



Cultural tourism and lessons from good practices across case study regions

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Executive Summary

The main body of this report presents a selection of 20 examples of good practice in cultural tourism as identified and documented in the SPOT project. For this purpose the project used the knowledge, experience and expertise of the consortium partners, as much as possible backed up by contacts with local stakeholders, tourists, residents and entrepreneurs, and by document analysis. Because the project almost entirely coincided with the period of societal restrictions because of COVID-19, little field work could be carried out. Therefore, the collection of the specific information for this report took place during four workshops in the last year of the SPOT project when the COVID-19 rules had been gradually alleviated. All partners contributed to the knowledge gathered. The selection presented in Chapter 2 is mainly based on innovation and uniqueness, representativeness for the diverse boundary conditions for cultural tourism, and interest for a wider readership. We have used collected information from Work Package 4 and 5 and have asked the SPOT partners to complete information about good practices with filling in our format.

Chapter 2 of this report is loosely organised according to the following themes:

1. Good practices of different forms of cultural tourism
2. Good practices of international cross-border initiatives and environmental developments
3. Good practices of regional and local business development
4. Good practices of social inclusion and local engagement

Chapter 3 then presents conclusions and recommendations.

Interestingly, most examples of good practice build on a combination of concepts: without good infrastructure and proper facilities good ideas won't bring success, and without good information and an attractive website, tourists won't find you. Sustainability – in all its aspects – appears to be a success factor. And, last but not least, proper governance and cooperation are crucial for successful implementation of innovative cultural tourism

This confirms that European support can be essential in fostering a form of tourism that is inclusive and sustainable, and enhances mutual understanding of European values, or, in other words Unity in Diversity.

The appendix to this report presents the underlying information for the main body of the report. It extensively discusses the character of cultural tourism in Europe following four workshop themes 1) shifting concepts of cultural tourism; 2) Europeanisation, governance and sustainability, 3) Regional development and 4) Social inclusion and local engagement, based on the investigation of case study areas in 15 different countries. General features include the combination of tangible and intangible cultural heritage, the importance of cultural transformation and the economic value of tourism activities as compared to mass tourism.

The importance of a European approach to tourism policy and governance is emphasised, safeguarding a balanced development of cultural tourism in the sense of “unity in diversity” towards a European quality level of heritage protection and collaboration. Sustainability is an underrated issue in the practice of cultural tourism, with a high potential to improve the quality of tourist attractions. However, the governance of cultural tourism is fragmented and largely dominated by market interests. Recommendations for improved governance at the EU, national and regional levels are made.

Cultural tourism represents large opportunities for regional development, improving both social and cultural capital. Place identity improves the sense of ownership and belonging for residents and the rediscovery of a large diversity of stories enhances mutual intergenerational understanding within a diversity of local communities. Many examples of good practice were mentioned in the case studies as well as many creative initiatives to improve the cultural tourism offer.

Purpose and scope of the deliverable

One of the SPOT project tasks was the identification and documentation of examples of good practices in cultural tourism development across case study regions. Cultural tourism is defined as those forms of tourism that focus on increasing the level of acquaintance with the objects, areas, cultural practices, and other cultural expressions experienced during a tourism activity. An inventory of good cultural tourism practices provides transferable proof of relevant knowledge about this, in order to possibly contribute to inspiring, learning and innovating in creating good practices elsewhere. The SPOT project studied different forms of cultural tourism, international cross-border initiatives and environmental sustainability, regional and local business development and social inclusion and local engagement. These themes and topics are strongly related to good practices of cultural tourism. We collected data about good practices across the different case studies with the SPOT partners and put them together in this report. In the last revision (April-May 2023), all partners have revisited the examples of good practice, and presented them in a more structured way according to a format.

Document history

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Notation used in this report

Country	Country notation	Case study area
Austria	AT	Styrian Iron Route
Czechia	CZ	Southern Moravian region
Germany	DE	Lausatia region
Estonia	EE	Ida-Virumaa region
Spain	ES	Barcelona Art Nouveau
Greece	GR	The Cyclades Islands
Hungary	HU	Komárom/Komarno cross-border region of the Danube
Israel	IL	Beit She'an Valley
Italy	IT	Piedmont Literary Park
Netherlands	NL	Kinderdijk Windmill area
Poland	PL	Valley of Palaces and Gardens, Lower Silesia
Romania	RO	Buzău Carpathians and Subcarpathians
Slovenia	SI	Ljubljana City
Slovakia	SK	Nitra City
United Kingdom	UK	Doune and Abbotsford in Scotland

1. Introduction

1.1. Good or best practice?

The SPOT project used case studies across 15 European regions and helped to identify themes and areas in achieving successful developments for cultural tourism. Cultural tourism is defined as those forms of tourism that focus on increasing the level of acquaintance with the objects, areas, cultural practices and other cultural expressions experienced during a tourism activity. Whilst the project as a whole took an innovative assessment of cultural tourism both in concept and as experienced by the modern traveller, the practice-related elements of the project also sought to identify innovations in the case studies. Such innovations provide inspiration for practitioners to come up with new approaches and solutions to the challenges they face, leading to new good practices.

A good practice is a successfully applied practice, enhancing high-quality and sustainable cultural tourism; it represents a technique, working method, process or activity that has proven to be more effective in this sense than other techniques or methods. Good practices often concern descriptions of how practical problems related to cultural tourism have been tackled, which solutions have been devised and how the working method can be further improved. In short: good practices are used in this report to reflect examples that are innovative and contribute to high-quality cultural tourism.

1.2. Background of good practices analysis

Research into good practices (Banta et al., 2009; Bretschneider et al., 2014) shows that the development, description and application of good practices remain difficult. How can good practice be described? And how do you collect the right examples that can be used by others? In analyses of good practices, much attention is paid to this, even leading to the creation of templates for good practices.

A template can ensure that the examples are of high quality before they are shared (Alwazae, Perjons, & Johannesson, 2015 in Zone Evidence-informed Onderwijsinnovatie met ICT,2020). Research shows that incomplete reporting in particular can hinder the successful application of a good practice (Mansar & Reijers, 2007; Dani et al., 2006). In addition, it sometimes proves difficult to find and select appropriate good practices (Simard & Rice, 2007) and professionals lack solid guidelines for shaping good practices (Shull & Turner, 2005). In short: just mentioning examples for inspiration is often not enough. Information about a working method, underlying choices and circumstances are relevant for the successful implementation of an innovation elsewhere. An underlying reason for the fact that descriptions are sometimes of low quality is that the good example is incompletely described, contains ambiguities and redundancies, or contains irrelevant information. In templates, you can give points of attention to good practices.

Nevertheless, the template referred to above has partly served as a guideline for the description of the cited good practices in the appendix to this report. An attempt has been made to explain the following three issues as accurately as possible:

- The description makes clear for what purpose the illustrated case was developed (Aggestam & Persson, 2010); in this way, it is easier to determine the value of this example for one's own practice;
- The description makes clear how the organisation works to realise good practice;
- The description provides guidance on how to implement good practice in other organisations (Simard & Rice, 2007).

1.3. Selection of the good practices

For the selection of good practices, we stayed as close as possible to the objectives of the SPOT project (<https://cordis.europa.eu/project/id/870644>):

- Determine and promote good practices in the cultural heritage field, including cultural, environmental and social development responses challenges of new flows of tourism;
- Identify inclusive, innovative and reflective challenges for society by understanding the role of culture tourism in creating place-based identities linked to broader processes of regional and European culture;
- Show ways in which cultural tourism can be used to develop social and economic cohesion regarding minorities, women and young people;
- Understand the role of local stakeholders and their ownership and participation in cultural tourism, as well as their interrelationship with visitors;
- Develop a greater understanding of different challenges facing distinct types of cultural tourism in European countries, including peripheral, cross-border and de-industrialised areas.

Framework for selection of good practices

The central concept in our approach of good practices is sustainable cultural tourism. Sustainable cultural tourism is “the integrated management of cultural heritage and tourism activities in conjunction with the local community and other stakeholders creating social, environmental and economic benefits for all in order to achieve tangible and intangible cultural heritage conservation and sustainable tourism development.” (SCT OMC, 2019: p.8).

To do research on good practices we identified good practices of different aspects of sustainability, because that can stimulate different perspectives to sustainable cultural tourism. We identified twenty good practices, representing the fifteen different countries participating in the SPOT project at least once. Additionally, within the definition of sustainable cultural tourism, we recognised four different categories of sustainable cultural tourism, resulting in twenty good practices.

The four different categories of sustainable cultural tourism are as follow:

1. **Different forms of cultural tourism.** Within this category the emphasis is on cultural developments. The promotion of themed tourism offers can encourage longer stays in a region and emphasises high quality visitor experiences (SCT OMC, 2019: p.53). This can support alternative forms of tourism with an emphasis on low impact and responsible tourism, especially, but not exclusively, in areas with low carrying capacity or that are burdened by overuse. (SCT OMC, 2019: p.10).
2. **Cross-border and environmental development.** Cross-border initiatives can enhance Europeanisation (the international comprehension and identification of Europeanness) and strengthening international relations. Identify ways to create a European tourism offer based on tangible and intangible cultural heritage as a competitive factor in order to attract new forms of sustainable tourism. (SCT OMC, 2019: p.53). Governance for the environment: destination management, need for innovative practices and organizations that will improve the overall, comprehensive sustainability of tourism in Barcelona.
3. **Regional and local business development.** Within this category the emphasis is on economic developments, like increased employment and economic activity in the communities. It addresses encouraging economic growth and economic benefits.
4. **Social inclusion and local involvement.** Within this category the emphasis is on social developments and promoting social cohesion. Involvement of local communities and other stakeholders in the decision-making processes is the key to ensuring results that benefit both cultural heritage and the local population. Local people should be a primary concern in cultural tourism planning. They must be fully engaged in all stages from planning, decision-making, implementation and control, agreeing

which heritage assets should be used for tourism and which ones for community use only. Local and national governments should assist through training and support (SCT OMC, 2019: p. 45). It also deals with maintaining cultural integrity, establishing social justice (SCT OMC, 2019:p. 24).

These four aspects within the concept of sustainability offer a consistent framework to identify good practices with special focus on cultural developments, environmental developments, economic developments and social developments respectively. To select twenty good practices we made use of the work of our SPOT partners in other Work Packages. The SPOT-website presents many good practices, described by the SPOT partners (www.spotproject2020.eu/about/casestudies and www.spotproject2020.eu/resource-centre). Further we have selected good practices from policy briefs of some SPOT partners (www.spotproject2020.eu). Finally we have made use of inspiring good practices mentioned during workshops of SPOT in 2022.

For the selection of good practices we have selected five good practices per category.

- Within the category *different forms of cultural tourism* we have selected five good practices of different forms of cultural tourism.
- Within the category *cross-border and environmental developments* we selected three good practices of cross-border cultural tourism activities and we have selected them on different forms of cultural tourism: bike routes, religious tourism and Forts. Further we selected two good practices of governance for sustainability: one good practice about regional stakeholders working together and making a shared vision about destination management and one good practice of a Center of Excellence (CoE), an initiative involving many public and private sectors, plus local population, to make tourism in Barcelona more sustainable.
- Within the category *regional and local business development* we selected three good practices of regional business management with an important governance role for intermediary organisations to stimulate regional development by innovation and business models. We also selected two other good practices oriented on mobilisation of new local businesses by offering new business activities which can be easily unified with the character of the historical buildings.
- Within the category *social inclusion and local engagement* we selected two good practices of social inclusion of people with a disability or disadvantaged children. We selected three good practices oriented on social inclusion and participation of residents in three different ways by: a) real and digital storytelling, b) participation of individuals in collective supply of cultural heritage for the area and c) offering a profit model from infrastructure for tourists as well as residents.

Still, many good practices can be considered from various innovation angles. This is indicated in the overview Table 1.

2. Inspiring good practices of Cultural Tourism

Chapter 2 presents good practices fostering new concepts of understanding cultural tourism, defined as:

those forms of tourism that focus on increasing the level of acquaintance with the objects, areas, cultural practices and other cultural expressions experienced during a tourism activity.

We present 20 good practices, as listed in Table 1.

Table 1: list of 20 inspiring good practices, divided in four categories: forms of cultural tourism, cross-border and environmental development, regional and local business development, and social inclusion and local engagement.

	Forms of cultural tourism	Cross-border and environmental development	Regional and local business development	Social inclusion and local engagement
1 Beppe Fenoglio Centenary (IT)				
2 Abenteuer Erzberg (AT)				
3 Game Camarum (HU)				
4 Doune Castle (UK)				
5 Art in dilapidated buildings: Rohkunstbau (DE)				
6 Cross-border bike routes (HU)				
7 Cyril and Methodius Route (SK)				
8 ForHeritage project (SI)				
9 Destination management (NL)				
10 CoE in Innovation Tourism (ES)				
11 Ida-Viru Tourism Cluster (EE)				
12 Free Federal Republic of Kraví Hora (CZ)				
13 Martinský Hill (SK)				
14 Łomnica Castle (PL)				
15 Slow tourism initiative (IL)				
16 Land(e)scape the disabilities (IT)				
17 100 buildings – 100 stories (GR)				
18 Singular Houses (ES)				
19 Aluniș Art Center (RO)				
20 Abbotsford: home of Sir Walter Scott (UK)				

1. Beppe Fenoglio Centenary (IT)

UN ANNO DEDICATO A FENOGLIO.

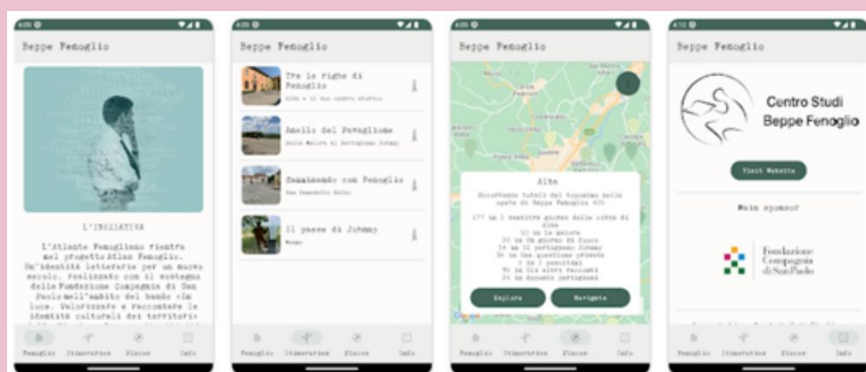
Dal 01 Marzo 2022 al 01 Marzo 2023: l'anno fenogliano è diviso in quattro Capitoli, come un romanzo, per scandire le stagioni dedicate alle celebrazioni, utilizzando celebri titoli dello scrittore albese.



