract of the phone user did not change) and across different databases (domestic and outbound). The ID ensures anonymity of the data for researchers and cannot be associated with a specific phone number or individual. The mobile country code of the SIM card is seen as the country of origin of the tourist.

Table 3.1 – Examples of roaming data

Phone ID	Time	Country Code	Cell ID
244217726502772	31.07.2017 11:41:27	LV	KCPBI14
240156976964286	31.07.2017 17:37:33	FI	KCPBI14
250072138923688	31.07.2017 18:02:03	RU	LDUCA14
262127856866986	31.07.2017 21:29:53	FI	TELBI13
350193355690996	01.08.2017 00:11:56	DE	LDUCA14

Overall, the field of mobile telecommunications is well covered by various standards. The key organisations are the International Telecommunication Union (ITU) and, in the

European context, the European Telecommunications Standards Institute (ETSI). There are extensive standards available overall on the telecom network operation [78] and on telecommunication management and maintenance [79], covering also the key concepts relating to mobile big data. For example, IMSI is used in any mobile network that interconnects with other networks and conforms to the ITU E.212 standard [80]. The document describes a unique and unambiguous identification plan for subscriptions and the format of the IMSI. It establishes procedures for the assignment of fields of the IMSI in a manner that prevents duplication.

However, as stated in [3] and confirmed by researchers and practitioners [81], it is important to clean the data from errors and carry out initial data quality control. This process comprises:

- removing duplicates (e.g., same information collected several times)
- checking the quality of the data and antenna coordinates (e.g., antennae coordinates should be within expected country boundaries)
- detecting missing data and re-requesting it from the MNOs (e.g., missing data for some area, period, antennae, or a particular type is missing)
- removing technical subscribers and machines distinguished by a corresponding attribute, and
- removing data of 'travel SIM cards' (e.g., Estonian SIM cards sold in foreign countries and only used there).

In conclusion, the standards/pre-standards in Cultural Tourism which are provided in section 4, help in structuring a framework for the IMPACTOUR tools. Regarding the recommended technologies and performance indicators for the project, this section can be updated to be more aligned with the tools. In terms of potential analytical depth, it is advisable to explore the use of mobile positioning data. Yet, there are considerable barriers, especially in terms of privacy protection and ethics, in using such data. User-generated big data from social media, web searches, and website visits constitute another promising data source as it is often publicly available in real time and has low usage barriers. Due to the emergence of new platform-based business models in the travel and tourism sector, special attention should be paid to improving access and usage of data on sharing and collaborative economy.

4 Recommendations for IMPACTOUR Regarding the Indicator Domains and Data Sources

The objective of this chapter is to summarize key conclusions of the previous work of WP1 [1]–[4] as well as the current Deliverable, which will serve as input for WP2 and especially into D2.1. While the focus of WP1 has been more general in capturing the overall trends regarding the various impacts of tourism and cultural tourism and how to measure them, the focus of the forthcoming D2.1 and of the project from now on is more oriented towards the development of the IMPACTOUR approach and its implementation, while keeping these recommendations in mind.

4.1 Indicator Domains

One of the immediate challenges encountered in the preparation of the WP1 reports was related to the **definition of Cultural Tourism**. While it is generally agreed that 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" [82], there are differences of opinion among the participating piloting partners as well as experts in the project on what exactly is included in Cultural Tourism. This dynamic and potentially controversial nature of Cultural Tourism has also been raised earlier in the literature [83]. So, one of the steps in the project was related to the development of the definition and increase of awareness around that definition in the project, among the stakeholders and more broadly. The following definition is applied for the Cultural Tourism: "A type of tourism activity in which the visitor's motivation and aim is to learn, discover, experience, participate and benefit from the tangible and intangible cultural offers in a tourism destination. These offers relate to a set of distinctive material, intellectual, spiritual, and emotional features and the relationships with and within a society. It encompasses the places they inhabit, arts and architecture, historical and cultural and natural heritage, landscapes, culinary heritage, literature, music, creative industries and the living cultures with their cultural and social values."

One of the key conclusions of WP1 is that there is a need for a **holistic approach** to the social, cultural, environmental and management areas of a destination's tourism, cultural and heritage resources [1], complementing the economic aspects of Cultural Tourism (raised in D1.1, [2]). As an input to the WP1 reports, 15 IMPACTOUR pilots described their impact assessment practices, giving examples of how they assess the impacts of Cultural Tourism in their region. Based on the pilots' self-assessment, economic development is the first priority when developing tourism strategies, followed by environmental and social goals. The importance of environmental goals has considerably increased in recent years and Cultural Tourism in the piloting regions seems to be shifting towards prioritizing sustainability and "slow tourism", although most pilots did not report having specific strategies and goals in place to promote the development of sustainable Cultural Tourism. Some pilots also mentioned the lack of linkages between different types of strategic goals – for example, heritage preservation policies (which understandably have a high impact for Cultural Tourism) tend to focus on restoration and cultural goals but miss an economic focus.

Detailed analysis carried out in WP1 on the United Nations' Sustainable Development Goals and the interrelations with the Cultural Tourism domain, concludes that various SDGs are relevant, such as "Sustainable cities and communities" (SDG 11), "Decent work and economic growth" (8), "Industry innovation and strategy" (9), "Reduced inequalities" (10) and

"Responsible consumption – production" (12) and **sustainability needs to be addressed in parallel in the environmental, social and economic domains**. [1]

The European Commission's **European Tourism Indicators System (ETIS)** serves as a good starting point for the development of the indicators, while it can be complemented with more recent and specific works.

Particularly research and policy analysis on the **economic impact of tourism** has been advancing rapidly. Cultural Tourism can bring direct economic benefits resulting from the inflow of tourists and the business activities of tourism enterprises. The broader economic impacts of Cultural Tourism are assessed by looking at its indirect impacts (focusing on Cultural Tourism investment and impacts on Cultural Tourism suppliers) and induced impacts (spending by employees directly or indirectly working for Cultural Tourism sectors). To assess total economic impact of Cultural Tourism, it is important to understand the relationships between the trade, production and consumption of Cultural Tourism services, the share of domestic and foreign value added in tourism exports, the benefits that tourism creates for national economies, and the forward and backward linkages between tourism and other industries.

Contemporary economic development discourse also emphasises that all economic activities are not the same in terms of their potential to foster an increase in living standards. What is also important is **the clustering and systemic interactions in increasing and capturing the economic value added of various economic activities**. Also, **global value chains** have emerged and gained in importance. Furthermore, given the emergence of new platform-type travel and tourism services (e.g., Uber or Grab ridesharing and AirBnB accommodation and experiences), assessing the **effects of related monetary and non-monetary transactions** is becoming more important.

One of the major drawbacks of the existing economic impact assessment frameworks is that they have been designed to aid the measurement of tourism impacts at the national level, whereas in practice a lot of tourism planning and development happens at the regional or local level. To supplement national-level impact assessment frameworks, several countries and regions are developing sub-national approaches to assessing tourism impacts. Many of these rely on versions of the **Regional Tourism Satellite Accounts (RTSA)**, which is still a developing methodology. Still, it is recommended to use it as a starting point for further work, while **complementing it with the indicators of other frameworks (such as value-added of cultural tourism and the role of tourism in global value chain)**, paying attention to measuring the **impacts of new platform-type travel and tourism services**.

Existing studies as well as a survey of the pilots pointed to the **disruptive effects of the global Covid-19 crisis on (cultural) tourism and economy**. Pilots state that the virus emergency has rendered their former goals largely irrelevant due to the need to focus on the immediate recovery from the crisis and restoring pre-virus visitor numbers as soon as possible. In one strategy, pilots are making efforts to shift their focus from attracting foreign tourists to increasing local and domestic tourism. In some regions, the crisis is regarded as having created an enormous pressure for innovation in the tourism sector. As many businesses are going bankrupt, they are expected to be replaced by new types of start-ups in Cultural Tourism. Some are focusing on training tourism operators in entrepreneurial skills and **digitalization strategies** and are working to create **collaborative networks** between public and private actors, as well as tourism and creative industries. **Digitalization** is particularly interesting: while in recent years there has been distrust of 'digital' because it has been a threat to the authenticity of real heritage, COVID-19 has triggered an extraordinarily rapid adoption of digital technologies to ensure tangible and intangible

heritage sites maintain visibility during lockdown, if not income. It is too early to tell, but behaviour is expected to change, within which tourism agencies and tourists will make more use of digital alongside 'real' experiences.

Also, considering the rapidly evolving (cultural) tourism landscape, both governments and businesses are expecting **close to real-time data**. Yet, data collection surveys are carried out only occasionally; they are expensive to carry out and, in many cases, deliver results with a significant delay, raising the need to consider alternative data sources.

Another key recommendation of D1.1 and D1.2 refers to the role of public policies and the **recommendation to incorporate governance related indicators** in the benchmarking exercise. D1.1 analyses the role of the state in economic development, concluding that governments have an active role, for example, in supporting the clustering and systemic interactions between industries. In D1.2 in-depth analysis is provided on Cultural tourism related governance strategies, stakeholders engagement, diversification, and marketing strategies and on business models and investments, and it is concluded that these are key fields to promote Cultural Tourism.

4.2 Data Sources and Tools

Major changes are currently taking place in the fields of policy monitoring and evaluation and the use of data and tools generally. Specifically, these changes include: (1) The **importance of evidence** has increased considerably in policy planning, implementation, and evaluation, (2) there is **unprecedented availability of open and big data**, and (3) there are rapid developments in **intelligence gathering and the application of analytical tools**. Such trends are also taking place in the field of tourism, and the roles of data science, and open and big data analytics are becoming increasingly important. Traditional surveys are already being complemented with other data sources, while in the long run the role of surveys will diminish, and the role of other data sources will continue to increase. New sources of data and analytical tools make it possible to process the immense volume of information, work with data not previously available, achieve (close to) the real-time synchronisation of sources and carry out analyses on a more detailed level. The importance of predictive analytics is also on the rise.

However, most IMPACTOUR pilots **rely heavily on traditional data sources** (such as visitor surveys) in monitoring and assessing the impacts of tourism. In many cases, pilots receive relevant data from other data providers (such as relevant public tourism management organisations, and Chambers of Commerce), rather than collecting the data on their own. The use of more advanced tools is generally limited. Still, most pilots have started to use social media data to some degree, although social media still tends to be used more for marketing than for analysis and impact assessment purposes. Only a few pilots have tested the use of mobile positioning data, road sensors, and data on collaborative and sharing economy for assessing the impacts of tourism.

Despite the IMPACTOUR pilots' interest in integrating some of the new tools into tourism management, **the use of non-conventional data sources is regarded as having substantial challenges and barriers.** The most frequently mentioned impediment is privacy regulations (especially limiting the use of Mobile Positioning Data). Also, smaller tourism destinations' awareness of new tools and their application is generally limited. Several pilots referred to their limited data analysis capabilities, which often relate to human and financial resource constraints, particularly in smaller localities. There is also high fragmentation of data sources and problems with the comparability and compatibility of data aggregated from different sources. This suggests the need for greater efforts for the

standardization and interoperability of systems and tools across regions and country borders. In many cases, relevant data is owned by different actors, often private parties, who may require fees in return for access to their data. This creates usage barriers for tourism organizations with fewer resources. Lastly, even if data are available, data quality may be an issue and pilots expressed caution about using incomplete data due to possible biases in the analysis.

Considering the immense volume of tourism related data, the role of the IMPACTOUR methodology should first and foremost be a **data connector** – on the basis that the indicator system developed various data sources that are assessed for relevance, quality, accessibility, and the competencies to process the data and to understand how to assess the (negative/positive) impact that certain level of Cultural Tourism has or could have on regions. Accessibility and competence related issues are particularly important, considering the relatively short timeframe of the project. **User-generated big data** from social media, web searches, and website visits constitutes another promising data source for monitoring and planning Cultural Tourism. Such data can be used for analysing tourism flows and understanding how visitors perceive and use tourism attractions. As online big data is often public, available in real time, and freely accessible online, this data source has low usage barriers in terms of access and legal restrictions. One of the recent trends that impacts tourism generally, and cultural tourism more specifically, is related to the rapid growth of **the sharing and collaborative economy**, but the use of such data is underused in tourism governance.

Considering the above and the nature of the IMPACTOUR project, it is recommended to concentrate the IMPACTOUR development efforts, as far as the new sources of data and tools are concerned, on various **World Wide Web and API data, paying specific attention to data on sharing and collaborative economy**. Such data should be of interest to most, if not all, participating regional stakeholders for policy governance, and would allow for comparative analysis, etc. The competencies needed to interpret the data and use it in the policy governance also exist. It is also advisable to further explore the opportunities regarding **mobile positioning data**. The use of MPD in the field of tourism is very advanced in Estonia; the key stakeholder – Estonian Tourism Board – is a partner in the project. Considering the benefits associated with this approach, it is recommended to develop respective analytical methods further and pay special attention to how to overcome barriers regarding the wider use of MPD. For other regions, the first steps would be understanding how to access the data, the legal limits that are associated with it and the competencies on how to process the data into meaningful and suitable information to be used in the policy planning and implementation. To this end, the lessons from Estonia would be particularly valuable.

A challenge remains, though on **obtaining cultural tourism specific data**. So, in mapping and analysing potential data sources it should be considered if data is specific enough and/or how cultural tourism specific data could be extracted.

4.3 Barriers to Consider

Due to numerous challenges related to data collection and analysis, many pilots reported having no system in place to assess the impacts of Cultural Tourism. While many pilots do collect or use certain data to monitor general tourism flows (occasionally also other indicators such as revenues from the tourist tax or ticket sales), they are seldom able to delineate the wider impacts of Cultural Tourism based on the data.

Pilots generally find it challenging to assess the economic impacts of Cultural Tourism. The main barriers and difficulties concern five broad categories of issues: 1) the definition of Cultural Tourism, 2) lack of common impact assessment methodologies adapted to Cultural Tourism, 3) lack and fragmentation of data, 4) stakeholder multiplicity and coordination issues, and 5) resource limitations.

Pilots frequently referred to the technical **challenge of defining and delineating what counts as 'Cultural Tourism'** and lack of agreement on what impacts could be associated specifically with Cultural Tourism as opposed to tourism motivated by other reasons. The lack of clarity on definitions and basis of measurement hinders both the ability to assess the impacts of Cultural Tourism and comparability of the impacts across destinations and regions.

Pilots perceive the need for developing **standardized impact assessment methodologies for Cultural Tourism that can be easily implemented at the local level**. Such methodologies should provide clear guidelines on how to account for the impacts of Cultural Tourism – for example, if a visitor's trip is motivated primarily or partly by interest in specific cultural attractions, to what extent would the visitor's expenses count as the economic contribution of Cultural Tourism? Similar questions emerge in relation to measuring the economic benefits of Cultural Tourism attractions that are offered free of charge and that generate no direct revenues from ticket sales.

Since Cultural Tourism sites are often managed at the regional or local level, pilots consider it important to develop common indicators that would enable an accurate assessment of impacts at the regional or sub-regional level. This requires the availability of micro level data on the key indicators. In addition to common definitions and indicators, pilots expressed the need for tools that could be easily applied for monitoring, impact assessment and decision-making in the Cultural Tourism domain.

Pilots cite **lack of data** as one of the major obstacles to measuring the impacts of Cultural Tourism. Sometimes the relevant data are simply not collected. Even in cases where the data are collected, relevant data are often not complete or available at a suitable level of granularity for tourism destinations to be able to acquire insights, specifically into culturally motivated tourist activity in a geographical area. Also, the data are often fragmented between various data holders at different administrative levels (national, regional, local), sectors (public and private) and types of organizations (event organizers, research institutions, etc.), who might use incompatible data models. Sometimes data owners (e.g. event organizers) may not have the skills to analyse the data themselves but may also not be allowed to share the data with third parties. A new type of problem is the lack of data on visitors who do not use official accommodation establishments but stay with friends and family or use Airbnb services.

Due to the fragmentation of data ownership (but also ownership of cultural sites in a region), **coordination between different actors** is considered one of the major challenges. To set up effective impact assessment systems, data from different providers should be aggregated and common methodologies and indicators should be agreed upon for collecting and analysing the data. This requires coordination and collaboration between several organizations.

Lastly, pilots' capabilities of assessing the impacts of cultural tourism are substantially limited by financial **resource constraints**, but perhaps even more importantly, **lack of human resources.** While the problem is especially prominent in small municipalities who are often understaffed, even larger piloting regions mentioned lack of know-how and capacity in data analysis as a barrier. In most cases, local-level destination management

organizations do not have specific personnel in charge of the analysis. Therefore, they need to rely on analyses conducted at regional or national level, which may not always correspond to local needs.

Despite the IMPACTOUR pilots' interest in integrating some of the **new tools into tourism measurement and management**, the use of non-conventional data sources is regarded as entailing substantial challenges and barriers. Next to legal restrictions, several barriers pertain to tourism destinations' capacity to collect and process vast amounts of data. For example, smaller tourism destinations' awareness of new tools and their usage opportunities tends to be rather limited. Several pilots referred to their limited data analysis capabilities, which often relate to human and financial resource constraints, particularly in smaller localities. The existing staff often also lacks the required digital and data analytics skills, which points to the need for more training and capacity-building. These limitations are exacerbated by a high fragmentation of data sources and problems with the comparability and compatibility of data aggregated from different sources. These calls for greater efforts for the standardization and interoperability of systems and tools across regions and country borders. Furthermore, some pilots pointed to the need for setting up automatic data collection systems to minimize the need for manual labour both on the side of data providers and data users. In many cases, relevant data is owned by various actors, often private parties, who may require fees in return to access to their data. This creates usage barriers for tourism organizations with fewer resources. Lastly, even if data are available, data quality may be an issue. Pilots expressed caution about using incomplete data due to possible biases in the analysis.

Annex A: List of Acronyms/Abbreviations

Acronym/ Abbreviation	Description
ADB	Asian Development Bank
ATM	Automated Teller Machine
CEN	European Committee for Standardization
CT	Cultural Tourism
EICR	European Institute of Cultural Routes
ECoC	European Capital of Culture
EHL	European Heritage Label
EDEN	European Destinations of Excellence
EHL	European Heritage Label
EICR	European Institute of Cultural Routes
ENAT	European Network for Accessible Tourism
ERIH	European Route of Industrial Heritage
ETIS	European Tourism Indicator System
ETSI	European Telecommunications Standards Institute
ECoC	European Capital of Culture
GDPR	General Data Protection Regulation
GSTC	Global Sustainable Tourism Council
ICOMOS	International Council on Monuments and Sites
ICTs	Information and Communication Technologies
IMPACTOUR	IMproving Sustainable Development Policies and PrActices to assess, diversify and foster Cultural TOURism in European regions and areas
ISO	International Organization for Standardization
ITU	International Telecommunication Union
MNO	mobile network operator
MPD	mobile positioning data
NGO	Non-governmental Organisation
NSAI	National Standards Authority of Ireland.

OECD	Organisation for Economic Co-operation and Development
OMC	Open Method of Coordination
PSML	Parques de Sintra Monte da Lua
R&D	Research and Development
SDG	Sustainable Development Goal
SOA	Service Oriented Architecture
UNCRPD	United Nations's Convention on the Rights of Persons with Disabilities
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	World Tourism Organization
WCAG	Web Content Accessibility Guidelines
WEF	World Economic Forum
WP	Work Package
WTTC	World Travel & Tourism Council

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[84]   "Betina Ecomuseum and the Museum of Wooden Shipbuilding," 2021. http://mbdb.hr/en/museum-of-betina-wooden-shipbuilding/ (accessed Mar. 04, 2021).

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Annex C: Europa Nostra Survey

Europa Nostra has undertaken a sample survey in 2020 to contribute to informing IMPACTOUR at this formative stage. The scope of the survey has been restricted by COVID-19 as many organisations are closed or consultees are unable to respond because of home working. However, the survey has yielded relevant data which is probably even more informative in the current circumstances as the effects of COVID-19 have highlighted: i) that many tourism-dependent organisations have been forced to close completely in not having a contingency plan (such as online digital twin sites or collections) or sufficient audience profiling and databases to target their reduced capacity most effectively.

The survey was aimed at a cross-section of the tourism market:

- The Europa Nostra community, including laureates of the European Heritage Awards / Europa Nostra Awards
- Tourism agencies and multi-site organisations
- Large tourism attractions (> 100,000 visitors/year)
- Small tourism attractions (< 10,000 visitors/year)
- Consultants with access to sector data and trends

Respondents were from across Europe.

The following questions were asked to gauge levels of preparedness and capacity to use data and tools in normal market circumstances, but especially in response to the unexpected threat from what COVID-19 might do to current or projected markets:

1. *Did you have a vision or a plan, and a **strategy** of how to achieve it?*

   - Have you been involved in a project that restored an ancient place or route, which tourists now use?

   - Have you revived an historic festival or tradition, which now attracts visitors?

   - Have you created something which enables cultural heritage to be experienced in new ways?

2. *Did you have any **information** on tourism visitors to forecast if your proposal would work?*

   - Did you undertake surveys to find out about demand or gauge interest in the proposal?

   - Did you have access to any 'Big Data' sources as evidence?

   - Did you produce any projections or business modelling to test the viability of the proposal?

3. *Have you been able to **measure** your success, and benefit from that knowledge?*

   - How have you gathered information about visitor numbers and visitor satisfaction?

   - How have you used that information to increase visitor numbers and their quality of experience?

   - If you have not had access to 'Big Data', how could it have helped?

The responses revealed:

- Few respondents except the very largest organisations have capacity, skills or tools to undertake end-to-end data use from pre-project market demand/opportunity evidence through project development to audience evaluation and ongoing quality assurance
- Much market data is anecdotal or segmented, mainly quantitative in statistical recording and analysis (such as point of sale visitor profiling), and less so for qualitative feedback to improve experiences or expand market share
- Smaller attractions balance audience profiles between tourism visitors (cash economy gains) and community / local benefits (in kind circular economy), so access to wider tourism market data or tools may not be as important
- The smaller the attraction or location, the less important strategies are, either for them to be part of (such as regional marketing plans) or within their own management, which tends to be responsive and short-term rather than proactive forward/business planning
- 'Transformative' Cultural Tourism Strategies are not commonplace but arise only when triggered by circumstances, and are usually driven by the public sector (municipalities, regional administrations) as instigator and co-ordinator for multi-party, cross-sector engagement, or they are internal management plans within multi-site organisations largely independent of external factors (sometimes deliberately so because of competition)
- Digital technology (data management; interpretation) is gradually becoming widespread, sometimes through strategic planning to integrate complementary virtual and physical offers, but it is least adopted in smaller attractions (fear? unfamiliarity? risk?) even though online promotion can offer them favourable cost-value benefits;
- Few respondents use Big/Smart Data in the fullest form. Larger multi-site organisations and attractions, and one forming part of a tourism route (connected sites), use some data components such as postcode analysis and spend tracking.

Overall tracking of the market during COVID-19 has indicated:

- Larger organisations with existing digital resources have quickly expanded online content capacity to maintain a profile, if not income; some with decimated income but unavoidable ongoing high levels of expenditure are at acute risk
- Smaller attractions with less resources and lower overheads risk have temporarily shifted their focus onto education and community support, including basic digitising of collections or posting oral history on social media
- There are co-ordinated initiatives to record life under COVID-19 as a future social history archive, and content for exhibitions at tourism locations
- Tourism agencies have often closed down or reverted to skeleton services (support for members, not promotion) to mitigate financial risk, rather than develop online campaigns
- Some analysts are suggesting (as in 2008 and other economic restructuring): i) that some cultural heritage may be nationalised to strengthen the income base of public sectors or as rescue plans for failed organisations/attractions, or ii) there may be more clustering of smaller independent attractions to pool back office functions, marketing, resources and volunteer bases.

For IMPACTOUR, the exercise has evidenced need, exacerbated by COVID-19, for tourism attractions and networks that are even more vulnerable or marginalised because of size (under-resourced) or lacking in expertise, especially access to performance-enhancing tools including Big/Smart Data to make them more resilient and sustainable. 'Sustainable' in this context includes flexible management and market reach, including a healthy balance where

relevant and practicable between year-long community audiences and the ebb and flow of tourist visitors.