The writer Beppe Fenoglio (source: <https://www.beppefenoglio22.it/>) © Centro Studi Beppe Fenoglio



The visual presentation of the centenary (<https://www.beppefenoglio22.it/en/>)



The free application Fenoglio from the Atlas Fenogliano. Source: App Store both Android and Apple: <https://play.google.com/store/search?q=fenoglio&c=apps&hl=it&gl=US>

1. Beppe Fenoglio Centenary (IT)

<p>Context</p> <p>The centenary's main objective was the dissemination and study of the writer Beppe Fenoglio's writings through twelve months of appointments in which literature merged with theatre, music, history, and visual art to celebrate his memory and work.</p> <p>Keywords Cultural tourism, literary tourism, centenary, writer, intangible heritage, cultural events</p> <p>Budget €480.000,00 (Municipality of Alba €150.000; Region Piedmont €160.000,00; FondazioneCrc 20.000,00; Banca d'Alba 150.000,00)</p>	<p>Granted by Municipality of Alba; Region Piedmont; Cassa di Risparmio di Cuneo Foundation (FondazioneCRC); Banca d'Alba (bank); Compagnia di San Paolo</p> <p>Implementation time 2021 (ongoing organisation); 1st March 2022 – 1st March 2023</p> <p>Partners Centro Studi Beppe Fenoglio; Municipality of Alba; Region Piedmont, Fondazione Ferrero, FondazioneCRC, Banca d'Alba</p>
<p>Results</p> <p>The centenary was not only a celebration of Fenoglio's works and literature. The cultural association that organised event also emphasised the national and international legacy of a writer who has traversed an unresolved period of Italian history first-hand.</p> <p>The Centro Studi Beppe Fenoglio with the Comitato Promotore del Centenario Fenogliano, made up of academics and researchers who have always been close to the work of the writer from Alba, oversaw the value of the initiatives by selecting 250 events with schools, cultural institutes abroad and conferences. Beppe Fenoglio's daughter, Margherita, attended the most important events and acted as 'moral guarantor' of the memory of the writer and partisan, guarding against commercialisation. A part of the centenary was dedicated to the project Atlas Fenoglio, which aimed to enhance the cultural and creative value of the territory with a view to sustainable social and economic development. This project has created a digital route that allows a new way of relating to Beppe Fenoglio's works. The target is scholars, readers and enthusiasts who can get to know the characters in an interactive and alternative way to read his texts alone.</p>	<p>Success factors The centenary was a combination of intangible heritage (cultural history, literature, societal development) and tangible heritage (landscape characteristics and agricultural heritage) that enhanced the cultural life of the whole area, made it possible to introduce the local community to the figure of this writer and urged the younger generation to get to know him through exhibitions designed in an interactive manner.</p> <p>Limiting factors Observing the good practice, due to the unknown development of the pandemic situation, the dense program of events with live public was threatened by restrictions to mobility. Such as other good practices in the area, it needed to be placed into a complex system, in dialogue with regional heritage institutions and tourism bodies. At the close of the SPOT Project, it was still early to assess whether such a density of events, projects, and cultural proposals have left a cultural legacy for the area. Anniversaries are in themselves events that raise a lot of attention, but they do not have intrinsic economic and cultural sustainability.</p>
<p>Impact</p> <p>Transferability Anniversaries are an important moment for local communities with respect to the theme of the celebration: they can concentrate the funds of the different institutions, but above all they have the effect of increasing intergenerational interest and awareness of a certain theme. In addition, this provides insight into whether a certain theme can intercept a certain target market within the broader cultural tourism sector. It is a way of making a communal action, bringing together an entire community and many types of institutions, bodies, and associations around a common project, becoming in fact also an effort at dialogue and democracy.</p> <p>Many genres of place-related literature can be adopted as subjects of exhibition, celebration, or excursion. This imaginative heritage can be compared with other renowned historical figures (see example 20 from Scotland) or modern film and media tourism (example 4 from Scotland as well). In this specific case, it allows the transfer of academic knowledge into a tourism product of a high level from a cultural point of view.</p>	
<p>Links</p> <p>http://www.spotprojecth2020.eu/_files/ugd/55da59_c492453ecf2f49c2b4391541f69933ea.pdf www.centrostudibeppefenoglio.it/it/ https://www.facebook.com/CentroBeppeFenoglio/videos/902102210430651 Instagram: beppefenoglio22</p>	

2. Abenteuer Erzberg (AT)



The combination of an adventure tour of the underground mine and an adventure ride in the world's largest taxi, the 860-horsepower Hauly, guarantees an up-close experience of open-pit mining with insights into the miners' everyday work and glimpses of future mining.

Source photos: Abenteuer Erzberg

2. Abenteuer Erzberg (AT)

Context	<p>The Erzberg is located in the Styrian district of Leoben in the municipality of Eisenerz and is a central part of the Styrian Iron Route. The mountain stands as a symbol of industrialization of Austria. It is the largest siderite deposit on earth and the largest open pit ore mine in Central Europe. Ore has been mined at the site for more than 1300 years, and even today it is still mined every day. With its mineral resources, the mountain represents an important economic basis in an otherwise rather structurally weak region. In addition to active mining, the mountain is now also used as a cultural asset for tourist attractions. The Erzberg is also utilized for hosting sporting events such as the Erzberg Rodeo.</p>	<p>Aim Experiencing authentic mining of the past and present.</p> <p>Granted by Abenteuer Erzberg is a 100% subsidiary of the VA Erzberg mining company.</p> <p>Budget Unknown</p> <p>Implementation time Established in 1986, successively extended over the years.</p> <p>Partners Wide partner network, incl. 13 regional and federal institutions from culture, education, economy and 4 other partners providing discounts on their membership cards</p>
Results	<p>A number of actors are involved in the preservation and implementation of the Erzberg excursion destination offer. These range from scientific institutions, to architects, to local businesses. The attractions at Erzberg bring about 50,000 visitors a year and make a considerable contribution to regional tourism. Various thematic tour programs are available, addressing all age groups.</p> <p>Success factors The Erzberg is a major Unique Selling Point of the region Styrian Iron Route, as it is one of the few publicly accessible open-pit mines of this type in Europe. The mining company has realized its role in regional tourism marketing and has therefore agreed to open the site for tourists along the normal excavation operations.</p>	<p>Limiting factors Although the marketing also targets international visitors, the guided tours are only in German, but there are audio guides in English. Furthermore, the excursion destination is not barrier-free. The site is situated in a rather peripheral location, hindering better exploitation of the tourism offer, while on the other hand ongoing mining puts a limit on visitor numbers in the open cast mine.</p>
Impact	<p>Transferability The Erzberg represents a unique attraction, because the natural and cultural landscape is essential for the implementation of adventure tours such as that of Abenteuer Erzberg. It is a good example for industrial tourism by exploiting an active industrial site as a major element of regional tourism. It thereby highlights the importance of collaboration between industry and tourism sector.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_8963a4f60ec845b0b2706a3ed8a8b22b.pdf https://www.abenteuer-erzberg.at/cms/?lang=en https://www.facebook.com/abenteuernerzberg</p>	

3. Game Camarum (HU)



Various screenshots of the game Camarum.

Source photos:

<https://play.google.com/store/apps/details?id=hu.komarom.camarum&hl=nl&gl=US&pli=1>

3. Game Camarum (HU)

Context

Camarum is a time traveller game, players can discover the 15th century town of Komárom and search for relics believed to be lost. The game "Camarum - Time Traveler in Komárom" is an exciting gaming experience for both tourists and locals, as the story not only takes you to the most important places in Komárom, but also introduces the city from a new side thanks to the exciting and interactive tasks. The game is strengthening local identity and cohesion in Komárom.

Keywords

Digital tourism, tourism application, gamification

Granted by

Operational Programme for Spatial and Urban Development (financed by the EU and the national government of Hungary, project number: TOP-5.3.1-16-KO1-2017-00007)

Budget

Costs for the development of the game are not publicly available. Budget for strengthening cohesion and local identity is 236 810,64 EUR (88 million HUF)

Implementation time

2020–2021

Partners

Concept: Klapka György Museum and Komárom City Marketing and Tourism Ltd.

Developer: 22MEDIA s.r.o.

Results

Since its launch in June 2021, there has been 100+ downloads of the game. It is mainly used in schools of the area for educational purposes.

Success factors

The game engages local residents and tourists in new ways of utilizing existing cultural heritage, not only by visiting and passively observing heritage sites, but also by actively participating in a virtual game and answering questions related to the history and cultural heritage of Komárom.

Impact

Transferability

It can be used as a good practice:

- because it strengthens local identity and cohesion using digitalisation
- actively engages locals and tourists in the cultural history of the city

Links

<https://play.google.com/store/apps/details?id=hu.komarom.camarum&hl=nl&gl=US&pli=1>

4. Doune Castle (Scotland, UK)



Source photos:

<https://www.abdn.ac.uk/socsci/research/aberdeens-spot-project-team-858.php#panel865>

Forms of cultural tourism

4. Doune Castle (Scotland, UK)

Context

Doune Castle is a medieval ruin in rural Scotland that has been featured in many film and television series, including Monty Python's the Holy Grail and more recently the Outlander TV series. The popularisation of the castle is generated partly by active networks of fans who use social media to exchange information and photographs to create communities of fellow followers. This good practice looked at the relationship between the large volumes of visitors visiting the castle for these reasons and the local community, which was not well equipped to receive large number of visitors and did not necessarily benefit from them. Working with Historic Scotland (caretakers of the castle and grounds) and the Doune Village Community Council and heritage centre, the involved researchers explored the relationship between media tourism and Doune. The partners created a film and an online magazine highlighting the issues and explored some of the logistical challenges that arise with designing, and shaping, local tourism policies that is inclusive of the community itself.

Keywords

Media tourism, cultural heritage history

Granted by European Horizon Europe

Budget Not specified

Implementation time Unknown

Partners

Working with Historic Scotland (caretakers of the castle and grounds) and the Doune Village Community Council and heritage centre, the involved researchers explore the relationship between media tourism and Doune.

Results

Success factors

According to the Association of Scottish Visitor Attractions (ASVA), the attention to the castle in media has resulted in an influx of tourism to the castle and the surrounding area, with numbers increasing from 68,517 in 2014 to 152,987 in 2019, a significant 226.5% increase.

Limiting factors

Car parking poses a particular challenge as there are not enough car parking spaces to meet the demand of visitors. Doune Castle's management of parking has been more limited in the application for a temporary overflow parking permit with the local council.

There was a lack of reliable and regular public transport access. Lack of overnight accommodation. Lack of catering facilities after 5pm. Some of this may have been a result of the COVID-19 lockdowns when many businesses closed and never reopened.

Impact

Transferability

Tourism to the castle has the potential to increase visitor numbers to the town. Some moves towards this have already been made in terms of laying out a footpath to connect the two. Partly as a result of our project and consultations with the heritage management organisation (Historic Environment Scotland) and community leaders in the village better communications between the two entities have been developed and discussed.

More facilities for local people to visit the site in the form of footpaths and recreational areas have been set up. This helps to provide access and integration between the local residential community and the heritage object. One aspect of transferability was the setting up of a Community Development Trust through which donations, grants and other activities could be sponsored and organised.

Links

http://www.spotprojecth2020.eu/_files/ugd/55da59_20a1ec4372bd4583a2f424e7af6e6b0a.pdf

5. Annual art exhibits held within dilapidated historical buildings: Rohkunstbau (DE)



Source photos: Rohkunstbau

5. Annual art exhibits held within dilapidated historical buildings: Rohkunstbau (DE)

Context

Rohkunstbau is an annual, ten-week, art festival. It promotes contemporary art and culture at dilapidated historical buildings in rural areas of the region. The name of the exhibition is an artificial word. The name goes back to the first exhibition venue: a concrete hall in Groß Leuthen near Lübben (Brandenburg), which was built in 1989 for the workers' festival of the GDR but was never completed and remained a shell. The exhibition organizers made the hall usable and used it for five years. From 1999 onwards, the exhibition moved successively to various empty Brandenburg castles, which were only ever available for temporary use.

Keywords

Exhibition, visual arts, gallery, modern art, castle

Budget

About 100,000 € per year plus additional projects such as the ESF project on digitalization of the 2021 exhibition.

Aim

The Rohkunstbau art festival shows current forms of visual expression in art as a project beyond the traditional art.

Granted by

Ministry of science, research and culture (Ministerium für Wissenschaft, Forschung und Kultur) of the Federal state of Brandenburg, County Landkreis Dahme-Spreewald, foundation Stiftung Kunstfonds zur Förderung der zeitgenössischen bildenden Kunst.

Implementation time

26th exhibition 2021 is from 19 June 2021 till 3 October 2021. The entire implementation starts with the transport and construction of the art objects about in April every year and ends with their deconstruction and remove in October.

Partners

Verein der Freunde des Rohkunstbau e.V., Förderverein Lieberose e.V.

Results

In 2020, about 4,000 people visited the last-year exhibition in total. For 2021 no final statistics is available yet, but it is expected that the number will be a bit less although close to the former one. The finances of the project depend mainly on the granted funds that are used to pay the artists. Since the artists must generate a considerable part of their income from this kind of exhibitions, the budget is not sufficient.

Success factors

The Förderverein Lieberose e.V. supports the exhibition by manpower. The members of this non-profit association help with supervision and guidance of the visitors very much. The main factor to get visitors from the big cities far away (Berlin, Cottbus, Dresden and even from western Germany) are good public relations in press, radio and TV. For instance, the exhibition has been shortly announced by the national 2nd German TV channel ZDF.

Limiting factors

The basic limiting factor is the very poor traffic situation of the town. It is almost not possible to come there without a car. No train connection exists and hardly some busses are available, particularly on weekends. The way by car is long and time consuming, from Berlin because of street construction sometimes more than two hours, the same applies from Dresden. Another limiting factor is the budget, which allows simply to perform the exhibition, but salaries for the artists are very low. It is not possible to pay for a stay of the artists in the region during the exhibition time so that presence and communication become difficult. Another critical limiting factor is the missing gastronomy and under-developed shopping opportunities in the town, which does not even have a restaurant. Shops are closed on Saturdays by 11:30, i.e., before the visitors arrive the venue (the exhibition takes only place on weekends from 12 until 18 o'clock). Most critical is the future access to the castle, when the castle is sold and a new owner does not allow to come in, the exhibition must move out forever.