Annex D: Best Practices Survey Template

Best practice on innovative strategies for transformative cultural tourism   IMPACTOUR

Practice name				
Main domain	☐ Governance strategies & policy	☐ Local stakeholders engagement	☐ Diversification and marketing strategies	☐ Business models and investments
Level of implementation	☐ International	☐ National	☐ Regional	☐ Local
Cross-border regional cooperation				
Location		**Timeframe**		
Type of area	☐ Urban	☐ Rural	☐ Peri-urban	
Type or area (II)	☐ Deprived remote	☐ Peripherial	☐ Deindustrialized	☐ Overexploited
Promoter of the initiative		**Main beneficiaries**		
Financial framework				
Brief description				
Main driver		**Innovative aspects**		
Conditions for the implementation				
Barriers /obstacles				
Main results		**Transferability**		
Key metrics				
Keywords				
References				

Annex F: Case Study – Betina Ecomuseum and the Museum of Wooden Shipbuilding, Croatia

The town of Betina, on the island of Murter in Croatia, is one of the few places along the Dalmatian Coast where the art of wooden shipbuilding has survived. It is known for its Gajeta, a sleek boat equipped with a lateen sail that has an important role in the daily life of the local community in Betina. In 2011, fearing the disappearance of a practice that has been so central in the culture of Betina for the past 300 years, the local community took action and formed the Betina Gajeta 1740 Association. The association's endeavours resulted in the foundation of the Betina Museum for Wooden Shipbuilding in 2015, an institution dedicated to the maritime heritage of the region. The Municipality of Tisno, the Ministry of Tourism, the Ministry of Regional Development and the Ministry of Culture have each provided financial support to the Museum.
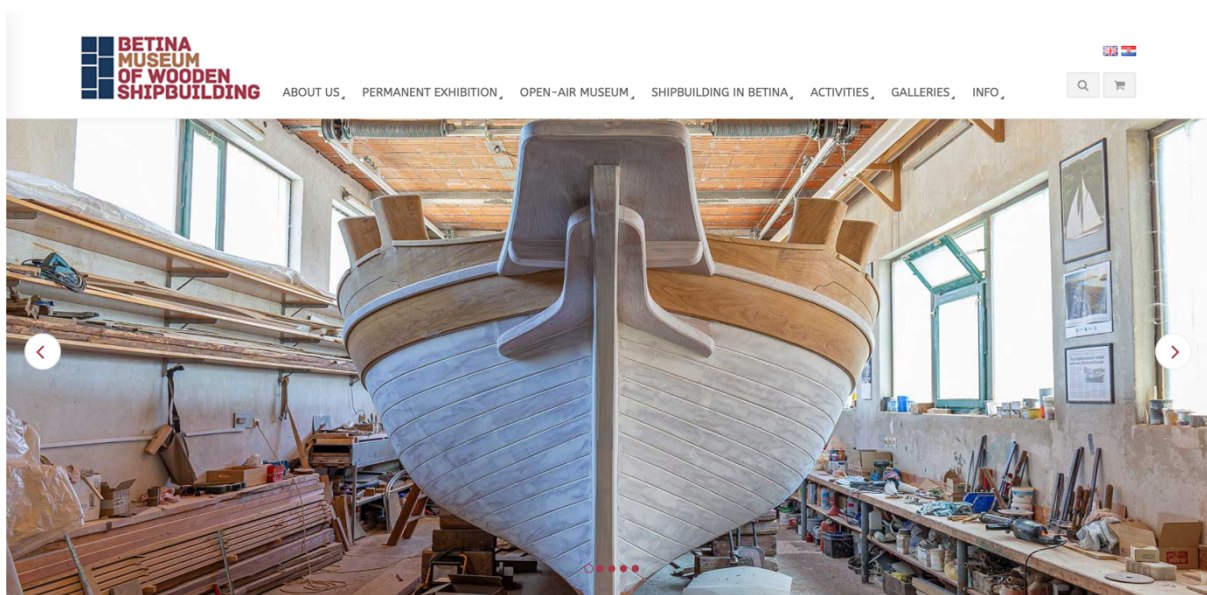
Figure F.1 – Betina Ecomuseum and the Museum of Wooden Shipbuilding [84]

The museum received a European Heritage / Europa Nostra award in 2019 in the category of Education, Training and Awareness-raising. The jury stated: *"The project reinforces the central notion of the sea as a vital component of European heritage and reinforces community links with it. It also highlights the centrality of all aspects of maritime culture in daily life in the region."* The jury also appreciated the sustainability and the shared ownership of local stakeholders in the project, stating, *"The initial thrust of the project came from the community itself and it was subsequently developed by professionals so as to preserve and transmit maritime cultural traditions. This has led to the creation of an ecomuseum which promotes ecological awareness and the sustainable use of resources in response to the mounting pressures and challenges of a developing tourist industry in the region."*

The museum developed both a vision and plan, and a strategy of how to achieve them. A 4-year Strategic Plan was made by the museum's director, co-ordinated with a Communication and Marketing Plan made by the marketing manager. These included some of the following strategic goals:

- effective cooperation with the local community in order to achieve better participation within the main stakeholders in both public and private sector (NGO's, tourism and

craftmanship, public institutions…) with the aim to ensure better recognition of the cultural heritage;

- raising awareness of the importance of cultural heritage in the context of the development of the local community along with the raised number of innovative projects to ensure better visibility of cultural heritage and to motivate local craftmanship (open-air museum, local trades)

- branding of the town of Betina in the context of the surviving art of wooden shipbuilding with the growing potential to motivate and revive the school of shipbuilding on the island, aiming to ensure education for future generations of boat builders

- dynamic communication with the wider tourism sector and highlighting the importance of the museum for the sustainable tourism growth of the destination

- active co-operation with the education sector with the aim of motivating school groups and other group visits in order to generate interest in the cultural heritage of the island.

These main goals were very well achieved in the past years of the museum's work. This is also visible in the better recognition and appreciation of what Betina has to offer in the cultural tourism sector. The touristic image of the town as well as the wider region has also been improved and upgraded with the accomplishment of the museum's goals. Visitors nowadays come to the destination in search for more information on specific topics related to cultural heritage of the island and to participate in heritage related activities.

2020 is a year to re-plan activities since most of the main goals of the museum were achieved. Due to the situation with the Covid-19 global outbreak, the new planning process will definitely get more challenging.

The museum has motivated a very large number of boat lovers, ethnologists, maritime experts of all kind, history researchers and others to participate in its work; they are its most engaged contributors and followers. The role of local civil associations in the museum is substantial and integrated with the museum's work and activities. Members take part in the organisation of different events and festivals such as Folklore week, traditional wedding re-enactment ceremonies in wooden ships, ship launching manifestations, wooden ship regattas, educational sailing and rowing. All events are based on local maritime heritage and include a great number of local inhabitants which is a motivating factor to a large number of visitors of the destination.

In 2019 the museum was granted the permit to operate berths in the harbour. This was a huge step for the museum and the town of Betina but especially for the owners of wooden boats. This provided a legal right to protect the ownership of wooden boats, which were placed in the most visible spot of the town's harbour. Each boat's position was properly marked in the port, and an entire interpretation infrastructure with museum texts and descriptions was set up along the coastline. An outdoor exhibition displays real-life functional boats *in situ*. This special open-air exhibition perfectly illustrates the role of a wooden boat on the island and the exceptional work of Betina shipbuilders over the centuries with an interesting story of the history of the town itself.

The museum keeps a close look on the habits of its visitors and the tourism sector in the wider region, as well as in the entire country. Its most common users are civil associations and schools which are closely related to its target goals. During and around the summer months there is a significant number of tourists from wider destinations visiting the museum. Some of them make a pre-plan of their vacation and include visit to the museum. They are

eager to follow recommendations, or from their own research, or from feedback from people who have expressed their enjoyment in visiting the museum. These visitors are satisfied by what the museum offers and the entire spirit of the town, riddled with local enthusiasm for wooden boats.

The museum's presence on social networks is an important motivating factor, with an internet presence for potential visitors. The museum keeps close contact with some of its visitors who show particular interest in the subject. One of the aims of the museum is definitely to encourage interest and research.

The museum does its own visitor research, communicating a lot with, and receiving feedback from, its visitors. The museum has from the start had a significant and engaged number of followers, either personal contacts or via social networks. The communication with customers and followers is very vivid and productive for both sides.

The museum has not had access to any 'Big Data' sources as market evidence or to inform its 'offer'. The museum is a local ethnographic institution which is primarily oriented towards the local community. The museum feels Big Data would probably be helpful in the research period while searching for more precise information about the boats being built in the past times or deeper insight on the town's history; management is testing the viability of its strategy, analysing internal data including the total number of visitors, behaviour research, consumption practices of the museum services, customers satisfaction of what they've experienced as well as the demands in the future.

Very often the knowledge the museum gathers from visitors and associates results in the upgraded production of its services. The museum measures this consequence as a success of its communication efforts; many of its exhibitions and workshops are provided in response to successful communication with customers. It also gathers information from its own database connected with the admission programme. Museum staff keep an open document to sort daily visits into different groups, collecting data about visitors. There is also a visitor's book at the reception in the museum to get insights into what visitors think about the museum. Visitors are encouraged to introduce ideas and their desires for the museum; through this it has achieved a high level of community involvement: very often it receives mail with documents, photos and stories of their own to share with the museum and to store in the database. Museum visitors can participate in the curating work by contributing with material donations, storytelling, ideas or voluntary help. A running database was created while collecting information from shipbuilders, blacksmiths, sailors, farmers, fishermen and from local ethnographers, historians, and maritime heritage lovers during the initial collecting period, which is currently being upgraded.

Annex G: Case Study – the King's Little Pathway (Caminito del Rey), El Chorro gorge, Málaga, Spain

The rehabilitation of the King's Little Pathway in Malaga, Spain, was the big winner of the 2016 EU Prize for Cultural Heritage / Europa Nostra Awards: the expert jury granted it a Grand Prix in the Conservation Category, and €10,000, and the general public selected it as their favourite heritage project in Europe.

Figure G.1 – King's Little Pathway (Caminito del Rey), El Chorro gorge, Málaga [85]

The King's Little Pathway was constructed in the early 20th century to enable the population of El Chorro village to access the hydroelectric plant where most of the inhabitants worked. With the suspended walkway in place, the villagers could avoid travelling the long way around the mountain. Children also used the route to walk to the nearby school. In recent times, the King's Little Pathway had become a popular hiking destination. However the crumbling nature of the aged structure resulted in it being dubbed 'one of the world's scariest hikes'. "*The renovation of the King's Little Pathway has opened up this unique example of natural and industrial heritage to all visitors*", affirmed the jury, who also praised the conservation team for building a path which incorporated or was just above the original walkway.

The project has a 'kindred spirit' in the rehabilitation of the King's Road across Filefjell in Norway, which in 2017 also won a Grand Prix of the EU Prize for Cultural Heritage / Europa Nostra Awards.

An aspect of the project needing to be considered prior to the intervention was management and maintenance. A large number of visitors was predicted (which turned out to be accurate), so maintenance had to be both easy and cheap – elements that were easily breakable had also to be easily fixable. The exhilaration of the location for visitors and a challenge for construction workers was "management in action": since the materials for the intervention were transported in helicopters and then put in place by professional mountain climbers, the sizes of the elements were never larger than what could fit into the climbers' back packs.

The Caminito del Rey path is a very popular tourist attraction, unique in Europe, and very much a part of tourism in Andalusia. Although it has been called 'the scariest path in the world' it is perfectly safe although not recommended for those with vertigo. Visitors numbers are therefore limited to 100 per half hour so it does not get too crowded. It is necessary to purchase tickets online in advance. The regional government of Andalusia and the local government of Málaga agreed in June 2011 to share costs of restoration (including car parking and a museum) of €9 million. The walkway reopened on 29 March 2015, and Lonely Planet listed it in the best new attractions for 2015.

It is now five years since the Malaga County Council (Diputación de Málaga) finished the renovation of El Caminito del Rey. During these five years, more than 1.2 million people have visited it.

The renovation of the Caminito del Rey has secured and opened up this unique and special example of natural and industrial heritage to all visitors, and the Grand Prix has significantly raised its profile, helping to attract a new wave of tourism to the area, which has had a sustainable economic and social impact on the region, recognized by significant national tourism awards:

- ASTER Award of ESIC Business School: best marketing strategy: The award recognizes that El Caminitodel Rey has managed to recover the natural heritage of Malaga and turn it into a tourist offer of enormous value for the entire region
- Prize for Contribution to Andalusian Tourism: Premio Andalucía del Turismo (the Andalusian Award for Contribution to Tourism Sector) in the Good Practice category. This is an award for dedicated work to people or companies who support this industry
- Prize for Contribution to Tourism by the Spanish Cabinet: award for emerging tourist destination by the Spanish Cabinet, presented by the Prime Minister Mariano Rajoy
- El Caminante (The Hiker) Award for the Best Project in Tourism by El Mundo Newspaper: This prize El Caminante (the Hiker) was given to the County Council of Málaga for its contribution to tourism in Andalusia by the Andalusian section of El Mundo.

The project has created something which enables cultural heritage to be experienced in new ways.

The popularity and successful marketing of the project has led to El Caminito del Rey and its surroundings, including seven monuments within just 20 kilometres, being proposed for inscription on the UNESCO´s World Heritage List. This has widespread support from institutions and the public – to date, there are 20,000 votes supporting the nomination.

Given the drama of the location but also its unsuitability for people suffering vertigo, the project has created a 360° online tour a unique experience with spherical photographs through a selection of 40 points that allow to visit the most characteristic spots of the almost 8 kms that make up the route, both the trails and the well-known boardwalks, some more than 100 metres high. In addition to the 360° images (which implies that it can be seen from the ground to the sky, just as if we were physically on site), it is possible to see an aerial view (normal or satellite) on a map from each point, and by enlarging or decreasing the image one can see several points or even the entire route.

This has not been done before now and it is something spectacular. In the latter case, the route appears as a line that has different colours depending on the 9 areas into which the route has been divided and which are detailed in the section 'The Route', on the Caminito

del Rey website. The map view also includes the possibility of showing or removing points of interest, viewpoints, services, landmarks and brief information on each of these points. Another of the great novelties are videos related to the history of construction, shots of each place made from the ground, from the air with drones, etc., that give a different and very complete perspective to the user. When viewed on mobile phones there is an icon that has a V and an R indicating that when activated, the image is divided into two to show a virtual reality option.