Links Impact

Transferability

The exhibition did (in the past) and may have to move also in the future to other suitable buildings (castles). However, the success and sustainability will be better when staying in the same location.

http://www.spotprojecth2020.eu/_files/ugd/55da59_f4bff73e44a54fc4a4769d6c185bcdd9.pdf
<https://www.zdf.de/kultur/kulturzeit/ausstellungs-tipp-rohkunstbau-26-100.html>

6. Network of cross-border bike routes in the Pons Danubii region (HU)



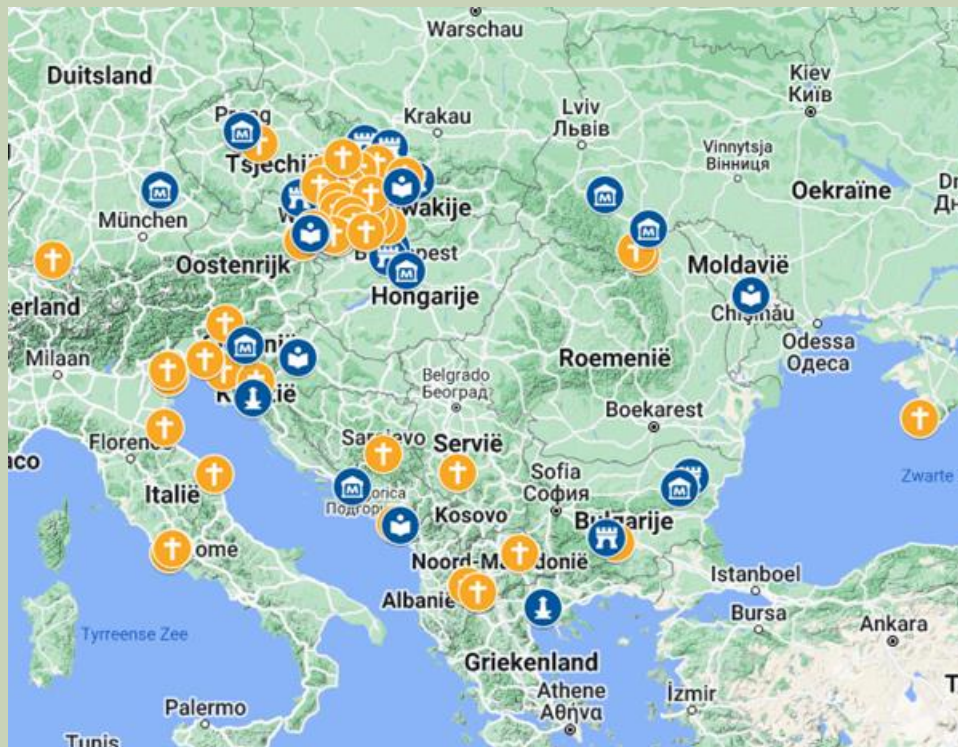
Source photos: own photos

Cross-border and environmental development

6. Network of cross-border bike routes in the Pons Danubii region (HU)

Context	<p>The project area covers the cross-border area of Komárom-Komárno-Kolárovo, located near to three capital cities (Vienna, Bratislava and Budapest), and inhabited mainly by Hungarian and Slovakian nationalities. During socialism, there was a strict border control at the Komárom-Komárno border, between Slovakia and Hungary, and bicycle routes were underdeveloped. EU and Schengen Area accession has opened cooperation possibilities in this cross-border area. Opening the borders also gave new impulse to the construction of bicycle roads in this area, where rivers Danube and Váh provide a beautiful natural environment. In 2010, Pons Danubii EGTC was established as a grouping of three Slovak (Komárno, Hurbanovo, Kolárovo) and three Hungarian (Komárom, Tata, Kisdér) municipalities; a further Hungarian town, Oroszlány joined to the cooperation in 2011. The aim of Pons Danubii EGTC is the integrated development of border areas, the development and implementation of projects, and the preplanning of joint strategic developments in order to improve the quality of life of</p>	<p>people living in the region. Specifically, Pons Danubii EGTC aims to increase cross-border cohesion, to enhance joint strategic development, as well as to facilitate the daily life of people living in the cross-border area of Pons Danubii EGTC.</p>
Results	<p>In frame of this project, 17.32 km bicycle path was constructed on the Slovakian side of the border from Komárno to Kolárovo, and 2.2 km on the Hungarian side around the Monostor Fortress, providing a new attraction for both local and international tourists. Pons Danubii EGTC has successfully managed more projects related to bicycle infrastructure development in the Komárom-Komárno cross-border region, along the rivers Danube and Váh, and around the lake in Tata. It builds multiple bike routes, provides services for bikers (information systems) and implemented the cross-border bike sharing system KOMBI. Furthermore, the newly constructed bicycle path has been connected to the formerly existing stretches of Eurovelo 6 bicycle route, in order to enlarge the network of bicycle routes. This development increases the living standard of local residents, as well as improves the competitiveness of the Komárom-Komárno cross border area by attracting both domestic and foreign tourists into the region.</p>	<p>Aim Construction of a bicycle path of Komárom-Komárno-Kolárovo, and its connection to the existing path.</p> <p>Keywords Accessibility, tourism, mobility, cross border cooperation, sustainability</p> <p>Budget 2 470 787 euros</p> <p>Partners Monostori Erőd nonprofit Kft Komárom</p> <p>Granted by European Regional Development Fund Interreg IV Hungary-Slovakia Cross-Border Cooperation Programme</p> <p>Implementation time 01/11/2012 – 31/08/2014</p> <p>Success factors The project has successfully contributed to the development of bike route network in the Komárno-Komárom cross-border area. It improves the accessibility of the region, enhances commute to work for residents and attracts more tourists; statistics show an increasing number of users. The beautiful nature along the Danube and Váh rivers ensures a unique cycling experience for both local and international tourists. All the mentioned and implemented projects are connected and built upon each other, in this way they contribute to an integrated and organic development of the cross-border region.</p>
Impact	<p>Transferability The idea of building bicycle roads and developing them into a network in a divided, formerly neglected, and with historical problems burdened cross-border region can be applied in other similar areas as well. This project provides a good example of intensification of connections between the two sides of the border, attracting more domestic and international tourists and enhancing the commuting to work in case of residents. Further development possibilities resides in the combination of bike routes with blue mobility on rivers and lakes. Such types of development can create green jobs, as well as contribute to sustainability.</p>	<p>Limiting factors Different legislation and finance in Slovakia and Hungary.</p>
Links	<p>http://husk-cbc.eu/en/financed/916 https://egtcmirror.cesci-net.eu/en/egtc-infohub/hungarian-egtcs/pons-danubii-egtc/ https://www.interregeurope.eu/good-practices/network-of-cross-border-bike-routes-in-the-pons-danubii-region</p>	

7. Cyril and Methodius Route (SK)



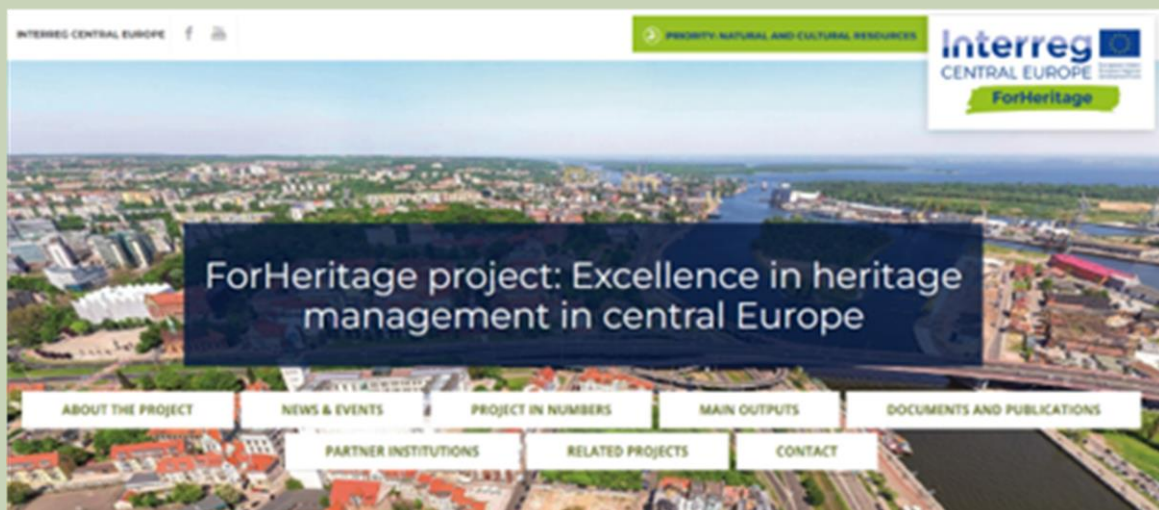
Source photos: points of interest of the Cyril and Methodius Route (Google Maps)

Cross-border and environmental development

7. Cyril and Methodius Route (SK)

Context	<p>Religious tourism refers to the followers of specific faiths who visit sites that are considered holy sites for them. The establishment of independent Slovakia in 1993 accelerated the importance of missionaries St. Cyril and Methodius, and a national pilgrimage is held in Nitra every 5th of July in their memory. During the event Nitra, Dear Nitra the Slavic missionaries St Constantine and Methodius are commemorated because they laid the foundations of Slavonic literature and education.</p> <p>The Cyril and Methodius Route is the first route focusing on Slavic cultural heritage recognized by the Council of Europe. It builds on more than a millennium – old cultural tradition, which provides a lasting support and inspiration due to its timeless dimension created by morally strong and most erudite personalities, Saints Cyril and Methodius, co-patrons of Europe, and their disciples. They laid the foundations for the development of Slavic culture and remain symbols of the fundamental values of European civilisation, such as human dignity, tolerance, democracy, freedom of</p>	<p>thought, conscience, religion and expression, the rule of law, and the right to a fair trial. The cultural route has great potential in more than 20 European countries.</p> <p>Aim The route presents a set of trails focused on travelling in the footsteps of Saints Cyril and Methodius and their followers (the Seven Saints Apostles).</p> <p>Keywords Cultural route, cultural heritage, religious tourism, pilgrimage</p> <p>Budget About 126,000 EUR per year</p> <p>Partners Self government regions, cities and municipalities, Association of Legal Entities, destination management organisations, universities and research centers</p> <p>Granted by Members of Association, program INTERREG</p> <p>Implementation time 2013 – 2023</p>
Results	<p>European Cultural Route of Saints Cyril and Methodius is an interest of the Association of Legal Entities based in the Czech Republic established in 2013. It has promoted the living legacy of Cyril and Methodius and the values based on respect and a dialogue between people of different cultures and faiths.</p> <p>Success factors The Cyril and Methodius Route as a product of cultural tourism developed by the Association was awarded the title of the Cultural Route of the Council of Europe in 2021. The Association is responsible for the Route's management and marketing, supporting research on cultural heritage, organizing thematic events, and creating transnational tourism products, such as the Cyril and Methodius signposted trails. Through its joint activities, the Association contributes to the promotion of modern Europeanism and its values.</p>	<p>By linking unique monuments and traditions (tangible and intangible heritage) under the umbrella brand, it expands the range of products offered in the area of sustainable international cultural tourism and strengthens collective memory. By disseminating the positive European values that Saints Cyril and Methodius created in the 9th century and continue to create as co-patron saints of Europe, the Route contributes to modern Europeanism – understanding, culturally friendly dialogue, and the unity of the continent.</p> <p>Limiting factors The basic limiting factor is only elementary tourist marking of walking routes and cycle trails and insufficiently built cycle trails. Apart from the most important locations, the infrastructure and services are only at a basic level.</p>
Impact	<p>Transferability Naturally, this religious route is unique. However, some activities of the Association can inspire others to do it also with religious routes elsewhere.</p> <ul style="list-style-type: none"> ● Networking: creating a network of members and partners. ● Co-organization of events: expert conferences, general assembly meetings, travelling exhibitions, workshops or hiking along Cyril and Methodius trails. ● Communication: presentations on websites, Facebook profiles, creation of newsletters, calendar of events etc. ● Database creation and promotion of Cyril and Methodius cultural heritage. ● Creation of a network of Cyril and Methodius trails: mapping and marking of walking routes and cycle trails. ● Project activity: preparation and implementation of development projects from local to international level. 	
Links	<p>https://www.coe.int/en/web/cultural-routes/cyril-and-methodius-route https://bigsee.eu/cyril-and-methodius-route-cultural-route-of-the-council-of-europe/ https://www.cyril-methodius.cz/about-us/</p>	

8. ForHeritage Project (SI)



Source photos: <https://programme2014-20.interreg-central.eu/Content.Node/ForHeritage.html>

Cross-border and environmental development

8. ForHeritage Project (SI)

Context	<p>Collaboration between central European cities, about abandoned historic buildings and places. The ForHeritage project connects and includes not only cross-border cooperation but also promotes the active involvement of different social perspectives from citizens, NGOs, business partners and community groups on the state level of project partners and their input into preserving cultural heritage.</p> <p>The project's main objective is to increase the impact of results from previously funded European projects in the field of cultural heritage management. The final result is a step-by-step instruction and an applicable set of tools for better management of cultural heritage in regard to three perspectives of integrated cultural heritage management:</p> <ul style="list-style-type: none"> • Social perspective actively involves community groups, citizens NGOs and business partners • Economic and financial perspective, where different sources of funding apart from the public are raised • Knowledge perspective, considering the importance of capacities of all stakeholders in efficient heritage management.
Results	<p>The project used different approaches to review and adjust results from previous projects. The ForHeritage project tested its approach on selected pilot sites with the aim of implementing an integrative approach to heritage management, including local and regional stakeholders. This approach was, through a participative process, transferred to wider territories and adapted to a local and regional context. In parallel to this process, workshops with different levels of the cultural heritage sector and cultural industries were organized to equip participants with tools for the effective management of cultural heritage.</p>
Impact	<p>Transferability</p> <p>The project promotes international networking between different institutions, organizations, and more importantly individual stakeholders from the field of tourism and culture, with a focus on the management aspect of cultural heritage preservation. The guidelines and tools for better management of cultural heritage are also applicable at the level of the Slovenian case study, although Ljubljana already has a system in place for the registration and conservation of cultural heritage. The project shows potential, especially in the field of participation of local stakeholders and citizens. An established set of rules also enables to set in place various shapes of communication, which can be translated into a participatory form, such as a workshop. The project builds on networking and with that encourages communication.</p>
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_20cdc2176c7a464d9d07f2800558a3c7.pdf https://www.interreg-central.eu/Content.Node/ForHeritage.html</p>

9. Destination management in Kinderdijk (NL)



Area perspective (Source: Province Zuid-Holland)



Plan for an enormous parking place (nine floors) as Transferium in the municipality of Alblasterdam for visitors of Kinderdijk (Source: AD)

Cross-border and environmental development

9. Destination management in Kinderdijk (NL)

Context	<p>International tourism continues to grow (COVID-19 outbreak as an exception) and so does the number of visitors to Kinderdijk. Before it was awarded UNESCO status, Kinderdijk had 70,000 visitors per year. After, the number of visitors has risen to 700,000 visitors per year in 2019. If policy remains unchanged, the flow of tourists to the windmills of Kinderdijk will continue to swell as a natural phenomenon, with mainly 'hourly visits and selfie tourism', the quality of life of millers and the residential areas will come under further pressure, and the parking problem will continue to proliferate.</p> <p>Keywords Area perspective, sustainability, visitor management, shared vision, residents</p> <p>Budget 350,000 euros (2019), 195,000 euros (2020)</p>	<p>Aim The aim is to achieve an optimal balance between living and visiting by focusing on visitor management.</p> <p>Partners Kinderdijk World Heritage Foundation (SWEK), municipality Alblasserdam, municipality Molenlanden, Province South Holland, residents and entrepreneurs Kinderdijk en Alblasserdam represented by the Belangenvereniging Leefbaarheid Kinderdijk (BVLK), Waterboard Rivierenland.</p> <p>Granted by Province South Holland, municipality Alblasserdam, municipality Molenlanden, SWEK</p> <p>Implementation time 2019–2030</p>
Results	<p>Success factors Tourist icons and housing are difficult to mix because of traffic pressure and parking problems. The logistical handling of tourism flows is and will therefore be disconnected from the windmill area and the residential areas. For example, residents in the residential areas (mill residents, Kinderdijk, Alblasserdam and Nieuw-Lekkerland) can live in the shelter and the chance that they can retain their own identity is increased. Investing in the decoupling of the logistical handling of tourist flows from the windmill area and the living environment has created a grip on visitor flows. The experiential value for tourists is increased and the living environment becomes more sheltered from tourism.</p>	<p>Regional stakeholders have made an exploration of the future, a shared vision: an area perspective. The idea behind the area perspective was and is to connect all challenges in the areas of quality of life, water safety, economy, accessibility, cultural history, nature and tourism. During the development of the area perspective, it appears that a proper distribution of the future with residents can only be achieved if their concerns about the nuisance caused by the increasing tourist flows can quickly be dispelled.</p> <p>Limiting factors Visitors can be partially controlled. Spontaneous flows of visitors can always arise at unexpected moments, for example in good weather. Visitor management therefore also depends on the intervention required to control visitor flows.</p>
Impact	<p>Transferability Transport management can certainly be (partly) copied to other areas. Kinderdijk itself has also studied other good practices: the Masada (fortress on a mountain in Israel), Pont du Gard (Roman aqueduct and bridge in France) and Stonehenge (stone monument in the United Kingdom). What can be taken away from this good practice is that it pays to draw up a shared vision, an area perspective, which also includes visitor management, and which purposely involves local residents.</p>	
Links	<p>https://www.zuid-holland.nl/@25123/gebiedsperspectief/</p>	

10. Center of Excellence (CoE) in Innovation Tourism (ES)



Source photos: CoE in Tourism Innovation

Cross-border and environmental development

10. Center of Excellence (CoE) in Innovation Tourism (ES)

Context	<p>The growth of mass tourism and leisure tourism has led to tensions between tourists and Barcelona residents, who had already begun to complain (since at least 2010) about tourism’s negative externalities in the city. Still, the tourism sector has an immense economic impact on the city. This tension between economic sustainability and social/ environmental sustainability has led to the need for innovative practices and organizations that will improve the overall, comprehensive sustainability of tourism in Barcelona.</p> <p>The objective is to promote innovation, sustainability, and the competitiveness of businesses in the tourism sector, particularly through the use of digital technologies.</p> <p>Keywords Tourism, Innovation, Sustainability, Centers of Excellence</p> <p>Budget Not available to the public</p>	<p>Aim The CoE in Tourism Innovation is an initiative shared between the public and private sectors to promote innovation, sustainability, and the competitiveness of destinations and companies through applied research activities, innovation, knowledge transfer, and competitive intelligence services.</p> <p>Partners Eurecat, Directorate General of Tourism of the Generalitat de Catalunya, the four Catalan Provincial Councils, the City Councils of Barcelona and Vila-Seca, and several leading companies and businesses in the sector.</p> <p>Implementation time Founded in 2019, currently active</p> <p>Granted by Co-financed by the public and private sectors</p>
Results	<p>With the pandemic beginning just after the CoE’s founding, the organization initially had to pivot away from the projects it intended to implement, instead focusing on COVID-19’s effects on tourism. It built an extensive web resource center with many helpful sources of data, policy information, general updates, specific viewpoints from experts in the sector, and other resources that help academics, tourists, business owners, and other stakeholders in the sector. Since the pandemic, the CoE has also begun to collect and advertise open calls for funding and has participated in various research projects, including profiling visitors of tourist attractions using booking search engine data, using AI to learn about visitor consumption patterns, and analyzing the best tools for tourism management.</p> <p>Success factors An important element of the CoE’s success is that it has joined both public and private sector businesses in the common goal of improving tourism’s sustainability, which is not an easy task. Another success factor is the CoE’s focus on innovation, particularly in terms of using</p>	<p>digital technologies to advance an understanding of the tourism sector and its relationship to the city. This is clearly in line with the city’s latest economic plan and COVID-19 recovery efforts as outlined in the Barcelona Green Deal (April 2021), in which the city wishes to rebrand itself as a “digital city” and increase its efforts to invest in technology as a means of not only streamlining city management, but also becoming an international reference in this area.</p> <p>Limiting factors The COVID-19 pandemic was initially the CoE’s biggest limiting factor, since it hit the tourism sector particularly hard and delayed many of the projects the CoE had originally planned, though they are now under way. Furthermore, just as the varied nature and interests of the consortium members may be a success factor, they may also possibly be a limiting factor if the CoE does not maintain its current governance and cooperation models.</p>
Impact	<p>Transferability It is likely that the broad sketches of this type of initiative can be applied in a different area (i.e., starting a consortium of stakeholders from across the public and private sectors to improve tourism sustainability), though the implementation will depend greatly on the stakeholders involved, the institutional relations, and the specific social, cultural, economic, and environmental contexts of each area. It is also far more likely that this type of initiative will succeed in a city or urban environment, rather than a rural area. Each area must consider its own unique context, actors, and relationships to ensure the success of such an effort.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_df60b6813f2c40dabab8b7ac8d876e24.pdf</p>	

11. Ida-Viru Tourism Cluster (EE)

News Blog How to come Search... My selections / 0 EN

IDA VIRU ADVENTURES EVENTS EXCITING PLACES EATING OUT ACCOMMODATION AND SPA SHOPPING

ADVENTURE STARTS HERE

Welcome to North East Estonia

TOP SPAS

Narva-Jõesuu Medical Spa

TOP EVENTS

Greens bicycle trip "How do you live, Narva"

TOP TOURS

The Baltic Klint - the most magnificent natio...

Source photos: Ida-Viru Enterprise Centre

Regional and local business development

11. Ida-Viru Tourism Cluster (EE)

Context

In Estonia, the Ida-Viru Enterprise Centre leads a tourism cluster that consists of 48 partners, including not only local tourism enterprises but also all eight municipalities of the Ida-Viru county. The Cluster uses a web portal to distribute information among its partners, but they also meet in person for workshops, trainings, forums, fairs, and study trips. During Covid-lockdowns, they held weekly meetings to support each other with news and advice, giving a good example of how digitalisation can sustain networking when physical attendance is not possible. For visitors, the web portal also functions as a promotional portal with various recommendations and offers.

Ida-Virumaa lies in the Northeast of Estonia, adjacent to the Baltic Sea in the North, lake Peipus in the South, and Russia in the East. It is one of the 15 counties in the country and home to approximately 132,000 people. As an industrial region that supplies the country with its

energy, Ida-Virumaa is not usually seen as the first choice for cultural tourism, but rather as an adrenaline-packed adventure tourism destination. Adventures can be enjoyed underground, on top of a variety of artificial hills, on the water, in manor houses and castles and even industrial complexes. Ida-Virumaa has been recognised as one of the world's twelve undiscovered treasures at MATKA 2019, the largest tourism fair in the Nordic countries.

Keywords

Tourism cluster, web portal, Ida-Virumaa, adventure tourism, public private collaboration

Budget No fixed budget

Partners

List of partners: <https://idaviru.ee/klastri-partnerid/>

Implementation time Since 2008

Results

While the search for an attractive international branding concept continues, Ida-Viru Tourism Cluster has put the region on the domestic tourism map as "Adventure Land". The Tourism Cluster is valued by its partners by its unifying function, and it has also received several notable national tourism awards for its various branding campaigns. In addition to collecting and distributing information, the Cluster has proved to be helpful in mediating local issues to the state level during the COVID-19 crisis.

Success factors

Collaboration between public and private sector.

- Shared vision on Ida-Viru tourism development goals
- Motivated and active partners

- Progressive participation fees for partners
- Specialisation on target markets and groups
- Well-developed brand and marketing strategy
- Purposefully coordinated activities
- Quick crisis response (European Green Deal, COVID-19, Russia's aggression in Ukraine)

Limiting factors

- Small team
- Specialisation on target markets and groups
- Restrictions to specialisation in offer due to the variety and large amount of partners

Impact

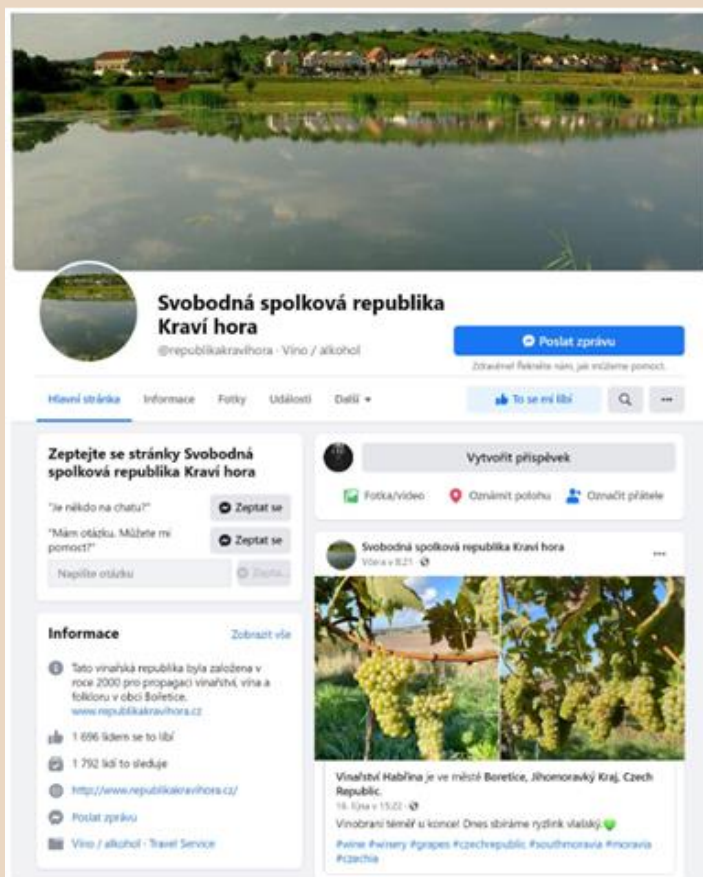
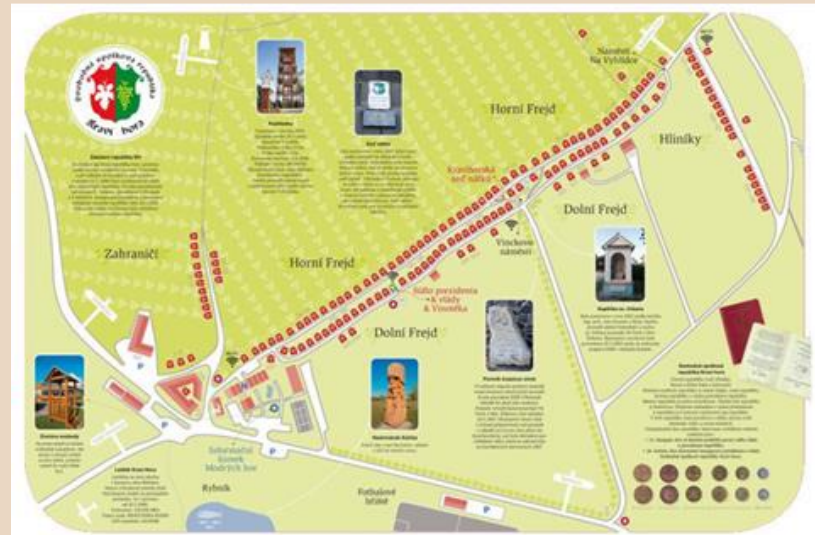
Transferability

The tourism cluster model can be applied in any area interested in collaboration and pursuing a joint tourism image. The two main keys to success are motivated partners who are willing to make compromises for a shared a vision, and good public relations skills to represent it. It is possible to upscale the model, however, to avoid sacrificing the distinguishing characteristics of each partner, upscaling would require subdivisions and specialisation on different types of tourism.