The project used information on tourism visitors to forecast if the proposal would work. The site is open 6-7 days a week, with a maximum of 1,100 visitors per day – i.e., 300,000 visitors per year. There are two sources of data: the path's management company and analysis of users of the website. Though Big Data has not been used, visitor profiling has confirmed that the path is an international destination visited by people from all over the world, with more than 60% of visitors being from outside Spain. The path is visited mostly by Germans then from the UK. Belgians, Dutch and French continue to visit as in previous years. Moreover, more than 7,000 visitors were from Poland and 4,200 from Finland. Spaniards are mainly from Málaga, and then from Madrid, who reached the number of 30,000 in last year. The third place belongs to the tourists who came from Seville. People form Murcia, Valencia, the Basque Country and Ciudad Real are also at the top of the list. 116 different nationalities from five different continents and faraway countries like New Zealand, the Philippines, Zimbabwe, Azerbaijan and Bahamas visited in 2018.

El Caminito del Rey Path is one of the most ambitious projects that the County Council of Málaga has ever had, and as its President Mr. Elías Bendodo quoted, its success is said 'unstoppable'. Since it was opened in 2015, the path has received more than 1.2 million visitors from all over the world, and created 100m EUR of economic impact in the Guadalhorce area, as well as hundreds of jobs, which is why Mr. Bendodo believes work on it should continue as it has much more to offer.

Regarding the economic growth of the surrounding towns, 20% of visitors are tourists that spend a night in the area. This is why there area almost 350 places around it that can provide 5,000 bedspaces of overnight accommodation. Since the path was reopened in 2015, the number of establishments that provide accommodation registered an increase of 75%, while in the case of the number of accommodation bedspaces increased by 20%. Total expenditure in 2017 of tourists who spend a night in the surrounding and those who came for a daytrip was round 20m EUR.

In March 2020, the Department of New Technologies and Tourist Modernization of the company Tourism and Planning Costa del Sol (Turismo y Planificación Costa del Sol), on behalf of Malaga County Council, published a report about the use of the Caminito del Rey website since its opening in March 2015. One third of the enquiries/searches/hits were made from outside Spain and 66% of visits are made through mobile phones and tablets. Furthermore, the so-called referral traffic, which is the one that comes from other websites, reaches 8% and includes links from more than 50 national media and press agencies and some 90 international ones including CNN, The Washington Post, Lonely Planet, National Geographic, BBC, Financial Times and The Guardian.

The Caminito del Rey website has received almost 9.5 million visits in its five years of operation. This was unthinkable when it was launched, just as no one could suspect the overwhelming success that this initiative has had worldwide. It should be noted that in this report, visits to the tourist portal are exclusively analysed, leaving visits to the reservation centre (www.reservas.caminitodelrey.info) out of its scope. It is noteworthy from the report

that in addition to the high number of visitors to the website in these five years, a third access from outside Spain and 38% are repeat visits.

This data indicates the interest of visitors for the information offered on the portal, which is regularly enriched with new contributions, such as new news, images, photo galleries, videos and, from now on, the 360° Tour. In the first two months after the website was launched in 2015 there were peaks of up to 1,200 people accessing at the same time, with 40,000 visits per day. This even caused the servers to crash. Afterwards, the flows have been gradually more stable and rise again at the moment when tickets are put on sale. In these five years of operation, there has been a daily average of 5,175 accesses to the portal and, in total, 30.6 million pages have been visited, with an average consultation time of three and a half minutes. The most visited are the cover, the preparation of the visit, information about the Caminito, images and notices and incidents. Also, the bounce rate is very good at only 25.5%, indicating that 75% of visitors continue to visit the portal after seeing the first page. In these five years, the number of women web visitors (55%) is slightly higher than that of men (45%), and 56% of those who access are under 44 years of age. In the first months of the portal's launch, more than 92% of visits were national and only 8% international, but this distribution has been changing substantially and, now, on average, 66% are national visits (mainly Malaga, Madrid, Seville and Barcelona) with one third of the accesses are made from abroad – notably Germany, United Kingdom, France, Netherlands, United States, Belgium, Portugal, Italy, Denmark, Sweden and Finland. The vast majority (55%) use Chrome as a browser, in line with the general trend of other portals, followed by Safari (24%). 39% use Android, 32% use Windows as the system most used from desktop computers, and iOS (23%) as the system of Apple devices.

In respect of projections or business modelling to test the viability of future proposals, in the next few months a new public bid for managing the resource will be published for up to 5 more years. Although no information can be make public yet, once of the aspect to be studied is to increase the number of visitors from 1,100 to 1,300 per days, on specific period of the year, as far as this do not damage the local flora and fauna.

As the number of visitors cannot be increased above 1,100 persons per day, the aim is to encourage visitors to stay longer in the area, increasing from 1 to at least 2 or 3 days. The recent UNESCO´s nomination proposal will be very useful. Also, the aim is to improve the satisfaction of the visitor experience.

The management company has done research on the visual and emotional impact created on people by the route through neuromarketing. "*This study has allowed us to get inside the mind of those who visited the path and find out what spot are they most excited by*", Mr Francisco Campano, the manager of the company responsible for El Caminito del Rey, explained. The act of walking above the centre of the Desfiladero de los Gaitanes gorge at an altitude of 100 metres along the walkways or boardwalks makes an impact which is 70% higher than going shopping or any other routine. Mr. Campano said "*we had to look inside these people in order to act on the outside and make a big change in managing El Caminito del Rey path.*" This, he continued, was has motivated them to go further on and use innovative technology which helps find out the reactions and appreciations of those who come to the trail. The study included informal conversations with visitors at the end of the trail, during which 98% of them said that the Caminito del Rey Experience met or exceeded their expectations; 97% would recommend it. The research also discovered six key spots where 100% of the tourists stop to observe ('gaze points'). One of the aims of the study was making the guided tours more attractive to visitors; 49% of people who chose a guided tour paid more attention to the details.

Before access to 'Big Data', information about visitors was obtained from all over the province, the main source being Tourism and Planning Costa del Sol (Turismo y Planificación Costa del Sol), the Tourism Bureau of the Costa del Sol.

Annex E: Best Practices

Practice name	A branding initiative for sustainable growth on cultural tourism in Troodos geopark area
Practice ID	GOV01
Main domain	☒ Governance strategies & policy ☐ Local stakeholders' engagement ☐ Diversification and marketing strategies ☐ Business models and investments

Level of implementation	☐ International ☒ National ☐ Regional ☒ Local	Location Troodos mountains (Cyprus)

Cross-border regional cooperation	☐ Yes ☒ No
Timeframe	2008 (establishment of the Troodos tourism board - private Ltd company); main objective to set-up a plan for the tourism development and its implementation in Troodos mountain area; The organisation is the under the supervision of the Deputy Ministry of Tourism; 2009 establishment of the Troodos Development company - private Ltd company: Objective: Implementation of agricultural development plan for traditional products and its implementation; under the supervision of Ministry of Agriculture); 2015 proposal for the inclusion of the Troodos mountain area as UNESCO Geopark; 2015: evaluation and positive result & its inclusion in the UNESCO World list of Geoparks; 2017 (Proposal for a strategic holistic development plan for the entire Troodos area - including infrastructure, health, education, etc) - 2019 (approval from the Council of Ministers) - 2020 launch of the implementation of the plan.
Type of area	☒ Urban ☐ Rural ☐ Peri-urban

Promoter of the initiative	Cyprus Government	Main beneficiaries
		110 local communities, as well as the entire permanent inhabitants/population (28-30 K); All tourism, agriculture, education, health, infrastructure, civil defence, forestry stakeholders

Financial framework	In the following areas with an estimation of 60/40% from EU and CY Government: - Waste water development plan - Infrastructure development plan - Education and health system - Agriculture and traditional industrial development plan - Cultural centres' - Cultural tourisms and agro-tourism - Environment

Brief description

This strategy takes into account the full potential of the mountain region, its integration into regional, European and international space and the political-administrative reality of the country. The entire framework was estimated by the positive conjuncture of the will of the Cypriot Government to formulate an integrated mountain policy and for the local inhabitants (Troodians) to actively participate in the planning of the development of their own region.

This unique plan covers the largest part of the mountainous area of Cyprus (see map below) with a distinct geographical and cultural identity and the historical name Troodos. The boundaries of this area were determined by the voluntary cooperation decision of 115 communities. The area covers 25% of the control area of Cyprus, has about 30,000 permanent residents and maintains ties with at least 70,000 expatriates (all together 15% of the CY inhabitants').

The importance of this novel plan arises from the corresponding national position of the Troodos region for Cyprus. The mountain is a vital and strategically important territorial component of the country as an extensive habitat and resources. It is the great national value of the natural and cultural heritage of the country.

Main driver	CY Government, local communities, chambers of commerce, cultural, youth, emigrant organisations

Innovative aspects

The municipality's approach combines three different instruments:

- the valorisation of cultural assets through the urban development and growth and of its historical value;

- the creation of a branding initiative based on the marketing campaign of the local traditional products; and,

- the exploitation, internationally, of the opportunities offered by the receipt of EU awards;

- The return of the population in the Troodos area;

- Growth of local industrial investments and special agro-tourism;

Conditions for the implementation
The approval from the local communities of the CY strategy plan and their active participation and cooperation
Excellent local infrastructure system for all (telecommunication, roads, drinking water for all, waste water treatment, recycling, education, health, fire brigade, etc)

Barriers /obstacles
To convince the boards of more than 110 villages and all the inhabitants of the Troodos region that such a strategic initiative / business plan and its implementation is very important for a future sustainable growth of this unique region.

Main results/Lessons Learnt
The long time for the implementation of the CY Government strategy (since 2007),
The approval from the Council of Ministers of the corresponding financial support,
The integration of the Troodos future sustainable development plans in the EU Structural and Regional funds.
The delay of the connection to modern telecommunication networks such as Internet and 4G or the WiFi4EU initiative (https://ec.europa.eu/digital-single-market/en/wifi4eu-free-wi-fi-europeans)

Transferability	The unique local environmental and cultural identity with its multimodal impact and added value in the local, regional and international society and economy.	Key metrics	Economic: - 600m Euro investment from EU and local government in the last ~10 years; - 50% increase in Tourism (local and foreigners); - 15% increase of local traditional industrial companies (traditional agro-products) and new jobs; - EU Protected Geographical Indication (PGI) status for local traditional products (such as: https://cyprus-mail.com/2020/10/09/traditional-cured-meat-chiromeri-earns-eu-protected-status/); - Accreditation/EU protection status for local traditional festivals; - 20% increase of traditional camping places;
Keywords	Geopark, Agro-Tourism, Cultural Tourism, national strategy, tourism		
References	www.mytroodos.com		

www.anetroodos.org

https://medmountains.com/SYNOPTIKI%20STRATIGIKI_2020.pdf

Practice name	Parques de Sintra Monte da Lua – Parks of Sintra Welcome Better
Practice ID	GOV02

Main domain	☒ Governance strategies & policy ☐ Local stakeholders' engagement ☐ Diversification and marketing strategies ☐ Business models and investments

Level of implementation	☐ International ☐ National ☐ Regional ☒ Local	**Location** Sintra (Portugal)

Cross-border regional cooperation	☒ Yes PSML had external contribution made to the project, namely by several Association of National relevance in the disability context, namely: Associação Salvador , Salvador Association (physical accessibility); Associação Portuguesa de Surdos, Portuguese Association for the Deaf; ACAPO , Association of the Blind and Partially-Sighted of Portugal and Acesso Cultura, Access Culture (better culture integration and cultural information). Additionally, PSML , also is part of the European Network for Accessible Tourism (ENAT) in order to have a greater correlation with other European Institutions and to make part of an even greater team that strives to have a more accessible and inclusive European Continent. ☐ No

Timeframe	The "Parks of Sintra Welcome Better" project was launched in 2013. Even though the external financing from the National Tourism Authority ended in December 2016, PSML strives to be an example in accessible tourism and is constantly re-evaluating accessibility conditions and improving the existing conditions to more inclusive solutions. It is an on-going project

Type of area	☒ Urban ☐ Rural ☒ Peri-urban

Promoter of the initiative	Parques de Sintra – Monte da Lua S.A. (PSML), a publicly owned company	Main beneficiaries
		Tourists/visitors. This project improved accessibility in the Cultural Landscape of Sintra for all visitors (over 3.5 million visitors in 2019), nevertheless, the main beneficiaries of the project are defined to be:
		- Visitors using wheelchairs – People with physical disabilities or temporary injured in need of a wheelchair. Manual and electric wheelchairs are considered, either personal or from PSML.
		- Visitors with limited walking abilities – People using crutches or other mobility aids that have difficulty in walking long distances, or walk over irregular pavements or steep slopes. Usually mobility aids mean mainly low technology mechanical devices, like crutches, canes, walkers, and other. These devices improve stability, prevent from falls and help walking movements.
		- Visitors that are more than 65 years old – Elderly people also present difficulties in walking long distances or walking over irregular pavements or steep slopes. In a context of an increasing ageing society, this target group is very important, as the environment can facilitate or constrain physical activities. Older people have traditionally been excluded from the debate. However, they experience several barriers while losing some capacities. Older people cannot be considered as a homogeneous group, since they differ in their material resources, needs and living conditions.
		- Families with children and pregnant women – This target group refers to families with small children, up to 2 years old, using trolleys or baby carriers and pregnant women. In the present research, this type of target group is included for the fact that share specific needs such as comfort during the visit, provided for instance by resting points and adequate services.
		The project focused on specific target groups due to the fact that when planning for specific scenarios ("the worst case scenario") the solutions benefit all.
Financial framework	The project involved an overall estimated budget of around two million euros (1.957.850,00 €) and the total investment, including physical transformations and solutions from all the teams was 1.571.787,19 €, which was 25% co-financed by Turismo de Portugal by the course of three years (around 400.000 €).	

Brief description
The Cultural Landscape of Sintra is part of the National Natural Park of Sintra - Cascais and has been protected by national legislation since its classification in 1995. Within its perimeter, there are numerous buildings classified as National Monuments - the highest level of legal protection - or Buildings with Public Interest, all of which are protected by specific Portuguese legislation introduced by the Ministry of Culture. The whole World Heritage property is classified as a National Monument as well. Being classified as a Cultural Landscape, requires the adoption of several Statements from UNESCO related not only with the conservation of their proprieties but as well as with their uses, as well as participation in different sessions and Conventions.
The "Parks of Sintra Welcome Better" project focused on three different dimensions of access:
- Physically: improving mobility conditions and providing an autonomous and safe visit to everyone, with physical adaptations to the outdoor and interior environments and the acquisition of new equipment;
– Information: improving communication and the available information irrespective of visitor characteristics;
– Services: providing more and better services catering to diversified audiences, including people with disabilities, and guaranteeing a more effective dissemination of cultural identity values.
The implementation of the project had several contributions from several internal and external teams.

Main driver	In 2011, the Board of PSML started to be more aware of the Social Responsibility that brings together the management of historical places, specially UNESCO Heritage. Aware of its responsibility, PSML aimed to protect and sustain natural and cultural heritage by improving the accessibility conditions to widely diverse audiences, contributing directly for the cultural identity of future generations.
	In addition to proactively encouraging these groups to participate in cultural life, PSML recognizes that the community was critical for identifying further improvements to services and facilities affecting visitors with accessibility needs, public stakeholders, organizations and the community representing people with disabilities that were involved in the planning and implementation process.

Innovative aspects
PSML have issued the message that is possible to define strategies that combine the mission of conservation and adaptation through the generation of principles and solutions that can be reused in other Heritage Sites, assuring several positive impacts on the community well-being like the sense of place and social sustainability while considering the objective of returning the Cultural Landscape of Sintra to all. Thus, the project has been designed to be highly versatile, taking the form of a method rather than an outcome. This means that visiting and community needs can be constantly re-evaluated and, as a result, the installment of solutions can become ever more inclusive.
The most innovative aspects relate to the implementation strategy and in proving that it is possible to overcome some of those barriers. Also, the use of technology when none of the solutions work (neither physical transformations neither acquisition of equipment), for instance the use of applications with 360º photos or audio-guides. Sign Language and audio-description was also implemented in some of the solutions and tested by the partner Associations.
"It takes a pioneering and prominent view of the holistic, comprehensive and systemic view of approach, and it was verified at all that the subject of inclusion have entered the PSML DNA from its management to the most diverse collaborators, grafting the theme in all human resources." (Ana Garcia, President of Accessible Tourism , 2018)

Conditions for the implementation

There were enough conditions (resources, policies and funding) to start the implementation of the project in 2013.

These monuments in the Cultural Landscape of Sintra, namely with the application of the Parks of Sintra Welcome Better project, is now in accordance with National guidelines code 38/2006, code 46/2006 and code 163/2008, but is also in line with European guidelines, including the European Accessibility Act, the Recommendation Rec (2006) of the Committee of Ministers to member states on the Council of Europe Action Plan to promote the rights and full participation of people with disabilities in society: improving the quality of life of people with disabilities in Europe 2006–2015, the Convention on the Rights of Persons with Disabilities (United Nations, 2006),the Recommendation of the Committee of Ministers to Member States on ensuring full, equal and effective participation of persons with disabilities in culture, sports, tourism and leisure activities, and also more recent documents related with the Sustainable Development Goals and the 2030 Agenda.

Barriers /obstacles

Improving accessibility to the cultural landscape in Sintra poses specific challenges, not just because it is a UNESCO heritage site but also because of the significant heterogeneity of the spaces. With a large variety of sites, each with its own individual features, the provision of accessibility does not lend itself to a standardised approach or solution and is potentially in conflict with the imperatives of preservation and conservation.

As these are unlikely places, due to their heterogeneity and unique natural and constructional characteristics, the steep topography of the sites constituted one of the biggest difficulties when adapting them for a diverse society. These characteristics of the Cultural Landscape demanded deep surveys in all the areas in order to identify all barriers and to define implementation priorities and the needed solution for the implementation of the project. Including diverse communities in Cultural Heritage sites, like the Cultural Landscape of Sintra, underlined that applying mainstream solutions will not work and they are a challenge to address because they often relate to historical and longstanding structural systems of inequality, which now deserve specific focus since we're moving from diversity to equity.

Main results/Lessons Learnt

Implementation/solutions: The project proved that being part of a community and having the same opportunities are essential to being human. As a part of the community, diversity in the Cultural Landscape of Sintra can be now defined as people coming together from different races, nationalities and abilities. PSML pursued fellowship and support to all citizens in order to share common values, hence the shared goal of pursuing inclusion and access for all. This allowed to enhance a strong community, one that values acceptance and validation of Cultural Values. A clear direct result was equal opportunity of access in the heritage sites managed by PSML. PSML draw upon the widest possible range of views and experiences so it can act and meet the changing needs of its community.

Methodology: The methodological result of the project is the generation of procedures, methods and tools that can be re-used elsewhere making a strong contribution to research and to Inclusive Tourism, which are presented in conferences and seminars, both at national and international level. This also led to the recruiting of a grant holding doctoral degree student to carry out research into best practices, to analyse case studies and the different products available in the global marketplace. Hence, this correspondingly defined the best strategy and selected the best options in accordance with the intended impacts and outcomes. "I perceive the "Parks of Sintra Welcome Better" project is a benchmark reference initiative both at the national and international levels. This is shown by the many awards received over the last five years in the most diverse areas of activities, awards that have highlighted the quality

of the work carried out to provide visitors with truly memorable experiences, which successfully combine the natural heritage with the built heritage" Clara Mineiro , National General Department of Cultural Heritage, 2018

| Transferability | This programme, being applied in the Cultural Landscape of Sintra, considered by UNESCO as a World Heritage Site, aimed to influence other cultural entities showing that it is possible to address accessibility in heritage sites. Despite being a very comprehensive methodology, recommendations can be made to implement these types of solutions:

- Accessibility improvements are only acceptable when cultural, technical and economic-based criteria operate together in a balanced way. Solutions and accessible places should be widely communicated to visitors.

- All solutions should be reversible in order to guarantee that future innovative solutions can be applied at the same places without damaging their aesthetic and architectural characteristics.

- A multidisciplinary team with not only managers, architects, engineers and accessibility expert but also professionals of heritage conservation and restoration can ensure that everyone is aware of those principles in all stages of the methodology.

- Code compliance is critical, but not sufficient in itself. Offering information in order to highlight the fact that a protected site cannot be expected to fulfil all the legal accessibility standards, is very important for minimising negative impacts, managing expectations, and consequently maximising investments and results. | Key metrics | Visitors

PSML had a considerable amount of increasing visiting numbers regarding people with disabilities. In 2013, at the beginning of the implementation, 1817 visitors with disabilities visited the Parks and Palaces of Sintra. In 2014, with a considerable amount of solutions already installed, the visiting numbers increased for 2154 visits (17% increase) while in 2015, PSML has reached 2644 visitors with disabilities, 23% increase. In 2016, with more solutions installed, visiting numbers have increased for 3891 visitors with disabilities, 47% increase, and in the fifth year (2017) 4999 persons enjoyed their Heritage. Then in 2018 there was 5426 visitors with disabilities, increasing 9%, and in 2019 the numbers got close to 6000 visitors, again increasing 9%. In total, the visitors with disabilities increased 225% since the beginning of the project. Nevertheless, the project serves all the visitors, with and without disabilities, being useful for more than 3 million visitors per year. |

	- Different levels of accessibility should be considered: 1) accessible under conditions of autonomy and safety, by achieving maximum compliance; 2) partially accessible, i.e. possible to circulate safely with the support of an accompanying person or assistive equipment; 3) inaccessible under conditions of autonomy and safety. - The problem with non-standardised solutions is the fact that professionals feel insecure to implement it.	
Keywords	Parques de Sintra Monte da Lua; PSML; Cultural Landscape of Sintra; Unesco; Heritage; Accessibility; methodology; methodological approaches; inclusion; diversity
References	https://www.parquesdesintra.pt/en/plan-your-visit/accessibility/ https://www.youtube.com/watch?v=xa10E1Bu5hs https://www.parquesdesintra.pt/media/405eqykc/brochura_psam_2019.pdf (Prizes - page 35) https://www.agefriendlyeurope.org/news/design-all-foundation-publishes-list-2015-good-practices http://designforall.org/morecandidate.php?id=262 https://globalaccessibilitynews.com/2016/04/06/international-design-for-all-foundation-awards-2016-winners-announced/ http://dspace.unive.it/bitstream/handle/10579/17560/850380-1242805.pdf?sequence=2 http://europeanhistoricgardens.eu/wp-content/uploads/2018/09/Park-of-Pena.pdf https://www.associacaosalvador.com/noticias/parques-de-sintra-acolhem-melhor-turismo-acessivel-nos-parques-de-sintra/969/ https://accessibleheritage.com/tag/sintra-parks-wellcome-better-parques-de-sintra-acolhem-melhor/ https://www.youtube.com/watch?v=cJ5P1jy1FWI https://www.youtube.com/watch?v=N0VscfLbXJs&t= https://www.youtube.com/watch?v=N8S85S6rzTg&t= https://www.youtube.com/watch?v=zHQ_BArETMA&t=

Practice name	Betina Museum for Wooden Shipbuilding	
Practice ID	STA01	
Main domain	☐ Governance strategies & policy ☒ Local stakeholders' engagement ☐ Diversification and marketing strategies ☐ Business models and investments	
Level of implementation	☐ International ☐ National ☒ Regional ☐ Local	**Location** Betina (Croatia)
Cross-border regional cooperation	☐ Yes ☒ No	
Timeframe	2011 - on-going	
Type of area	☒ Urban ☐ Rural ☐ Peri-urban	
Promoter of the initiative	Local community; Museum of Wooden Shipbuilding, Croatia	**Main beneficiaries** Local community (all sectors): It began in 2011 with the forming of a civil association named Betina Gajeta 1740; the Municipal Council of Tisno agreed to establish the museum, which opened in 2015; in 2019 the museum was granted use of part of the harbour by Šibenik-Knin County, enabling open air exhibits

Financial framework	Municipality, County, NGO/civil association, private boat owners

Brief description

The town of Betina, on the island of Murter in Croatia, is one of the few places along the Dalmatian Coast where the art of wooden shipbuilding has survived. In 2011, fearing the disappearance of a practice that has been so central in the culture of Betina for the past 300 years, the local community took action and formed the Betina Gajeta 1740 Association. The association's endeavours resulted in the foundation of the Betina Museum for Wooden Shipbuilding in 2015, an institution dedicated to the maritime heritage of the region. The museum received a European Heritage / Europa Nostra award in 2019 in the category of Education, Training and Awareness-raising and sustainability and the shared ownership of local stakeholders in the project was appreciated.

The concept was to protect the holistic way of life based on fishing: the distinctive boats, the skills of boatmaking and fishing, the cultural life expressing the village's dependency and community, the economy of fishing, boat building and tourism.