Links

http://www.spotprojecth2020.eu/_files/ugd/55da59_5573b90d3224422998497fc45920f819.pdf
<https://idaviru.ee/en/>

12. Free Federal Republic of Kraví Hora, Cow Hill (CZ)



Source photos: Republika Kraví Hora website and Facebook

Regional and local business development

12. Free Federal Republic of Kraví Hora, Cow Hill (CZ)

Context	<p>The tradition of winemaking and living folk culture in South Moravia belong to a unique national heritage. In order to preserve and protect the tradition of winemaking, five municipalities of the Velké Pavlovice wine region created a voluntary association of the Blue Mountains and implemented the idea of a recessionary microstate that would emphasize the importance of local winemaking even more.</p> <p>The Free Federal Republic of Cow Hill, a registered association, is a recessive micro-state founded in the municipality of Bořetice in the district of Břeclav. The main mission is to take care of maintaining and improving the quality of local wine and the development of wine tourism. In terms of tourism, the Republic of Kraví hora offers more than 260 wine cellars with the possibility of tasting excellent Bořetice wine, interesting surroundings for cycling or hiking with many modified bike paths, Moravian traditions with folk feasts, folk festivals and rich folklore, typical gastronomy, cultural and historical monuments typical</p>	<p>of the South Moravian countryside in led by the baroque church of St. Anna, romantic nooks and lookout points inviting to walks outside the village, the possibility of active use of free time on sports grounds.</p> <p>Keywords Wine tourism, municipal activities, South Moravia</p> <p>Aim To promote tourism in the micro-region</p> <p>Budget mostly private sources</p> <p>Partners The municipality of Bořetice, membership in LAG Hustopečsko and in Association of Municipalities Modré hory (Blue Mts.), local winemakers and other entrepreneurs.</p> <p>Implementation time Since November 2000</p> <p>Granted by The president and government of the Republic elected for 4 years.</p>
Results	<p>The Free Federal Republic of Kraví hora has existed for more than 20 years and receives thousands of visitors every year. In 2019, 31,773 guests stayed overnight in the area (a tenth of which were foreign), who spent 61,106 nights here (half of which were overnight stays in Bořetice). Visitation to the Blue Mountains micro-region fell by just under 4% in the 2020 COVID period and is currently (2021) a quarter higher than in the pre-COVID period. This increase was almost entirely due to domestic tourists exploring their own country's tourist attractions. From the perspective of rural sustainability, tourism significantly contributes to employment in accommodation and catering services, reaching 4.5% in 2021, which is roughly one percentage point more than in the South Moravian Region and in Czechia.</p> <p>Success factors The basic success factor was a good idea and people's willingness to implement it. The second factor of success is the product, i.e., quality wines and a</p>	<p>comprehensive range of cultural, touristic and sporting opportunities. The Free Federal Republic of Kraví hora and the voluntary association of the Blue Mountains municipalities solve one of the biggest problems in the development of Czech tourism cooperation of municipalities and service providers. Stakeholders are confident that they will benefit from working together. In 2005, Bořetice was voted the Czech village of the year as part of the Rural Renewal program of the Ministry for Regional Development.</p> <p>Limiting factors It is important to follow new trends and the changing interests and demands of tourists. There is a danger of falling into routine operation, which exhausts the original idea. Generational change can also be problematic. Collaboration between stakeholders is a key factor in sustainability. The activity is focused almost exclusively on domestic tourists, as evidenced by the website, which is only available in Czech.</p>
Impact	<p>Transferability The success of similar activities lies in the originality of the idea. The idea is repeatable in some remote (foreign) localities, but if there were similar activities in the same or a nearby region, the idea would lose its originality. However, it is possible to apply individual aspects of this idea, especially the question of the need for cooperation of stakeholders in individual destinations. Another important aspect is the comprehensive offer. In this case, there is a combination of gastronomic, cultural (folklore) and physical (cycling) activities. Currently, the focus on domestic tourists seems to be the right one.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_0fc0ae9f37724aaa89dafb8bf4da377b.pdf http://www.republikakravihora.cz/cze/default.htm</p>	

13. Martinský Hill (SK)



Archeopark Martinský Hill, Nitra, Slovakia.



The barracks building at Martinský Hill, Nitra, Slovakia.



The new kindergarten building at Martinský Hill, Nitra, Slovakia.

Source photos:

<https://www.cyril-methodius.cz/martinsky-vrch/>

<https://www.nitra.eu/9017/siator-tabor-martinsky-vrch-kasarne>

<https://nitraden.sk/foto-materska-skola-v-historickej-budove-kasarni-je-hotova-pozrite-sa-ako-to-v-nej-vyzera/>

Regional and local business development

13. Martinský Hill (SK)

Context

Martinský vrch is one of the seven hills of Nitra city. It was originally a historical, and later a military area. This area was inhabited by several cultures already in prehistoric times. Currently, the extensive area of the barracks is one of the most important military monuments in Slovakia. Martinský hill is area with a huge potential for revitalization.

Today, the remains of an old Slavic fortress with an area of 20 hectares can be seen in Martinský Hill. At the end of the 8th and 9th centuries, a massive fortress with a dense population was located here. It also included the Romanesque Church of St. Martin from the 11th century. In the second half of the 19th century, Martinský Hill was the property of the local bishopric. Since an important road in the Topoľčany – Levice direction passed in the close vicinity, a military garrison was stationed here since the 1880s. One of the five military concentration camps of Hungary was located here. The “Barracks” National Cultural Monument includes 13 monument buildings located in the premises: the command building, 2 officer pavilions, 3 residential buildings, a guardhouse, a

bowling alley, an inn, the main hospital, 2 hospital pavilions and a park. Martinský hill is area with a huge potential for revitalization, which is gradually being implemented. In the part of Martinský Hill is archeopark and kindergarten in renewed building located.

Keywords

Archeopark, revitalization, new infrastructure

Aim To promote tourism in the micro-region

Budget

The new kindergarten project costs 2.612.509 euros, of which the city invested 5% and the rest was obtained through the Integrated Regional Operational Program.

Partners

Operational Program “Integrated Regional Operational Program” and the city of Nitra.

Implementation time

Complete reconstruction is planned by the end of 2023.

Granted by European funds, Nitra city budget

Results

Expected results of the project is building a creative center with aim to stimulate the support of sustainable employment and the creation of jobs in the cultural and creative industry by creating a favourable environment for the development of creative talent and non-technological innovations. The money can also be used for the reconstruction and modernization of buildings for the needs of creative center. In the area of the former barracks, altogether four buildings will be completely restored, in which conditions will be created for the functioning of a library with a reading room, a coworking space, craftsman's workshops, a computer graphics studio and other activities. The work included the completion of new premises, which connect two existing buildings (kindergarten, renovated historical building).

Success factors

The most important success factor in the development of Martinský Hill is the support of Nitra city. Every year during the city's Cyril and Methodius festivities "Nitra, dear Nitra" in the first week of July, the archeopark is open. A guide is also available for all visitors. Martinský Hill also becomes part of the pilgrims' route. Before this period, extensive promotion of all activities is carried out. The education of children in a kindergarten in a historical environment is also an added value, which helps to build local patriotism.

Limiting factors

Recommendations are related to the improvement of marketing of Martinský Hill as a Creative Center and an Archeopark after the completion of the necessary infrastructure and landscaping. The slow tempo of reconstruction, the traffic accessibility and irregular opening hours of the archeopark are also a problem.

Impact

Transferability

In the Great Moravian part of the Archeopark, 4 semi-buried buildings are presented, three of which are with an above-ground log structure, and one is built on stilts and has the so-called woven and clay-smearred walls. Another restored object is the free-standing clay dome bread oven with a pre-oven pit. A new kindergarten for 144 children has already been established in the renovated historical building.

Links

<https://www.nitra.eu/novinka/16610/objavte-nitru-na-siedmich-pahorkoch>
http://www.spotprojecth2020.eu/_files/ugd/55da59_f44259d6fcf44ab5aee04c6293106af6.pdf
<http://archeol.sav.sk/index.php/en/archeopark-nitra-3/>

14. Łomnica Castle (PL)



Source photos:

http://www.spotprojecth2020.eu/_files/ugd/55da59_5cbaaeeda9994e39bd26ed604fd11ca7.pdf

Regional and local business development

14. Łomnica Castle (PL)

Context

The case study area, covering two rural communes (Mysłakowice and Janowice Wielkie), may be characterized as a peripheral area in terms of both its geographical location in the country and its economic significance. An opportunity for its development is the great potential of its cultural heritage, whose most important attributes are castles and palaces that are part of the Valley of Palaces and Gardens, also known as Polish Loire Valley. It testifies to the multicultural heritage of the region and its rich, centuries-old Polish, Czech, Austrian and Prussian legacy.

Keywords Palace, museum

Aim

1. Establishment of the Silesian Court Museum at the Great Palace in Łomnica, through renovation and reconstruction of the facility.
2. Making the historic building available for sightseeing for individual and group tourists.

3. Creation of a modern permanent multimedia exhibition in the museum „Three Centuries of Life in the Łomnica Castle”.

4. Increasing the tourist attractiveness of the entire palace and farm complex in Łomnica.

Budget 1 441 414.20 PLN net

Partners

Dominium Łomnica Foundation for Cultural Landscape Development

Implementation time 05/2017-12/2018

Granted by

Regional Operational Programme for Dolnośląskie Voivodeship 2014-2020 (Priority Axis 4 Environment and resources, Measure 4.3 Cultural heritage) co-financed by the European Union through the European Regional Development Fund)

Results

The results of the project can be considered in both tangible and intangible dimensions. The former is the financial income from ticket sales for the exhibition of the palace interiors. In addition, its preparation and current operation have created jobs for local residents. Furthermore, it has contributed to the establishment and development of other tourist-oriented businesses. Intangible results of the project implementation consist of increased knowledge of the local community and domestic and foreign visitors about the history, functioning of the entire palace and farm complex, as well as the improved attractiveness of the area, increasing the number of cultural tourists visiting the subregion.

Success factors

1. Making the historic interiors of the palace accessible to visitors, which is the only example of this in the entire Valley of Palaces and Gardens.

2. The carefully prepared exhibition and the interestingly told story, using modern multimedia techniques.

3. Proper promotion of the exhibition through various media: radio, television, press, Internet, addressed at domestic and foreign tourists.

4. The Bilingual website of Łomnica Palace (Polish and German versions available)

5. The close vicinity to well-known tourist resorts.

6. Location in the Polish border region.

7. The close vicinity of other palaces and castles.

Limiting factors

1. The admission fee (about 6 euros).
2. The peripheral location of Łomnica in Poland.
3. Insufficiency of tourist services in the area.
4. Limited accessibility by public transport.

Impact

Transferability

It is theoretically possible to open palace interiors for tourists in other palaces, castles, and manors of the described Valley of Palaces and Gardens, but also in other similar places. However, several enormous difficulties must be anticipated. First, it is a very costly and labor-intensive task, the realization of which is, moreover, very much spread in time. Renovation work on the Łomnica Great Palace already began 30 years ago. In most of the Lower Silesian palaces and castles elements of their furnishings were not preserved as a result of World War II actions as well as subsequent devastation and looting. Moreover, the choice of the concept of restoring a historical character of the interiors and making them available for sightseeing for 5-6 Euro is much less profitable than an adaptation of the building for strictly hotel purposes with modern equipment and décor. However, the reconstruction of the historic interiors and equipment of such a historic building restores the identity of the place and enriches the cultural heritage of the region, while building a positive image of the entrepreneur and increasing their prestige.

Links

http://www.spotprojecth2020.eu/_files/ugd/55da59_5cbaeeda9994e39bd26ed604fd11ca7.pdf

15. Slow tourism initiative (IL)



Gan Hashlosa in the winter.

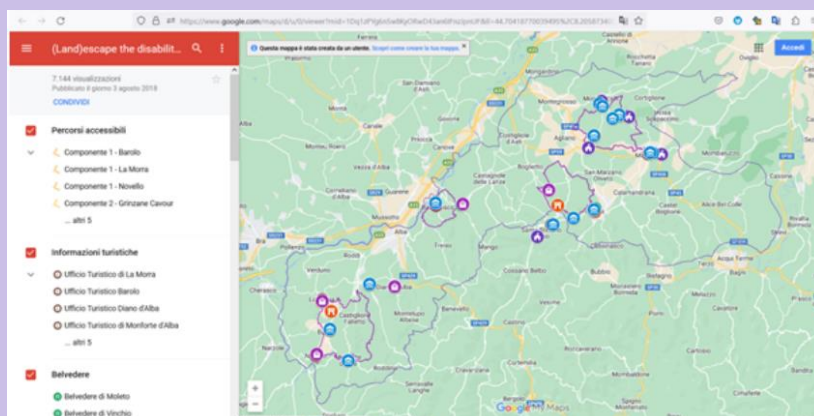
Source photos: photo courtesy of Valley of Springs Regional Council

Regional and local business development

15. Slow tourism initiative (IL)

Context	<p>The concept of slow tourism originated in Italy, where local communities and tour operators set into motion a new kind of travel experience aimed at putting lesser-known locales on vacationers' itineraries and giving local cultures more exposure and opportunities for hospitality.</p> <p>The concept was adapted to the unique demands of tourism in Israel, generally, and particularly in the Valley of Springs. This regional council's definition of "Slow Tourism" is to encourage its vacation seekers to focus on one location while in the area. A location that will enable them to deeply engage in local experiences in a serene manner, by interacting with the local scenery, culture and residents, at their own pace, while adhering to sound environmental conservation values.</p> <p>Keywords Slow tourism, heritage sites, sustainability, tourist attractions</p>	<p>Aim Enabling the opportunity to enjoy in-depth experiences and interact with a location and its residents. Hence, the Regional Council has announced its second annual Slow Tourism initiative, calling on travelers to leisurely enjoy the area's hiking trails and natural springs. The idea is that slow tourism, like slow food, is an unhurried way to travel.</p> <p>Budget Not applicable</p> <p>Partners Both municipalities – Valley of Springs and the town of Beit She'an, The Council for Restoration and Preservation of Historic Sites in Israel, Israel Nature and Parks Authority</p> <p>Implementation time 2023–2024</p>
Results	<p>By involving local communities in tourism activities, visitors can gain a deeper understanding of the local culture and way of life, while also supporting local economies.</p> <p>Success factors</p> <ol style="list-style-type: none"> 1. Strengthens the regional tourism-economy by promoting and enabling visitors to stay extensively within the region. This model connects new populations into the tourism landscape, such as artists and gallery owners. The Valley of Springs is a pioneer leader for this concept in Israel, which can be duplicated to fit other regions. 2. Strengthens the economic position of tourist operators by increasing the number of day-visit-sites and the number of overnight stays in the Valley. 3. Create & strengthen employment by adding new tourism activities. 4. Create a rich variety of tourist attractions & options by connecting artists, artisans, culture-coordinators at 	<p>local communities, and tour guides to the Valley's Slow Tourism Club. The town and the regional council can work together to develop community-based tourism initiatives that benefit both visitors and local residents.</p> <p>Limiting factors The supply of slow tourism can be okay, but you still need travelers for slow tourism.</p> <ol style="list-style-type: none"> 1. Infrastructure: lack of adequate transportation, shortage of accommodations and other amenities that are necessary for visitors to have an enjoyable stay. 2. Environmental concerns: the region's natural and cultural assets must be protected and preserved. Overcrowding, pollution, and other negative impacts can harm the natural environment reducing its appeal. 3. Economic limitations: the region may not have the financial resources or the capacity to invest in tourism infrastructure and marketing. This could make it difficult to compete with other destinations that have more resources and a larger marketing budget
Impact	<p>Transferability The concept of slow tourism translates well to the residents of 16 kibbutzim and six moshav settlements in the Valley of Springs area, which are happy to be added to the local tourist schedule. These communities make a great place to visit or sleepover. Also, the slow tourism concept offers possibilities to stimulate the regional economy and broaden the involvement of different cultural actors for adjacent regions.</p> <p>In order to sustain and upscale the slow tourism project the town of Beit She'an and the Valley of Springs regional council should work together to develop community-based tourism initiatives that benefit both visitors and local residents. This can include cultural exchange programs, volunteer opportunities, and homestays with local families. By involving local communities in tourism activities, visitors can gain a deeper understanding of the local culture and way of life, while also supporting local economies.</p>	
Links	<p>https://www.ica-il.org/en/valley-of-springs-regional-council/ https://www.israel21c.org/take-it-slow-in-israels-valley-of-springs/</p>	

16. Land(e)scape the disabilities (IT)



The map of accessible routes (and attractions) of the UNESCO Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato SITE. Source: <https://www.google.com/maps/d/u/0/viewer?mid=1Dq1zPYg6n5w8KyORwD43an6IFnzJpnUF&ll=44.70418770039495%2C8.205873400293044&z=11>



Coperniko Exhibita virtual tour of the Piedmont Vineyard Landscape Source: <https://experientia.coperniko.com/unesco/it/page/unesco/patrimonio>



Accessible visit to Piedmont wine cellar. Source: <https://www.paesaggivitivinicoliunesco.it/en/progetto/landscape-the-disabilities-un-paesaggio-tutti/>

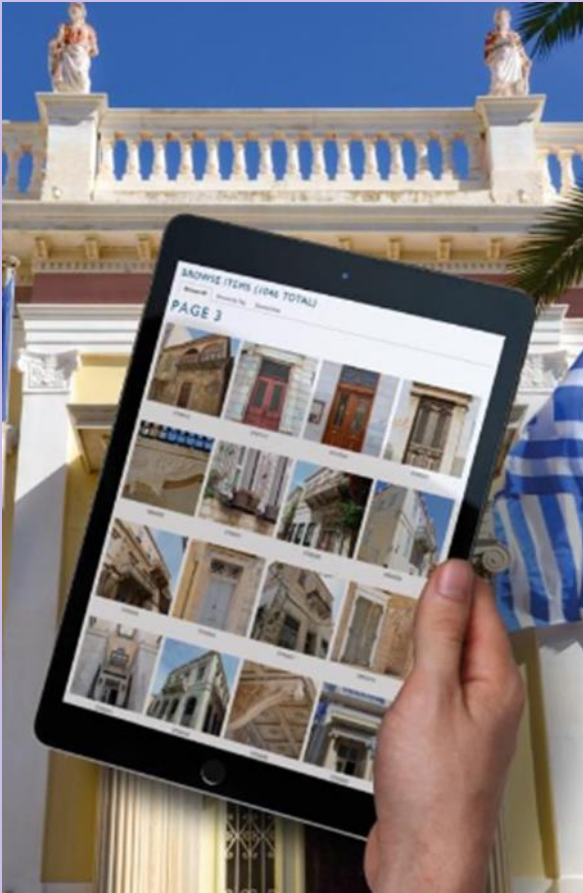
Social inclusion and local engagement

16. Land(e)scape the disabilities (IT)

Context	<p>This project that has resulted in a lot of inclusiveness (for example for people with a disability). The objectives are enhancement of cultural and natural heritage (national frame) and inclusive growth in tourism (cf. UNWTO frame).</p> <p>Keywords Cultural heritage, UNESCO site, landscape, accessibility, inclusiveness</p> <p>Aim The aim of the project was to make the UNESCO site Vineyard Landscape of Piedmont: Langhe-Roero and Monferrato accessible to all and everyone interested in their values and in the different aspects that characterize the cultural landscape, according to the “accessibility chain” approach and universal and inclusive design.</p>	<p>Partners Association per il Patrimonio dei Paesaggi Vitivinicoli di Langhe-Roero e Monferrato, Ministry of cultural heritage and activities and Tourism (MIBACT); Association of Piedmont Banking Foundations (Associazione delle Fondazioni di Origine Bancaria del Piemonte).</p> <p>Granted by MIBACT - Ministero dei beni e delle attività culturali e del turismo (Law 20 febbraio 2006 n. 77); Associazione delle Fondazioni di Origine Bancaria del Piemonte.</p> <p>Budget 200,000 euros</p> <p>Implementation time 2016–2018</p>
Results	<p>The project outcomes are:</p> <ol style="list-style-type: none"> 1. The map of accessible routes in the 6 components of the UNESCO site, freely accessible on google maps 2. A multisensory Exhibition “Sensory path of Langhe-Roero and Monferrato” that is accessible to people with specific needs and could be periodically moved from one spot of the World Heritage Site to another. 3. A virtual tour of the Piedmont Vineyard Landscape fully accessible through videos and 360° images. 4. Guidelines for the accessibility of the landscapes. These guidelines are a tool to disseminate a concrete culture of the “Universal Design”, to foster awareness in local communities concerning structural accessibility, access to experience, and access to information. <p>Success factors Since its foundation in 2011, the Association per il Patrimonio dei Paesaggi Vitivinicoli di Langhe-Roero e Monferrato is strongly engaged in promoting the knowledge of the cultural and landscape heritage of the site, especially through the rise of awareness together with the search for socio-economic integrated development of the area, consistent with the UNESCO values of the nomination.</p>	<p>Limiting factors The project aimed to introduce and provide a specific adaptation of Universal Design techniques, which was explicitly mentioned in the Convention on the Rights of Persons with Disabilities. Its principles and guidelines wanted to introduce a “Chain of Accessibility”, making aware tourism services providers, the local population, community, and public bodies. Regarding tourism-related services, the inclusive approach to the territory visits and the attention given to each type of visitor is more an addition to the current tourism course than an inspiring principle. For the CS area the reasons concern also the nature of the products offered which are often associated with exclusive and unique experiences of wine, gastronomy and truffle tasting.</p> <p>COVID-19 probably limited its implementation and public attention on disabilities. In addition, the climate change challenge seemed to become of primary importance for a rural area and their cultivation and typical products.</p>
Impact	<p>Transferability Accessibility constitutes a non-secondary item on which heritagization and nominations for recognition by international bodies can strengthen and offer local communities an opportunity to cope with diversity in terms of abilities and accessibility. In this good practice, UNESCO WHL site pointed at accessibility on three different levels: structural accessibility, access to experience, and access to information. All three levels were addressed to foster awareness on the sites core values. The guidelines created for the accessibility of Piedmont wine landscapes can be a reference for other sites that are planning an application for the UNESCO WH List, as its primary objective was to provide local administrators, operators, and the population with a reflection tool capable of proposing stimuli and suggestions. This publication is an operational tool that is useful for many private and public entities.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_42bed079827647d1a66ebebfb5a4d59.pdf https://www.paesaggivitivinicoliunesco.it/en/ https://www.youtube.com/channel/UctZp2rj6hiYakSABV6q4hjQ/playlists</p>	

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17. 100 buildings – 100 stories. Places, people and digital storytelling (GR)



Source photos: Hermes NGO

Social inclusion and local engagement

17. 100 buildings – 100 stories. Places, people and digital storytelling (GR)

Context	<p>The historic city of Hermoupolis (on Syros island, Greece) is rich in architectural heritage, much of which is endangered or decaying. The key idea behind ‘100 buildings/100 stories’ is that, in order to preserve their value, buildings need people, and thus community participation and action.</p> <p>The project is developed by HERMES - Heritage Management eSociety. The NGO aims to record, preserve, manage and disseminate tangible and intangible cultural heritage in all its forms and manifestations, with the help of technology and digital applications.</p> <p>Partners European Heritage Days, Council of Europe and Syros Institute.</p> <p>Keywords Cultural heritage, architecture, community engagement, cultural tourism</p>	<p>Aim The historic city of Hermoupolis is rich in architectural heritage, which is either not properly acknowledged or endangered and decaying. Beyond the technical conservation of a building, the local community can keep heritage alive by recognizing and sharing its qualitative value, e.g., the stories it tells. The challenge of ‘100 buildings/100 stories’ was to make citizens aware of the vulnerability of their built urban heritage and encourage them to engage in its preservation and promotion.</p> <p>Granted by 90% funded by the European Heritage Days Stories call of the European Union and the Council of Europe. HERMES NGO finances 10% of the project (hosting, updates and new activities) through donations.</p> <p>Budget 9,950 euros</p> <p>Implementation time Ongoing</p>
Results	<p>The project boosts citizens’ curiosity to know the stories behind the buildings of Hermoupolis. Allows the community to acknowledge their heritage and raises awareness of its fragility. Develops a feeling of collective heritage ownership and raises the sense of belonging to a place. Enables the community to shape their own opinion and priorities regarding their heritage conservation management plan in the future. Promotes collaboration among individuals, public schools, the university, the local authorities, NGOs and cultural organizations. Becomes an umbrella for other local heritage-related activities by different stakeholders.</p> <p>Success factors HERMES designed and implements the initiative, with the support and input of the Syros Institute. From 2010 to 2015, the HERMES system was funded and updated by the Municipality of Hermoupolis and Region of Cyclades. The Municipality of Hermoupolis actively supports the project. Discussions to develop new projects in partnership with the municipality are</p>	<p>ongoing. The Municipality and the South Aegean Region supported the organization of a cultural event to promote the initiative. Other cultural organizations like the Kyveli Institute, Plagma and Anima Syros contributed by creating stories, disseminating the initiative and developing related projects. The Department of Product and Systems Design Engineering of the University of the Aegean contributed through research and development of educational digital tools. Public schools organized educational activities to inform students how they could participate. Citizens contributed by creating and submitting their own stories.</p> <p>Limiting factors The University of the Aegean SPOT team is not involved, but its Heritage Management eSociety is a stakeholder of the SPOT project. The main limiting factors are that the project is currently applied only in Hermoupolis, and that it requires a small budget, as well as digital literacy, from part of the participants.</p>
Impact	<p>Transferability The project allows a community to acknowledge their heritage and raises awareness of its value and fragility. It develops a feeling of collective heritage ownership and raises a local sense of belonging. It aids a community in shaping their own future heritage conservation plan. It may also be used as a resource and guiding tool in urban, architectural or cultural tourist activities, thus contributing to the development of local (special-interest) forms of tourism.</p>	<p>The project ‘100 buildings—100 stories’ is sufficiently flexible to be scaled up/down depending on the resources available. This initiative can inspire other community-oriented heritage services that encourage digitally creating and sharing stories about their buildings. However, it should be taken under consideration that, in order to develop the project in other locations, it is necessary to allocate a leading and coordinating body, a sufficient budget and all the necessary digital resources.</p>
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_af32dbb1de5540aac1a639f2c9acb13.pdf Other sources: 100 buildings – 100 stories (video); Heritage Management eSystem (video); Heritage Management eSociety NGO website; Hermoupolis Digital Heritage Management website</p>	

18. Singular Houses (ES)

Singular Houses

Spaces with a soul that tell stories



Source photos: Cases Singlars

Social inclusion and local engagement

18. Singular Houses (ES)

Context	<p>Before the pandemic, Barcelona welcomed varied types of tourism (mass, leisure, cultural, business, etc.), although mass and leisure tourism comprised approximately 70% of the tourism reported in 2019. This led to growing tensions between tourists and city residents, as the negative externalities of these specific types of tourism (dirtiness, noise, overcrowding in public spaces, rising rents and home prices, increases in the general cost of living, gentrification, etc.) created difficulties in ensuring peaceful coexistence. Even before the pandemic, the increased use of cultural tourism has been considered by tourism and government authorities as a way to decrease the negative effects of mass tourism listed above, and the pandemic occasioned a clear need to attract local visitors.</p> <p>The objective is to promote the historical and cultural heritage of the local area by highlighting the architectural innovations of these houses.</p>	<p>Keywords Tourism, Cultural Heritage, History</p> <p>Aim To offer a more inclusive and sustainable form of cultural tourism, explaining the history and heritage of Catalan culture and architecture through guided tours of some of the iconic homes that make up this history.</p> <p>Partners Two individuals (Laura Pastor Durán and Isabel Vallès Audouard) in conjunction with a rotating roster of historic houses in Barcelona (and the organizations currently resident in them), including: Biblioteca Arús, Casa Museo Amatller, La Llotja de Mar, Casa Rocamora, Palau Baró de Quadras, Casa Felip, Palauet Casades, Real Academia de Bellas Artes, Palau Macaya, Casa Batlló, and Estudio de Oleguer Junyent.</p> <p>Implementation time Ongoing implementation since its start in 2010.</p> <p>Budget Not specified</p>
Results	<p>Although the project has no formal published results available, the 12+ year trajectory of the organization's efforts and its survival of the COVID-19 pandemic points toward its success in organizing more inclusive and sustainable tourism activities (i.e., non-massified experiences focused on lesser-known buildings with strong local heritage and significance). Individuals who have taken part in the group tours tend to offer positive testimonials of the experience, according to the organization's leaders.</p> <p>Success factors The project is open to any visitors who book tours on the website, though it has primarily served a local audience since its inception. This fact likely contributes to the organization's continued success. Another success factor is the organization's adaption of the tour experience to the specific house at hand (i.e., place-based tourism and experience tourism). This differentiated approach, based on the legacy and heritage of the specific location, creates an experience</p>	<p>that then cultivates visitor loyalty and repeated visits. In addition, the initiative has carefully chosen partnerships with houses that are not open to the public year-round, thus offering a degree of exclusivity that attracts visitors to participate in order to experience a site they could not otherwise enter.</p> <p>Finally, the organization offers its tours and experiences at a price that is either competitive with or more affordable than the other Art Nouveau sites around the city that are open to the public year-round, which is an attractive proposition for local audiences who are tired of being left out of the latter sites.</p> <p>Limiting factors The COVID-19 pandemic has certainly been a limiting factor for this initiative, as for most tourism- and heritage-related businesses. Another limiting factor may be the competition posed by other Art Nouveau sites in the city with greater budgets and marketing efforts.</p>
Impact	<p>Transferability This initiative seems to be easy to apply or upscale to other areas, regardless of the size of the area and the organization seeking to implement the practice. Interested entrepreneurs could begin this kind of activity with an agreement with just one cultural heritage site, and then build up to their desired portfolio of organizations over time. This would require establishing connections of trust with the sites or groups they wish to promote (something the founders of this organization already had, as they had previously worked at one of the houses on their roster). It would also require critical thinking regarding the implementation and management of the program based on the area's specific context, including considerations of the target audience, the types of attractions they would like to visit, the prices they would be willing to pay, the timetables that work with their schedules, etc.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_0c49a3f5c2ae4bd19e16d467f275405a.pdf</p>	