Main driver	The community forms an Association to protect its local skills and culture which is at risk of disappearing

Innovative aspects

Stakeholder community collaboration to safeguard way of life through creation of a 'living

Conditions for the implementation

Response to threat - loss of skills therefore loss of industry and therefore way of life; express skills and way of life through museum exhibits, events, boats in the harbour - all working together to attract tourism as underpinning of economy and community

Barriers /obstacles

Need to achieve 'buy in' consensus of all stakeholders to provide focus of museum as tourism destination, around which way of life would be safeguarded

Main results/Lessons Learnt

Protected Geographical Indication (PGI); European Heritage / Europa Nostra Award 2019

Development of an Action Plan for the Museum

Cooperation with the local community and education sector

Dynamic communication mechanisms

Outdoor exhibition displays real-life functional boats in situ

Transferability	The ingredients are not unique to Betina but will be resonate with fishing communities all around Europe, especially those whose way of life is under threat because of decline in fishing and associated skills, exodus of young people having no prospects, and inadequate resources to attract tourists	Key metrics	Visitors to museum / tourism income; investment in fishing industry/boats; events as tourism attraction; accommodation and infrastructure benefits
Keywords	fishing; traditional way of life; ecomuseum; skills		
References	http://mbdb.hr/en/museum-of-betina-wooden-shipbuilding/		

Practice name	Buzludzha Project
Practice ID	STA02

Main domain	☐ Governance strategies & policy
	☒ Local stakeholders' engagement
	☐ Diversification and marketing strategies
	☐ Business models and investments

Level of implementation	☒ International	Location
	☐ National	Buzludzha, Balkan Mountains (Bulgaria)
	☐ Regional	
	☐ Local	

Cross-border regional cooperation	☒ Yes: Germany, Switzerland, Greece, UK, Spain
	☐ No

Timeframe	Surveys and planning: 2018-19; Urgent conservation: 2020; Project 2021-

Type of area	☐ Urban
	☒ Rural
	☐ Peri-urban

Promoter of the initiative	Buzludzha Project Foundation with support from national, regional and local government, plus Europa Nostra, ICOMOS and others	Main beneficiaries
		Local, national and international tourism industry

Financial framework	Surveys and urgent conservation funded by Getty Foundation with permission/co-operation of local, regional and national government

Brief description
Monument / centre built by Bulgarian Socialist Party in 1981, redundant and abandoned in 1989; became 'rough tourism' attraction; added to Europa Nostra / European Investment Bank Institute '7 Most Endangered' 2018; politically sensitive (ideology) but considerable international interest (also featured in movies); location because of historic battle site but also context of national landscape park with untapped 'green tourism' potential

Main driver	Restoration of a monument as symbol of national identity and historic legacy

Innovative aspects
Adoption of international good practice apolitical strategy has enabled collaboration of all stakeholders and support of original artisans/artists

Conditions for the implementation
Abandoned site was magnet for unofficial tourism in large numbers, some visitors taking 'souvenirs', so site now has 24/7 police protection; conservation is challenging but decision on new use more so; two hotels in mountains but inadequate capacity for visitors to building or landscape - also no public transport or official tours; all need investment and development; one of the most historically profound and dramatic experience cultural heritage sites in Europe

Barriers /obstacles
Challenges in order of significance/difficulty: ideological/political agreement to principle of reuse; environmental/operational sustainability of reuse; physical scheme of conservation and adaptation; develop infrastructure (roads, utilities services, transport, accommodation, management)

Main results/Lessons Learnt
Reconciliation of stakeholders at national/regional/local levels, and cultural heritage / economic / social (generation who built it with generation now)

Transferability	Project already has achieved international support - methodology relevant to wider application of former Soviet/Socialist architectural attractions, and Brutalist/Modernist structures across Europe and beyond; addresses issues of 'green tourism' in marginalised/disadvantaged remote communities	Key metrics	Cost-benefit ratio for exceptional landmark tourism destinations; visitor/tourism economic benefits to local people
Keywords	'rough tourism'; reconciliation; stakeholder consensus		

| References | http://www.buzludzha-project.com |

Practice name	Warwick Bridge Corn Mill
Practice ID	STA03

Main domain	☐ Governance strategies & policy ☒ Local stakeholders' engagement ☐ Diversification and marketing strategies ☐ Business models and investments

Level of implementation	☐ International ☐ National ☐ Regional ☒ Local	Location
		Carlisle (United Kingdom)

Cross-border regional cooperation	☐ Yes ☒ No

Timeframe	Development completed 2020; operation commenced 2020

Type of area	☐ Urban ☐ Rural ☒ Peri-urban

Promoter of the initiative	Cultura Trust	Main beneficiaries
		Circular economy sustainable reuse of historic building

Financial framework	Public and foundation funding of NGO

Brief description	
Disused historic (protected monument) watermill restored back to operational use; 150-year-old millstones again producing milled flour; demonstration project using natural watercourse for renewable energy powered production plus hydro-electric power generation (onsite use plus export to national grid); public share issue enabling community social investment in project; volunteer base; training in traditional skills; tourism through visits and courses	
Main driver	Local community gets involved by forming a Community Benefit Society to demonstrate and show that there is a market for traditional food and centuries-old production skills

Innovative aspects
Renewable energy, economically and environmentally sustainable CH

Conditions for the implementation
Intervention needed by NGO for commercially unviable project; strong local landmark with community investment; subject to flooding (climate change); 'factory visit' tourism of working mill, not static museum

Barriers /obstacles
£2m budget raised; manage/balance expectations of heritage agencies and local community

Main results/Lessons Learnt
Mill acquired and restored to full operation, funding raised, community invested, social enterprise set up and trading

Transferability	Project selected for Council of Europe 'Golden Collection' of sustainable development good practice (see link below); demonstration project for socio-economic reuse of watermills across Europe; European Green Deal / Renovation Wave / new European Bauhaus	Key metrics	Social impacts: historic building at risk rescued; commercial floorspace created; social enterprise created; social investment secured; 4 jobs created; renewable energy for operation and hydro-electric; working mill visitor attraction offering courses in traditional skills; 'farm to fork' model
Keywords	renewable energy; social enterprise, sustainability, volunteering, industrial heritage tourism		
References	https://www.culturatrust.org		

	https://www.warwickbridgecornmill.co.uk

Practice name	European Route of Industrial Heritage	
Practice ID	MARK01	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments	
Level of implementation	☒ International ☐ National ☐ Regional ☐ Local	**Location** Austria, Belgium, Bulgaria, Croatia, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Ireland, Italy, Latvia, Luxembourg, Netherlands, Norway, Poland, Portugal, Serbia, Spain, Sweden, Switzerland, Turkey, Ukraine, United Kingdom
Cross-border regional cooperation	☒ Yes ☐ No	
Timeframe		
Type of area	☒ Urban ☒ Rural ☒ Peri-urban	
Promoter of the initiative	ERIH - European Route of Industrial Heritage e.V. (The first idea was implemented by the German Society for Industrial Culture)	**Main beneficiaries** Industrial sites (museums, parks, production plants) and visitors interested in industrial heritage
Financial framework	In 2000 the Council of Europe launched the campaign "Europe, a common heritage". The German Ministry supported the German Society for Industrial Culture in searching partners and in 2011 diverse countries (B, D, GB and NL) applied for funds	

	from the EU Interreg II C North-West Europe programme. Further EU funding (INTERREG IIIB-north-western Europe) ensured the implementation of ERIH. Within this first ERIH a Master Plan was developed. Recognized as pan-European network to promote Europe's industrial heritage it was granted another funding period since October 2014, provided by the Creative Europe network funding programme.

Brief description

With over 1,800 locations in all European countries, the European Route of Industrial Heritage invites visitors to explore the milestones of European industrial history. As places of a common European memory, they bear witness to scientific discoveries, technological innovation and workers' life histories. A total of 14 Theme Routes highlight the European context of industrialisation. More than 100 industrial anchor points, each with a particular attractive tourist programme provide the backbone of the European Route of Industrial Heritage including guided tours, multimedia presentations and outstanding events.

ERIH has been a "Cultural Route of the Council of Europe" since 2019

Main driver	Network building to promote culture through cross-regional and European cooperation

Innovative aspects

Uses Anchor Points (sites of exceptional historical importance) as attractors for less know sites and to support Regional Routes in the surrounding region

Conditions for the implementation

The topic 'industrial heritage' is already well represented on the European market.

Network marketing: individual sites often are badly perceived. The association builds on cooperation instead of competing with other sites

Inform visitors about all the network's sites, increasing the number of the crucial direct customer contacts.

The leverage effect is available at reasonable prizes (membership fees), which is a more economic way compared with individually operating sites.

Barriers /obstacles

Define a topic of shared history and heritage which is supported by several countries/sites

Strong network of contacts and support of National Authorities is needed

Ensure continuous funding

Main results/Lessons Learnt

To promote the new brand, ERIH developed a corporate design, including a common logo, signage at the ERIH sites, and information material.

ERIH strengthens co-operations between heritage sites and relevant destination marketing organisations.

Selected and well-perceived sites with high quality standards take a leading marketing role as 'anchor points', thus promoting the whole network.			
Transferability	Yes	Key metrics	17 founder members
			Currently 300 members from 27 European countries
			Sites and individuals pay an annual membership subscription of 100 €, Anchor Points and organisations pay 500 €.
Keywords	Industrial heritage, cultural routes, European industrialisation, networking		
References	https://www.erih.net/ https://www.erih.net/		

Practice name	European Capital of Culture - Donostia, San Sebastián	
Practice ID	MARK02	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments	
Level of implementation	☐ International ☐ National ☐ Regional ☒ Local	**Location** Donostia- San Sebastian (Spain)
Cross-border regional cooperation	☒ Yes ☐ No	
Timeframe	2010 bid submission; 2016 - Year of the Capital of Culture	
Type of area	☒ Urban ☐ Rural ☐ Peri-urban	
Promoter of the initiative	Municipal Council Ministry of Culture	**Main beneficiaries** Citizens, NGOs, Cultural operators, tourists
Financial framework	The total planned budget for the ECoC as set out in San Sebastián's original bid was €89 million. The actual budget during 2016 was €49.6 million. The majority of the funding was planned to come from the public sector (20% each for the local, provincial and regional level and then 12% from the national Ministry of Education, Culture and Sport, 20% would come from	

	sponsorship and 5% of income was planned to come from ticketing and merchandising. 1.7% would come from the European Union in the form of the Melina Mercouri Prize)

Brief description

A key original driver for San Sebastián to bid for ECoC status came in it wanting to use culture to 'heal' and overcome some of the problems that the city had faced through the terrorist activities of ETA. The ECoC application was built around the cultural programme helping to overcome the past violence and stimulate a culture of 'coexistence' which recognises that although the city and its communities has its differences, culture can be a way of helping breakdown and understanding them. With the above in mind, San Sebastián's application was therefore entitled "Cultura para la convivencia" (culture for coexistence) which represents the challenges the European Union is facing, regarding "the coexistence of people who share places where multiple identities, values and objectives cohabit and constantly keep redefining one another"

Main driver	Increasing visibility and raising international profile of the city by growing cultural offer and audience

Innovative aspects

Selected theme for application

Use culture as a way of overcoming deep and complex social issues

Conditions for the implementation

Strong support from all parties within the Municipal Council and the endorsement received from the Diputacion Foral de Gipuzkoa and the Government of the autonomous community of the Basque Countries.

Methodology involved both citizens and cultural actors

Barriers /obstacles

Local political changes that happened between 2011, 2015 and 2016

Communication was delivered in Spanish with less English or French

The budget was 44% less than planned

Main results/Lessons Learnt

Making best use of its local citizens as volunteers to help deliver the cultural programme and ensure they felt pat of the ECoC year

The three public administrations of the Basque Country (Municipality Council, Province and the Basque Government) came together to form a 'consortium' that ensured a joint ownership of key decisions

Set up of the Foundation to design, deliver and manage the entire ECoC programme.

Transferability	Yes	Key metrics	3,475 activities took place in the ECoC 2016 year - around 2,000 more than a 'non ECoC year'
			70% of the projects were specifically put on for 2016
			1.08 million people attended the various ECoC events
			7.6% of the ECoC audiences were from another European country
			60% of projects involved local people in some way
			4,142 volunteer 'actions' took place across 2016 which together amounted to 10,493 hours of volunteer time
Keywords	ECoC, local citizens, coexistence		
References	https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en https://ec.europa.eu/programmes/creative-europe/sites/default/files/files/ecoc-2016-evaluation-en_0.pdf		

Practice name	**A branding initiative for sustainable cultural tourism in Alba Iulia**
Practice ID	MARK03
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments

Level of implementation	☐ International ☐ National ☐ Regional ☒ Local	**Location** Alba Iulia (Romania)

Cross-border regional cooperation	☐ Yes ☒ No
Timeframe	2008 (proposed) - 2010 (the municipal authority started the rehabilitation works of the citadel and adopted a promotional policy) - 2013 (received the Jury's Special Mention Award from Europa Nostra) ongoing
Type of area	☒ Urban ☐ Rural ☐ Peri-urban

Promoter of the initiative	The municipality of Alba Iulia - the passage of the administration (and, partially, of the ownership) of the city's citadel from the Ministry of National Defence to the municipality	**Main beneficiaries** Built heritage via conservation interventions. Community, via capacity building and job improvement in the rural area

Financial framework	Restoration works were undertaken as part of the Regional Operational Programme 2007-2013, under 'Priority axis 1' which was to finance integrated urban development plans --> Within this framework, the city committed EUR 60 million to urban development projects, among which was the rehabilitation and restoration of the citadel. The latter was allocated 17% of the total investment funds, a share which was contributed by European funds (76%), state budget (9%), and local budget (15%) (Municipality of Alba Iulia and World Bank Group, 2015). Overall, in the programming period 2007-2013, the municipality managed to absorb/leverage EUR 150 million in EU funds. According to the World Bank, this ranked the city of Alba Iulia first among Romanian county capitals in the per capita absorption of EU funds (World Bank press release). Concurrently, there was a significant increase in the share of the municipal budget allocated for culture as it raised from EUR 449,732 (0.72% of the total annual budget) in 2011 to EUR 18,454,594 (46.88% of local budget) in 2015 (Municipality of Alba Iulia, 2015a).

Brief description

Alba Iulia is a small city of some 73,000 inhabitants located in the historical region of Transylvania. The city is one of the oldest settlements in the country and it is also considered the Romanians' spiritual capital. Parliament Decision no.26/1994 officially recognises Alba Iulia as 'the city symbol of the Great Unification of Romanians'. The city boasts a rich cultural heritage as witnessed by its fortress, historic buildings, churches, and monuments. The famous Alba Carolina Citadel, built between 1714 and 1739, is considered the most representative Vauban bastion fortification in Transylvania.