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19. Aluniș Art Center (RO)



Source photos: Aluniș Art Center; Paul Șerban

Social inclusion and local engagement

19. Aluniș Art Center (RO)

Context	<p>Located in the north of the Buzău Mountains and part of the Buzău County, in UNESCO Geopark Buzău Land, Aluniș village (Colți commune) area is a story-telling place with a special significance from a spiritual, historical, geographical and cultural points of view. Specific/traditional Carpathian village, amber and fossils, wild forest trails, religious cave settlements and authentic rural experiences - these are just some of the attractions of Aluniș/Colți area.</p>	<p>Keywords Revitalization, valorization, promotion of local cultural traditions and heritage for sustainable development</p>
	<p>Granted by</p> <ul style="list-style-type: none"> The non-formal cultural education program of the Colți Pottery School. <i>We plant the seeds of a new generation of potters</i>, financed by the <i>In Stare de Bine</i> program, supported by Kaufland Romania and implemented by the Civil Society Development Foundation. <i>The With Clean Water</i> carried out by the <i>More Green Association</i> and financed by Lidl Romania. 	<p>Aim</p> <p>To offer a more inclusive and sustainable form of cultural tourism, explaining the history and heritage of Catalan culture and architecture through guided tours of some of the iconic homes that make up this history.</p> <p>Partners</p> <p>Local community, Kaufland (for the <i>Garden of Health</i> project), Lidl Romania (for <i>With Clean Water</i> program)</p> <p>Implementation time Since 2020</p> <p>Budget</p> <p>Self-financing and self-supporting (fees for pottery, weaving course; two guesthouses; small cafe and souvenir shop)</p>
Results	<p>Various projects:</p> <ol style="list-style-type: none"> <i>Colți Pottery School</i> revitalizes the pottery craft in the Buzău river Valley as a premise for the growth and development of the local community. <i>Ceramics by Colți</i> is a new product created at Colți Pottery School, which captures the essence of old Buzoian ceramics, reinterpreted it in its own way. It is a project born out of love for the local cultural heritage, the natural setting and the desire to conserve, protect and promote them. At Colți Pottery School, the first women potters from the Buzăului Valley are active, Colți ceramics are created and sold, and pottery workshops are held for those who wish to do so. The non-formal cultural education program of the Colți Pottery School (<i>We plant the seeds of a new generation of potters</i>) facilitates access to non-formal education and brings cultural heritage and local traditions to the attention of children, young people and adults. The program aims at sustainable development of the local community and the integration of vulnerable members. <i>We weave bonds</i>: ethnographic documentation project and restart of traditional wool processing. <i>The Garden of Health</i> aims to create an education program for children and adults that will bring fruit to the abandoned lands of Aluniș village and bring together agriculture through environmentally 	<p>responsible practices, healthy nutrition and local gastronomic tradition. The garden will include a greenhouse, vegetable terraces, greens and different species of trees. This will serve a triple role: educational garden, source of income for the local community and attracting visitors interested in permaculture and healthy eating.</p> <ol style="list-style-type: none"> Two traditional guesthouses (Aluniș Retreat and Lila House) of 12 rooms each. By being guests the tourists directly contribute to supporting the Aluniș Center's projects. <p>Success factors</p> <ul style="list-style-type: none"> The involvement of locals in the center's projects The revitalization of traditions attracts tourists from Romania and abroad The good public relations in press, for instance, some of project are disseminated through local online press (see links below) <p>Limiting factors</p> <ul style="list-style-type: none"> Low accessibility (road infrastructure is poor and other type of transport infrastructure is not present) No railway connection exists Lack of other facilities such as ATMs and trade services.
Links Impact	<p>Transferability</p> <p>It is quite bold and inspiring that such a creative and progressive project has been opened in such a forgotten tiny rural village.</p>	
Links	<p>https://www.alunisart.ro/ https://opiniabuzau.ro/foto-cum-a-reusit-fondatorul-asociatiei-alunis-art-center-sa-reinvie-o-comunitate-buzoiana-aproape-disparuta/ https://www.campusbuzau.ro/alunis-destinatie-turistica-traditii-arta-si-cultura-la-centrul-de-arta/</p>	

20. Abbotsford: home of Sir Walter Scott (Scotland, UK)



Source photos: The Abbotsford Trust

Social inclusion and local engagement

20. Abbotsford: home of Sir Walter Scott (Scotland, UK)

Context	<p>Abbotsford House, located in the rural Scottish Borders was the home of Sir Walter Scott during the first half of the nineteenth century. Scott's novels were widely read at the time and were responsible for creating the idea of a "romantic" Scotland featuring rebel Highlanders set in a mountainous and remote landscape. This later translated into other media such as Braveheart, Brave, Outlaw King, and Outlander. This earned Scott a place in the pantheon of significant Scottish figures, with his name being memorialised in statues, monuments and street signs throughout Scotland.</p> <p>This case study looked at the significance of this legacy for modern visitors and the way in which Abbotsford House generated new contemporary streams of visitors as well as the way in which the Abbotsford Trust had</p>	<p>generated links and attachments to the local community.</p> <p>It is an example of how the local community benefits from a cultural attraction, even if they don't even visit the attraction that much.</p> <p>Keywords Tourism, Cultural Heritage, History</p> <p>Granted by EU Horizon 2020</p> <p>Partners Abbotsford Trust, Local Councillors, Great Tapestry of Scotland</p> <p>Implementation time Unknown</p> <p>Budget Not specified</p>
Results	<p>Success factors</p> <p>The case study is an example of good practice for the following reasons: local community and involvement, outreach to different communities.</p> <p>Outreach to different communities: Although Walter Scott was a literary figure and the attraction he offers appeals mainly to educated cultural tourists, there has been a deliberate policy of outreach to wider groups and to the local community. Local community involvement: Although few in the local community visit Abbotsford House, many people make use of the footpaths, woods and river walk that are constructed around the house. The walks are populated with benches and information boards linking the scenery to the author who originally loved it. An important way in which the Trust involves local community members is by offering a discount for entry to the premises and by having a lively and year-round set of activities.</p> <p>A major way in which the Trust has integrated</p>	<p>members of the local community is through their programme of volunteers. The majority of the staff are in fact voluntary and people travel considerable distances to volunteer in the house and gardens. Altogether there are 250 volunteers and only 30 permanent staff.</p> <p>Limiting factors</p> <p>Abbotsford is set in a rather remote place, mainly accessed by private transport. Although there is a bus service, most people travel by private car, which may exclude some people who do not own a car. The Trust however, has their own minibus which they use to pick up parties from the railway station or elsewhere. Although it is a charity and therefore cannot make a profit, the Trust has to cover its costs, including the maintenance of the house and gardens, which means that it must charge an entrance fee and lets out part of the house to private guests. The problem of covering costs is an ongoing concern for the Trustees and staff.</p>
Impact	<p>Transferability</p> <p>The Abbotsford Trust has been exemplary in creating inclusive facilities and activities for members of the local community, such as setting up festivals and event. It is also exemplary in its use of volunteers who make up the majority of people staffing the house, which engages local people and saves costs. Through its use of community engagement and volunteers, the Abbotsford Trust have been able to maintain and develop the extensive grounds and river side that are part of the heritage. They engage 250 volunteers with a permanent staff of just 30. Working with Disability Groups the Abbotsford Trust helped to set up volunteering opportunities and ensure access. This is definitely a model that could be transferred elsewhere.</p> <p>The Abbotsford Trust were opening a School programme to introduce Sir Walter Scott to local school children and had pop up exhibitions in empty shops within the local town to spread information. The opening and maintenance of a café with heritage information is a great draw to visitors. The visitor centre includes merchandising materials in the gift shop and a free information area providing multi-media introductions to Sir Walter Scott.</p>	
Links	<p>http://www.spotprojecth2020.eu/_files/ugd/55da59_d2b92d88fed9405ea50cbc2fa402d6a5.pdf</p>	

□

3. Conclusions and recommendations

Most examples of good practice build on a combination of concepts: without good infrastructure and proper facilities good ideas won't bring success, and without good information and an attractive website, tourists won't find you. Sustainability – in all its aspects – appears to be a success factor. And, last but not least, proper governance and cooperation are crucial for successful implementation of innovative cultural tourism. As the following conclusions confirm, European support can be essential in fostering a form of tourism that is inclusive and sustainable, and enhances mutual understanding of European values, or, in other words “Unity in Diversity”.

Good practices of different new forms of cultural tourism, like literary tourism (1. Beppe Fenoglio Centenary (IT), industrial tourism (2. Abenteuer Erzberg (AT), AT), digital tourism (3. Game Camarum (HU), media tourism (4. Doune Castle (Scotland, UK), and historical tourism (5. Art in dilapidated buildings: Rohkunstbau (DE) offer opportunities for regional development with economic and social impact. Especially the combination of different forms of cultural tourism enlarge the tourism offer for neighbourhoods, rural and remote areas, and foster regional development and growth of economic and social impact. Amassed forms of cultural tourism offer new multiple cultural identities to cities or rural areas, enlarging the mix of tangible and intangible cultural heritage.

Good practices of international cross-border initiatives (such as 6. Cross-border bike routes (HU), 7. Cyril and Methodius Route (SK), and 8. ForHeritage Project (SI) inspire us because they offer opportunities for and foster the appreciation of European cultural diversity and identity (acknowledgement of different types of culture, such as vernacular culture, folk culture, ancient culture, music, gastronomy). What makes different forms of cultural tourism attractive are arrangements at European scale presenting a new linked identity to individual cities or regions. Tourists (Tourist passe-partouts can be extended to other cities or regions in Europe) as well as residents (infrastructure, events, conservation of cultural heritage) profit from cross-border forms of cultural tourism. Residents learn from the more comprehensive story of the arrangement and benefit locally. These cross-border good practices are mostly realised by European projects and European money. These projects also have spin-offs after their formal term: the search for deepening or broadening activities continues.

Positive effects of political Europeanisation are the possibilities of EU funding, of support for acquiring e.g. a World Heritage status, and harmonised quality standards. Additionally, positive effects of cultural Europeanisation are in the international cooperation around mining traditions, festivals, industrial heritage, and development of cultural routes. Educational exchange within Europe between different countries that experience similar challenges and opportunities for Cultural Tourism could greatly benefit unity in diversity as well.

On the other hand, *negative effects* of political Europeanisation are dependency on co-financing, inadequate top down control in tourism planning and management and the risk of over-tourism due to marketing by international tourist entrepreneurs. In several case studies also the increasing dominance of the "European/Western" style of consumption is perceived as negative. This includes threats to local identity and heritage, political issues in border regions, too much bureaucracy and a lack of transparency in subvention schemes.

For the two **good practices of environmental sustainability** we are inspired by the fact that governance and the implementation structures are very important to take measures for environmental sustainability. One good practice is about regional stakeholders working together and making a shared vision about destination management (9. Destination management in Kinderdijk (NL). Another good practice deals about a Center of Excellence (CoE) is an initiative involving many public and private sectors, plus local population, to make tourism in Barcelona more sustainable (10. Center of Excellence (CoE) in Innovation Tourism (ES). Without

these 'new' governance structures environmental sustainability couldn't be a result. Considering good practices of environmental sustainability it is interesting that cultural tourism may not yet be very different from mass tourism in terms of environmental damage, though at a less detrimental scale. It is clear, however, that presenting sustainability issues well, is very much appreciated by the increasing numbers of tourists in the cultural sector. The smaller scale of cultural tourism can definitely help to preserve the environment. Governance and public-private partnership is in both good practices considered a key to safeguard sustainability in relation to Cultural Tourism. A European Guideline for Sustainable Tourist Development could be of great help. Or an EU *Cultural Tourism TripAdvisor* could be launched, to keep a better eye in tourism development and sustainability criteria, rather than leaving that to private companies. Also, an EU YouTube channel could be dedicated to cultural tourism marketing. In this context, many stakeholders noted the need for a *European level database or platform* where relevant information on cultural tourism issues could be stored and accessed by travellers. This would need to be done at an EU level and thus in different languages and could be fed by the channels mentioned above. A further issue is education. In many cases, sustainable (cultural) tourism training and education among (future) tourism professionals could be increased and enhanced.

Three good practices (good practices 11, 12 and 15) offer inspiration because regional business management is supported by special new organisations or cooperation between existing organisations: Ida-Viru Enterprise Centre, five municipalities and the Valley of Springs Regional council. The Ida Viru Enterprise Centre (11. Ida-Viru Tourism Cluster (EE) leads a tourism cluster that consists of 48 partners, including not only local tourism enterprises but also all eight municipalities of the Ida-Viru county. Five municipalities (12. Free Federal Republic of Kraví Hora, Cow Hill (CZ) in the Velké Pavlovice wine region of Czechia formed the Blue Mountains voluntary association. Within their framework, the municipality of Bořetice implemented the idea of a recessive micro-state, which would emphasize the local winery even more. The Valley of Springs Regional Council of Israel (15. Slow tourism initiative (IL) has announced its annual Slow tourism initiative, calling on travelers to leisurely enjoy the hiking trails and natural springs in the area. Slow tourism, like slow food, is a new and more unhurried way to travel, enabling visitors the opportunity to enjoy in-depth experiences and to interact with a location and its residents.

The good practices of **regional business development** learn that governance is very important to achieve innovation and implementation of coordinated business development. These 'new' governance implementation structures and particularly liaison arrangements between public and private sectors offer possibilities for innovation of cultural tourism and new business models.

Two good practices offer inspiration by mobilization of new **local businesses development** by offering new business activities which can be easily unified with the character of the buildings (13. Martinský Hill (SK) making use of funds for reconstruction and modernization of buildings for the needs of creative centres to support sustainable employment and create jobs in the cultural and creative industry by creating a favourable environment for the development of creative talent and non-technological innovations (new economic drivers combined with old building). (14. Łomnica Castle (PL): renovation and reconstruction of an old building (cultural heritage) Its preparation and current operation have created jobs for local residents. Furthermore, it has contributed to the establishment and development of other tourist-oriented businesses (preferable above hotel interior in castles).