The approach mainly deals with the valorisation of existing cultural hard assets and the provision of better access to them as rehabilitation works concerned not only Alba Carolina Citadel but also urban infrastructures and services (e.g. public lighting, water networks). The second focus of the approach is on the valorisation of existing cultural assets through a comprehensive marketing approach.

Main driver	Municipality impulse for the restoration with the objective of turning the city into a national and international tourism destination

Innovative aspects

The municipality's approach combines three different instruments:

- the valorisation of cultural assets through the urban restoration of the citadel and of its historical value;

- the creation of a branding initiative based on the marketing campaign of the citadel's image, and of the name of Alba Iulia; and,

- the exploitation, internationally, of the opportunities offered by the receipt of EU awards.

Conditions for the implementation

The turning point, in 2008, was the passage of the administration (and, partially, of the ownership) of the city's citadel from the Ministry of National Defence to the municipality, a transfer which allowed the restoration of the citadel to be initiated.

A study to develop a marketing plan for the citadel was finalised in 2009, making the municipality of Alba Iulia the first in the country to adopt a city marketing approach (University "1 December 1918" Alba Iulia, 2009).

The city's logo was created by a young citizen of Alba Iulia working in the marketing sector. In order to give a visual identity to the city, the municipality decided to adopt the logo in 2010 and to register it officially.

In order to enhance cultural tourism, securing financial support from third parties: in 2013, Alba Iulia became the first municipality in Romania to be evaluated by a rating agency and today the municipality benefits from a rating process which performs an audit of the financial, investment and organizational management of the municipality. (In 2016, the city was rated 'Ba1' reflecting "consistently strong financial performance and adequate cash reserves"

Implementation of the URBACT III CityLOGO project (2013-2015) --> the city developed a Local Action Plan focused on city marketing - In the current programming period, the focus is on turning the city into a more attractive place to live, work, and invest in. The 'Integrated Strategy for Urban Development 2014-2023' aims at making Alba Iulia, among other strategic targets, a competitive and creative city as well as a European Cultural and Tourist Attraction.

In 2018, the city hosted the centennial celebration of the reunification of the country (URBACT, 2017).

Barriers /obstacles
Securing such a financial support was not easy.

Main results/Lessons Learnt
The transfer of the administration of the cultural assets of the city to the local authority (confirming the crucial role LRAs have in preserving and giving value to cultural heritage).
An effective medium-term financial strategy which combines different instruments, diverse sources of funding and financial reputation is crucial for cultural investments.
Partnerships other than PPP are used by local authorities for involving private investors/stakeholders (e.g. hotels).

| Transferability | Rich Cultural Heritage and very rich intangible heritage (country symbol) City's local authorities took direct responsibility and a professional approach for the design, implementation and monitoring of the branding strategy. | Key metrics | ECONOMIC: - Investments: Investments valued EUR 60 million were attracted and partially used for the renovation of the citadel. - The number of tourists increased by 65% over the same period (2011-2015). - Overnights rose from 59,210 in 2011 to 114,446 in 2015. SOCIAL: - Population increased by 10,000 inhabitants over the period 2011-2015, as a consequence of increased working opportunities. - Listed by URBACT as a good practice and considered one of the most impressive success stories of Eastern Europe. |
| Keywords | Valorisation, branding | | |

| References | https://cor.europa.eu/en/engage/studies/Documents/cultural-development-strategies/cultural-development-strategies.pdf |

Practice name	Preserving community symbols and brand financing in Sareema
Practice ID	MARK04
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments

Level of implementation	☐ International ☒ National ☐ Regional ☐ Local	Location
		Saaremaa island (Estonia)

Cross-border regional cooperation	☐ Yes ☒ No
Timeframe	2013 (private-public cooperation) 2013/2014 (restorations started)
Type of area	☐ Urban ☒ Rural ☐ Peri-urban

Promoter of the initiative	Altia Eesti Ltd. (private company) and Saaremaa Tourism development center	Main beneficiaries
		Preserving community symbols via restoring Cultural Heritage (windmills) and dissemination of their heritage for a cultural tourism development.

Financial framework	Public / Private financing

Brief description
Saaremaa Tourism Development Center and Altia Eesti signed a long-term agreement to sponsor the restoration and maintenance of the windmills in Saaremaa island. The vodka company obtained benefit via upgrading the value of their symbol (windmill) and the community started to have the windmills preserved. This ensures sustainable funding for the windmills restoration as well as providing the opportunity for increased funding in the future.

Main driver	Preserving the community symbols through brand financing

Innovative aspects
Private sponsorship for the restoration and maintenance of windmills

Conditions for the implementation
Finding additional uses for an important symbol and a private source of funding combined with public sources. The private company proposing a detailed restoration process for the heritage they are interested in, to the public administration. Traditional methods used for restoration. Dissemination needed.

Barriers /obstacles
It is very expensive to restore isolated heritage if there is not a common objective
Lack of awareness on the need of conservation of heritage (windmills)
Craftsmanship was being lost
Community needed a source to protect their symbols
Community needed to preserve their symbols to maintain their diverse economy via Cultural Tourism

Main results/Lessons Learnt
Only a few dozen windmills remain. Private industry is helping preserve the uniqueness of Saaremaa island via sustainable Tourism; making sure craftsmanship and the symbols of the community will not perish

Transferability	Identification of the symbols of a community Discussion with industry and explanation of the symbols to the community	Key metrics	

	Documentation of the needs of restoration/maintenance and the craftsmanship Private financing Dissemination and formulation of a value proposition		
Keywords	Community symbol, sponsorship, branding		
References	HISTCAPE Project (2014). Cultural Heritage, Landscape & Rural Development. Good Practice, Methodology, Policy Recommendations & Guidelines for Rural Communities. ISBN: 978-84-697-1389-1		

Practice name	Medieval festival of Visegrad	
Practice ID	MARK05	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments	
Level of implementation	☐ International ☒ National ☐ Regional ☐ Local	**Location** Visegrád (Hungary)
Cross-border regional cooperation	☐ Yes ☒ No	
Timeframe	1990 (networking started) - 2010 (Tourist Association) - 2015 (international recognition label received)	
Type of area	☐ Urban ☒ Rural ☐ Peri-urban	
Promoter of the initiative	Municipal company (Pro Visegrád Nonprofit Ltd) and Tourist Association of Visegrád	**Main beneficiaries** Strongly connected to networking and cooperation within the community. Established support for local traditional activist, which is highlighted through branding and clustering.
Financial framework	Public / Private financing	

Brief description
The success behind the living village of Visegrád is strongly connected to networking and cooperation within the community. There is an established support for local traditional activist, which is highlighted through branding and clustering. The municipality of Visegrád are aiming for increasing tourism as well as sustainably cherish its living village. Through enhancement of their natural and cultural heritage, Visegrád is flourishing.

Main driver	Enhance interest in the village through the development of a place narrative strategy

Innovative aspects
Support to community & its involvement
Enhancing the narrative through festivals and networking

Conditions for the implementation
Rich Cultural Heritage.
Taking advantage of the cultural and natural resources of the area to build a new and enhanced cultural offer, engaging citizens and stakeholders to provide economic growth.
Promote the cultural and traditional activities of the area through the involvement of related enterprises and the community in general, with the objective of strengthening the territorial brand and ensure financial stability by the diversification of the offer.
Create a network of festivals with same characteristics by bringing together different stakeholders to facilitate communication and dissemination activities and increase participation.

Barriers /obstacles
Permanent lack of human resources because of the size of the town (1830 inhabitants)
Lack of up-to-date development strategies
Temporary or permanent lack of financial capacities and lack of available national and international funds

Main results/Lessons Learnt
Creation of a set of tourists packs, composed by FOOD related activities, ART, NATURALISTIC Activities, etc.
Promote and support local traditional activities (branding, high quality standards, clustering,
internationalization, etc.)
Networking with other Festivals on the same topic: possibility of joint actions.

Enhance the narrative of the place and promote the discovering of the territory through history: guided tours, thematic excursions, games, re-enactments.			
Transferability	Yes	Key metrics	
Keywords	Networking, enhance the narrative, community involvement.		
References	https://www.ruritage.eu/role-models/visegrad/		

Practice name	Fostering a Pilgrimage Way: Via Mariae - Mary's way	
Practice ID	MARK06	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☒ Diversification and marketing strategies ☐ Business models and investments	
Level of implementation	☒ International ☐ National ☐ Regional ☐ Local	**Location** Austria, Hungary, Slovakia, Poland, Croatia, Bosnia and Romania.
Cross-border regional cooperation	☒ Yes: Connects the countries of Central -Eastern Europe with all their cultural, historical religious differences. ☐ No	
Timeframe	2006 (proposed) - 2011 (stablished) - 2013 (International) - Ongoing	
Type of area	☐ Urban ☒ Rural ☐ Peri-urban	
Promoter of the initiative	First proposed by former El Camino pilgrims in 2006. 2011 the Roman-Catholic church and the political sphere joined their forces.	**Main beneficiaries** Capacity building and job improvement in rural areas
Financial framework	Public / Private financing	

Brief description
Mary's Way or Via Maria is a spiritual way for tourists. It is a also pilgrim`s way, built by the nations of Central Europe to the honour of Mary, but it also connects the shrines of Mary, without interfering with any historical, cultural, or religious differences. The aim is to build up a unified pilgrim`s way between the different religious traditions of Central Europe, and to create a network between these places.

Main driver	Promote tourism in the region by improving services and by diversifying the offer

Innovative aspects
International Stakeholders Involvement and Networking with other Pilgrim Ways

Conditions for the implementation
Ageing of the population and also depopulation presented a challenge for the regions.
Unemployment were above national averages with a main activity focused in wood, food, garment and agricultural production.
Relevant Cultural Tourism attractions which were not being exploited.

Barriers /obstacles
Lack of legislation on pilgrimage routes
Lack awareness and vandalism
Religious diversity (Catholic and Orthodox Churches)
Safety of the routes

Main results/Lessons Learnt
Improve services: eco-mobility, Wi-Fi connection, tourism services, signals, maps, radio…
Expand the offer, promoting eco-tourism: link the pilgrimage route to other activities
Create a set of guided tours or organized travels, for different targets
Pilgrim's passport: a fidelity card to involve local business into the project and create opportunities.

Transferability	High value heritage resources but disconnected. Such as or in between others: Religious spirit / Natural landscape	Key metrics	

	/ Historic assets / Strong identity / Religious traditions / Cross-regional governance / Historic pilgrimage route		
Keywords	Capacity building, networking		
References	https://www.ruritage.eu/role-models/via-maria-2/		

Practice name	Research and Travel - Routes to the Roots
Practice ID	BUS01

Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☐ Diversification and marketing strategies ☒ Business models and investments	
Level of implementation	☒ International ☒ National ☐ Regional ☐ Local	**Location** Germany - United States
Cross-border regional cooperation	☒ Yes ☐ No	
Timeframe	1997 - on-going	
Type of area	☒ Urban ☒ Rural ☐ Peri-urban	
Promoter of the initiative	Private initiative	**Main beneficiaries** German regions from where migration started, American tourists willing to explore their ancestors' culture
Financial framework	The idea started as a research project in migration studies and since 1997 is a private institute (business based on private commercial services)	

Brief description
"Research and Travel" started as a European research project in Migration Studies at the University of Oldenburg in Germany and is known a research institution, a tour operator and a cultural agency. It carries out historical biographical research, designs databases, exhibits and cultural projects with focus on the migration experience and conducts field trips and excursions. Tourists are invited to come and examine the culture of the region from which their ancestors emigrated and to study the social and economic causes of emigration from the area.

Main driver	Creating business in heritage travel niche market

Innovative aspects
Customized travels and tours based on family roots and migration

Conditions for the implementation
Customers interested in a specific topic
Research staff to locate places of origin of emigrants and to provide documents or relevant information on emigration or family history
Cooperation with institutions, tourist organizations, genealogical and historical societies

Barriers /obstacles

Main results/Lessons Learnt
Enhance historic and touristic potential for roots and heritage tourism, by sharing local values
Customer oriented service
Combines travels with research to better customize experiences

Transferability	Yes	Key metrics	
Keywords	Migration, ancestors, customized experience		
References	http://www.routes.de/index.html		

Practice name	**Linking culture to wellness in Jyväskylä, Finland**
Practice ID	BUS02

Main domain	☐ Governance strategies & policy
	☐ Local stakeholders' engagement
	☐ Diversification and marketing strategies
	☒ Business models and investments

Level of implementation	☐ International	Location
	☐ National	Jyväskylä (Finland)
	☐ Regional	
	☒ Local	

Cross-border regional cooperation	☐ Yes
	☒ No

Timeframe	2009 - on-going

Type of area	☒ Urban
	☐ Rural
	☐ Peri-urban

Promoter of the initiative	The municipality of Jyväskylä	Main beneficiaries
		Creative entrepreneurship sector, skilled professionals artists, elderly people

Financial framework	The Municipality firstly launched practices as pilots and has then used the "project instrument" (ERDF funds) to develop a local strategy framework to consolidate them and enhance capacity buildings.

	The Art Pharmacy model implies the preparation of performances which are available for purchase by each centre. Each centre has a budgetary allocation to spend, with funds coming from the cultural services and social welfare and healthcare services of the city. In 2013, such contributions totalled EUR 15-20,000 from the municipal cultural services and EUR 10,000 from the municipal social and health services.

Brief description

Jyväskylä is a city of some 138,000 inhabitants and a modern centre of industry and education. Along with the consolidation of traditional industries, it fosters the growth of new sectors such as nanotechnology and wellness. The city of Jyväskylä started encouraging the linking of culture with the social welfare and health sectors and, in 2007, launches pilots project supporting cultural activities for elderly people. In 2009 the "Art Pharmacy" became a service model for the provision of cultural services in the Day Centres of the city. The city joined the URBACT II 'Creative Clusters in Low Density Urban Areas' project (2008-2011) and, as a result, developed a Local Action Plan called "Marrying Culture and Wellness". To improve cultural services provided the city joined the 'Art for Older People – Work for Artists' project (2011-2013) ('Osaattori). These models have been promoted through the national network project for cultural work for senior citizens and other Finnish cities have then implemented models which are similar to the Art Pharmacy.

The focus of the city's approach is on the valorisation of existing cultural soft assets (e.g. skills of professional artists and research experience in ageing, care

and service-provision models) and on the creation of new soft assets (i.e. new products/services on the basis of which the development of creative entrepreneurship is encouraged).

Main driver	Willingness of the Municipality to foster the growth of new sectors; availability of sports and cultural facilities and experience in cultural services and service-generating methods

Innovative aspects

When new cultural products and services are based on the collaboration among different areas, policy coordination and complementarity (also in terms of funding) within the local administration is facilitated by using a customer-centred approach. Still, such an approach implies changes in the public administration's work flow and organisation

Conditions for the implementation

The turning point, in 2009, was the development of a Local Action Plan aimed at identifying innovative services in the field of culture, creativity and wellness

Service model combing cultural offer for senior citizens and employment opportunities for local artists

The Municipality supports local art entrepreneurs by improving their networking and supporting creative entrepreneurship

Display innovative and creative education systems

Build events as catalyst for citizens participation

Packaging financial and advisory support measures

Barriers /obstacles

Lack of networks and communication between different sectors
Lack of cultural venues and creative spaces
Lack of information and courage among creative entrepreneurs
Lack of citizens participation

Main results/Lessons Learnt
Individual projects related to culture may become elements of a structured strategy if they are connected under a common planning framework;
The creation of new cultural products and services is usually accompanied by the awareness of the potential that art and culture have in positively impacting other sectors
Projects are multi-purpose instruments. In the development of creative entrepreneurship, they may be used to create demand as well as market supply with the public authority that works to facilitate their matching
Improving networking and association capacity by the creation of cross-disciplinary teams

Transferability	Yes	Key metrics	Art Pharmacy employs annually one cultural manager and several artists (over 30 artists employed by 2011). About 250-300 events are organised each year for some 6,800-7,800 attendees.
Keywords	Creative clusters, well-being, elderly, cultural activities		
References	https://cor.europa.eu/en/engage/studies/Documents/cultural-development-strategies/cultural-development-strategies.pdf		

Practice name	Measuring the impacts of Metallica concert in Tartu city and county	
Practice ID	BUS03	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☐ Diversification and marketing strategies ☒ Business models and investments	
Level of implementation	☐ International ☐ National ☐ Regional ☒ Local	**Location** Tartu (Estonia)
Cross-border regional cooperation	☐ Yes ☒ No	
Timeframe	18th of JUL 2019	
Type of area	☒ Urban ☐ Rural ☐ Peri-urban	
Promoter of the initiative	Tartu city in cooperation with Enterprise Estonia/Estonian Tourist Board	**Main beneficiaries** Tartu city/ Estonian Tourist Board
Financial framework	Tartu city collected the data, Estonian Tourist Board announced a tender and ordered the analyse as a regular job for the unity of strategic development department. The analyse was done by a winner company Welp.	

Brief description
The assignment was to analyse and create a model about the impact of a major event for a destination. The chosen event was Metallica concert, which was held in Tartu on 18th of JUL 2019. The goal was to evaluate of how a major event can affect the destination, local people and environment. As a result, the impacts were evaluated in 5 criteria and also 3 scenarios were created using different assumptions, what would happen in these criteria if the number of visitors would be bigger or if the event would last longer.

Main driver	The idea was to analyse the impacts of a major event with 60 000 visitors in the city, which has 100 000 habitants. The impacts measured: mobility, economic, local people, environment and the image.

Innovative aspects
In three categories, regular measurement data was collected (accommodation and AirBNB, receipts, social media monitoring etc). In two categories, an innovative approach was chosen: 1) the public transportation delays were analysed in order to be able to evaluate the capacity of the visitors of the major event so that local people can continue their everyday lives; 2) the incidents of the police and rescue services were analysed in order to evaluate the well-being of visitors and local people.

Conditions for the implementation
Tartu city made available all their existing data (traffic, public transportation etc) as well all open data was collected like official tourism statistics, police reports or NO2 measurement equipment and also some private data was collected via bank receipts, AirDNA or Google analytics. The idea was to find out, which model can be created according to the existing data and to make conclusions about the amount and type of data to collect for the events and destinations for further development.

Barriers /obstacles
Missing of extra equipment for measuring NO2 for the wider time frame in order to collect enough of data to compare with.
The model provided for the concert of Metallica has multiple limitations. Firstly, the chosen dimensions analysed were based on the availability of data rather than on sound theory. Thus, it captures only a small share of potential impacts. Secondly, the concrete model is limited to the specific event. As it is done on very narrow and strict assumptions, it is not applicable directly to other cases. Thirdly, the models themselves are rather weak (no assumptions, no testing, no rationalisation, no limitations provided).

Main results/Lessons Learnt
As a conclusion, the data collection and evaluation needs more concrete indicators and cooperation to make sure, that every piece of existing knowledge will be brought together with the new findings.

Transferability	The main criterias are transferrable to the events in other destinations. The data itself can be different as the systems or solutions are different.	Key metrics	MOBILITY: the delays of the public transportation in 5 different districts. ECONOMY: the impact to the price and availability of accommodation and AirBNB, bank receipts and the total indirect economic impact to the destination. ENVIRONMENT: NO2 sensitivity and levels (moderate, unhealthy, highly unhealthy). LOCALS: safety issues, the numbers and characters of the incidents. IMAGE: Google analytics, social media and visittartu.com searches, sessions, sentiment analyses.
Keywords	mobility, economic impacts, environmental impacts, local people well-being, image of the destination		
References			

Practice name	Apulia Film Commission Foundation	
Practice ID	BUS04	
Main domain	☐ Governance strategies & policy ☐ Local stakeholders' engagement ☐ Diversification and marketing strategies ☒ Business models and investments	
Level of implementation	☐ International ☐ National ☒ Regional ☐ Local	**Location** Puglia Region (Italy)
Cross-border regional cooperation	☐ Yes: with a collaboration with the other regional film commission ☐ No	
Timeframe	2007- ongoing	
Type of area	☒ Urban ☒ Rural ☒ Peri-urban	
Promoter of the initiative	The member are Region Puglia and 45 municipalities (http://www.apuliafilmcommission.it/ente/soci/)	**Main beneficiaries** 200 companies and more than 3500 professionals. In just over 10 years, more than 500 audiovisual productions have chosen Puglia as the location for their films and, compared to the 23 million euros disbursed in these years of activity, there has been an economic impact on the territory of over 80 million euros

Financial framework	Main funding source is public (regional): in the last 10 years 23 millions euro have been invested to cover mainly different kind of fund (http://www.apuliafilmcommission.it/amministrazione-trasparente-2018/). The budget is available in the page of 'transparent administration'

Brief description

AFCF draws audiovisual productions to Puglia, by developing professional expertise and competences throughout the region, encouraging the development of companies operating in the field, carrying out audience development activities, promoting Film culture in Puglia, process and content of the practice and if applicable technology and infrastructure used

Main driver	The spring that pushed the Italian local authorities to create its own Film Commission was the will of promote the territory and enhance the cultural heritage existing, at the same time arousing interest around the sector of the audiovisual. The Film commission is a governance body, created for the first time in Great Britain (late '80s), followed by similar experience in France. Only in the late '90s similar bodies were created in Italy (now present at a national level, as an association of all the regional film commissions).

Innovative aspects

Based on the experiences and studies done (especially by subjects foreigners), it was understood that the presence of troupes on their own territory had not only a cultural value but also a not negligible economic advantage: think for example the expenses incurred by the productions for room and board, the increase in the turnover of local audiovisual companies, the increased demand for professional manpower and workers residing in the area and, finally, the development of film tourism.

One of the consequences is also the impact on the so called 'film tourism' to bring visitors in those places brought to the attention of the public as the setting for successful films and fiction.

Conditions for the implementation

It's a public policy, and therefore it depends on the political willingness (some Film commissions are anyway more successful than others)

Barriers /obstacles

The capacity of a proper investment through a specific funding action

Main results/Lessons Learnt

The 23 million euros invested in these years of activity, had an economic impact on the territory of over 80 million euros, as well as a clear impact in terms of image given that the films shot in Puglia (in recent years have made register over 100 million euros in box office receipts). More difficult it's to calculate the impact had on tourism, even if in the recent years Puglia has had an incredible increase in numbers of visitors, also due to the success of the Film commission activity.

Transferability	Yes. It's applicable on regional level all over.	Key metrics	Key metrics (environmental, economic and social) that help to measure the expected achievements (e.g. number of new business created, number of visitors, etc. Statistical tools and/or Indicators used to measure the implementation/evolution and its Impacts).
Keywords	film tourism - film activity		
References	http://www.apuliafilmcommission.it/?lang=en		

Practice name	The King's Little Pathway (Caminito del Rey) - El Chorro Gorge
Practice ID	BUS05

Main domain	☐ Governance strategies & policy
	☐ Local stakeholders' engagement
	☐ Diversification and marketing strategies
	☒ Business models and investments

Level of implementation	☐ International	Location
	☐ National	Malaga (Spain)
	☐ Regional	
	☒ Local	

Cross-border regional cooperation	☐ Yes
	☒ No

Timeframe	The walkway reopened on 29 March 2015

Type of area	☐ Urban
	☒ Rural
	☐ Peri-urban

Promoter of the initiative	Malaga County Council (Diputación de Málaga)	Main beneficiaries
		Tourists

Financial framework	The regional government of Andalusia and the local government of Málaga agreed in June 2011 to share costs of restoration (including car parking and a museum) of €9 million.

Brief description
The King's Little Pathway was constructed in the early 20th century to enable the population of El Chorro village to access the hydroelectric plant where most of the inhabitants worked. With the suspended walkway in place, the villagers could avoid travelling the long way around the mountain. Children also used the route to walk to the nearby school. In recent times, the King's Little Pathway had become a popular hiking destination. However, the crumbling nature of the aged structure resulted in it being dubbed 'one of the world's scariest hikes'. "The renovation of the King's Little Pathway has opened up this unique example of natural and industrial heritage to all visitors", affirmed the Europa Nostra Awards jury, who also praised the conservation team for building a path which incorporated or was just above the original walkway.

Main driver	Improve visitors experience and touristic offer in the region through the renovation of the historic walkway

Innovative aspects
Videos related to the history of construction, shots of each place made from the ground, from the air with drones, etc., that give a different and very complete perspective to the user
360° online tour with spherical photographs through a selection of 40 points that allow to visit the most characteristic spots of the almost 8 kms that make up the route, both the trails and the well-known boardwalks.
It is possible to see an aerial view (normal or satellite) on a map from each point
The management company has done research on the visual and emotional impact created on people by the route through neuromarketing.

Conditions for the implementation
An aspect of the project needing to be considered prior to the intervention was management and maintenance. A large number of visitors was predicted (which turned out to be accurate), so maintenance had to be both easy and cheap – elements that were easily breakable had also to be easily fixable. The exhilaration of the location for visitors and a challenge for construction workers was "management in action": since the materials for the intervention were transported in helicopters and then put in place by professional mountain climbers, the sizes of the elements were never larger than what could fit into the climbers' back packs.

Barriers /obstacles
The path is not recommended for those with vertigo.
Visitors numbers are limited to 100 per half hour so it does not get too crowded

Main results/Lessons Learnt
The popularity and successful marketing of the project has led to El Caminito del Rey and its surroundings, including seven monuments within just 20 kilometres, being proposed for inscription on the UNESCO´s World Heritage List

Given the drama of the location but also its unsuitability for people suffering vertigo, the project has created a 360° online tour

Transferability	Yes	Key metrics	Since the reopening, more than 1.2 million people have visited it.
			Attracted new tourism to the area, which has had a sustainable economic and social impact on the region, recognized by significant national tourism awards
			It created 100m EUR of economic impact in the Guadalhorce area
			Regarding the economic growth of the surrounding towns, 20% of visitors are tourists that spend a night in the area
Keywords	Natural and industrial heritage		
References	http://www.caminitodelrey.info/en/#1		