From two good practice examples of **local business development** we learn that new local businesses also can help to protect cultural heritage. It is not obvious that new (local) businesses can be always respecting the character of historical buildings. The interiors of many Polish castles for example were lost when hotels started running the castles. Adequate marketing of the local image of the place needs to be undertaken at a regional level in a co-ordinated way. For example, the provision at the regional level of many small amounts of funding for individual local projects could be very effective. This can enhance a sort of seed corn funding, after which the most successful ones can be upscaled. In many case study areas, it was observed that what

is good for tourists is also good for locals thanks to the upgrading of public facilities and infrastructure. Development Trusts at a local level would be a way of pooling funds from the private sector, EU, NGOs, state funding etc with a model of public/private partnership.

For social inclusion the following good practices offer inspiration: 16. Land(e)scape the disabilities (IT): land(e)scape the disabilities which also leads to a lot of inclusiveness for example for people with a disability; 19. Aluniş Art Center (RO): an art center with pottery school for disadvantaged children. **For local engagement** the following good practices offer inspiration: 17. 100 buildings – 100 stories. Places, people and digital storytelling (GR) shows that preserve the value of buildings mean to know the stories or residents behind these buildings. Stories are shared by QR codes and digitalization. 18. Singular Houses (ES): individual residents are participating in promoting historical and cultural heritage of the local area and local highlighting the architectural innovations of these houses. Together they offer a collective attraction. 20. Abbotsford: home of Sir Walter Scott (Scotland, UK): offering a profit model from infrastructure for tourists as well as residents. It deals about tourism with local community profits: the local community benefits from a cultural attraction, even if they don't even visit the attraction that much.

For the good practices of social inclusion and local engagement we can conclude that social inclusion of people with a disability or a focus on disadvantaged children and local engagement are increasingly well appreciated tourism offers. Additional side effect is that it offers unique selling points for cultural tourism, fostering new local business models. Investment in different forms of digitalisation and social media (storytelling, connecting generations, vocalizing less heard voices: this all helps to build community) can be very stimulating, strengthening the engagement of different generations and minorities. Some good practices, like the example of Greece, show that there is space for different perceptions of different people, including also minorities. Cultural tourism can well be a meeting point for integrating different groups of interest (age, gender, education, ethnicity), integrating emancipation and inclusion issues. For local engagement is it important to make residents aware of their local material and immaterial heritage and let them come into contact with it. Old traditions such as intangible heritage can often well be linked to new cultural activities.

Encouraging democratic engagement with cultural tourism can be achieved by including tacit voices, by improving the participation of local residents in decision making processes, by building trust by including local interests of residents and make topics broader, and by promoting the involvement of young people. Volunteers can help to involve people at a local level in cultural tourism promotion if professionally instructed. Inclusion of residents can be enhanced by granting free or subsidised access to sites, to increase "ownership". Tourism encourages local people to recognise and value aspects of their own culture. Schools are crucial in promoting local culture and heritage, e.g. interviewing older people. Storytelling helps also bridging existing gaps between minorities and majority resident groups. Other good practices reported are education in other languages (Poland), training for traditional arts such as dry stone building (Greece) or educating youths about local history through industrial museums (Estonia), educating not only visitors but residents as well.

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Reports about workshop meetings

- Report about *Workshop 1 Shifts in underlying concepts of cultural tourism*. This was a digital workshop on 3 February 2022. Corona restrictions still applied. The WP1 team prepared the workshop on the shift of underlying concepts of cultural tourism. In a general presentation, the interpretations from WP1 of the shifts were presented. Virtual break out rooms were then organised

for various subjects. Reporting has been done by the moderators of the break out rooms and the final report by the WP1 team.

- Report about *Workshop 2 Europeanisation and sustainability* in Ljubljana in Slovenia from Wednesday 2 March to Friday 4 March 2022. This workshop was prepared by the WP1 team (Wageningen Research) together with the team of the University of Ljubljana. Moderators of different SPOT teams helped to make notes during the workshop. Summaries and a matrix of good practices were made by the Ljubljana team.
- Report about *Workshop 3 Regional development* in Brno in Czechia from Monday 4 April to Wednesday 6 April 2022. This workshop was prepared by the WP2 team (University of Aberdeen) together with the team of Mendel University in Brno. Moderators of different SPOT teams helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team.
- Report about *Workshop 4 Local engagement* in Bucharest in Romania from Wednesday 11 May till Friday 13 May 2022. This was prepared by the WP2 team (University of Aberdeen) together with the team of the Institute of Geography, Romanian Academy of Sciences. Moderators of different SPOT teams helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team.

Appendix

A1 Introduction

A1.1 Approach to good practices analysis

In this appendix, we speak about aims and objectives with research to good practices. An aim refers to what one hopes to achieve. By objective, the action(s) one intends to take in order to achieve the aim is meant. So, aims are statements of intent. They are usually written in broad terms. They set out what one hopes to achieve at the end of the project.

For the SPOT project (in the SPOT-proposal) the following aims and objectives were formulated:

- Identification and documentation of *examples of good practice*: e.g. starting always with a noun, i.e. identification, determination and promotion, development, etc.;
- Determine and promote good practices in the cultural heritage field including cultural, environmental and social development responses to the challenges of new flows of tourism through the assembly of a *database of good practice examples*;
- An inventory of *good and bad practices* and the transferable providing of relevant knowledge about these in order to possibly contribute to inspiring, learning and innovating, in order to create good practices elsewhere. Learn from and adapt models of good practice identified in other European regions.
- Provide an understanding of the key cultural tourism challenges through a detailed examination of the different countries/regions used as case studies and the varying kinds of cultural experiences they offer. Provide an understanding of how these challenges might be better anticipated and responded to, *identifying examples of good practice*.
- Good practices will not only help to progress the understanding of challenges in particular locations, but also *show ways* to respond to these challenges.
- *Examples of good practices* for how support for the cultural heritage of interest to visitors can be mobilised.
- Additionally, the findings will have an impact in informing the design and delivery of capacity-building initiatives as part of national/regional development strategies, by identifying factors in the success of such schemes and by highlighting examples of good practice. This information will be disseminated to national/regional and European development actors through the Web-based Resource Centre.
- Better understanding and therefore acceptance of tourists by local communities, drawing on lessons from other *regions and examples of good practice*.
- Improved strategies for managing population decline (by involving women, ethnic minorities and young people) in disadvantaged regions, including actions to address pressures on the sustainability of service provision and the consequences of demographic concentration. This will draw on lessons from other regions and examples of good practice.

Not all objectives regarding good practices from the project proposal for the SPOT project have been pursued in Work Package 1, within which this report has been drawn up. Work package 2 and work package 4 have also achieved objectives related to good practices. Work Package 1 has mainly focused on shifts in underlying concepts of cultural tourism, Europeanisation, regional development and local engagement. These themes and topics are for this reason strongly related to good practices of cultural tourism. For this report, therefore, the following research questions have been formulated:

1. What are good practices around *shifts in underlying concepts* of cultural tourism: cultural changes in cultural tourism, changes and transitions of values of cultural tourism, tangible and intangible cultural heritage and cultural tourism, creative and interactive representation of cultural heritage and cultural tourism and digitalisation and social media to promote cultural heritage and cultural tourism?
2. What are good practices around the relationship of *Europeanisation* or *sustainability* and cultural tourism in the case studies?
3. What are the good practices around *regional development* and cultural tourism in the case studies?
4. What are the good practices around *local engagement* and cultural tourism in the case studies?

The research questions use concepts that are not completely mutually exclusive and even overlap. For example, sustainable development and regional development can coincide, depending on the definitions of the concepts. This may mean that certain topics come back in the discussion of different research questions.

A1.2 Four Workshops on Good Practices

The examples of good practices are not exhaustive for all 15 regions. Completeness has not been aimed at, we have sought examples that provide the most inspiration. The following approach was used to identify and describe good practices:

- Four workshops were held from February to May 2022 in which participating researchers were asked to name good practices for four themes: shifts in underlying concepts of cultural tourism, Europeanisation, regional development and local engagement. This broadened the view of good and bad practices during the meetings. However, all examples are not only context-bound but also time-bound.
- For the first two workshops, questions were prepared and asked spontaneously during the workshop. In the third and fourth workshops, questionnaires were distributed to the participants a week in advance and there was longer time for preparation, and team members were also able to discuss the answers for their country.
- The workshops were set up as follows:
 - Workshop 1 was a digital workshop on 3 February 2022. Pandemic Covid-19 conditions make that restriction still applied. The WP1 team prepared the workshop on the shift of underlying concepts of cultural tourism. In a general presentation, the interpretations from WP1 of the shifts were presented. Virtual break out rooms were then organised for various subjects. Reporting has been done by the moderators of the break out rooms and by WP1 leaders.

After Workshop 1 physical workshops were possible:

- *Workshop 2* in Ljubljana in Slovenia from Wednesday 2 March to Friday 4 March 2022. This workshop was prepared by the WP1 team (Wageningen Research) together with the team of the University of Ljubljana. Moderators of different SPOT teams helped to make notes during the workshop. Summaries and a matrix of good practices were made by the Ljubljana team.
- *Workshop 3* in Brno in Czechia from Monday 4 April to Wednesday 6 April 2022. This workshop was prepared by the WP2 team (University of Aberdeen) together with the team of Mendel University in Brno. Moderators of different SPOT teams helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team.
- *Workshop 4* in Bucharest in Romania from Wednesday 11 May till Friday 13 May 2022. This was prepared by the WP2 team (University of Aberdeen) together with the team of the Institute of Geography, Romanian Academy of Sciences. Moderators of different SPOT teams

helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team.

- Additionally, we have made use of the good practices which were collected by WP4 (Web data centre). For further descriptions of good practices, we refer to the category ‘Good Practices’ in the Web-based Resource Centre, created by the Work Package 4 team (see also Appendix 1 in this report).
- Finally, we have made use of good practices which were collected by WP2 and which are not mentioned in reports D2.4 “Summary Report on the role of cultural tourism for the development of place identities, the appreciation of “otherness” and the impact on minorities” and D2.5. “Policy Guidelines and Briefings.” These good practices are described in chapter 4 of this report. For other good practices, we refer to these reports written by WP2.

A1.3 Presentation of the good practices

In this appendix, the good practices are often succinctly displayed. This has several reasons:

- The examples have been introduced and briefly explained during workshops and they are often not further explained after the workshops. Gathering knowledge and information about all the examples mentioned after these workshops is time consuming. Because the project almost entirely coincided with the period of societal restrictions because of COVID-19, little field work could be carried out. Instead, the project used the knowledge, experience and expertise of the consortium partners, as much as possible backed up by contacts with local stakeholders, tourists, residents and entrepreneurs, and by document analysis. The collection of the specific information for this report took place during four workshops in the last year of the SPOT project when the COVID-19 rules had been gradually alleviated. All partners contributed to the knowledge gathered, which is documented in this report (see also §1.5).
- Thick descriptions of cases distract from the main line of the arguments in the report.

The majority of the inventoried good practices are difficult to assess objectively. Good practices were mainly suggested by the researchers involved in the SPOT project (expert judgement), which means that these good practices may not always be perceived as good practices by the stakeholders. Due to the short time span of data collection and data reporting, and the societal restrictions in the COVID-19 period, this check was no longer possible with the stakeholders.

Many of the good practices mentioned are not easy to assess because they were not based on a uniform methodological approach and there was a lack of time and space during the workshops to discuss this further. This means that those really interested in the good practices may have to make an extra data collection step before they can really do something with it: more information about the context and timeframe.

A2 Changes in concepts for understanding Cultural Tourism

A2.1 Introduction

This chapter focuses on good practices around shifts in underlying concepts of cultural tourism: cultural changes in cultural tourism (2.2), changes and transitions of values of cultural tourism (2.3), tangible and intangible cultural heritage and cultural tourism (2.4), creative and interactive representation of cultural heritage and cultural tourism (2.5), digitalisation and social media to promote cultural heritage and cultural tourism (2.6) and conclusions and recommendations (2.7). The results presented here mainly derive from the online Workshop 1 on 3 February 2022.

A2.2 Cultural changes in cultural tourism

Culture is not timeless. Culture is not uniformly distributed among members of a group. Culture is a social construct that is characterised generally, but it differs as for individuals because they differ in thoughts, values and feelings. So, for case studies, it can be relevant to see if objects, ideas and behaviour patterns changed in case studies and if they undergo additions, deletions or modifications overtime in case studies.

Asked was if the involved researchers have seen changes in the way people identify themselves with other tangible and intangible elements in case studies, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions.

Asked was if the involved researchers have seen these changes as good practices in their case studies.

During the breakout room two in workshop one the participants were especially concerned with the temporality: how cultural changes and changes in culture are detected and preserved in our case studies. So they were first looking at the big changes. Because academic times and project times are too narrow to detect something like a cultural change, they looked back to 40 years ago: from the nineteen eighties till 2022. In their discussions about temporality, they have to look for such a period to see if changes are there. They signal transformations in two main points.

First cultural transformation is concerned with processes from out- and inside. Processes that come from outside are for example UNESCO processes, cultural capital processes and also Europeanisation. Before countries became members of the European Union it was a different time. So each of the researchers of the case studies have different experiences in their case studies, but also with their countries before becoming an EU country. Other processes came from inside: processes concerning the economy. "Privatisation gives case studies a neoliberal context. The inherent flux in industrial economies, accelerated in some cases by the European Green Deal have raised the question of industrial heritage, its conservation and promotion. This issue is especially prominent in the Italian and Estonian cases, whereas contemporary developments were preceded in Estonia also by the post-socialist restructuring of the economy in early 1990s. The other topic is the governance of heritage: it differs on national, regional and local level." In Valley of Palaces and Gardens, Lower Silesia, industrial heritage exists, but most (although protected) is neglected, and sometimes even devastated, and is not a main tourist attraction.

The second great theme of cultural transformation were the encounters: around the residents and in the local community and from tourists and visitors. Encounters between hosts and guests produce a deep change in the resident and local community sense for belonging. When you have an external observer, you evaluate and give more value to your own heritage and your own culture too. It is also a way to spread your culture.

The participants talked in the breakout room about what good practices could mean for our case studies. In some cases, it means to become visible for the world by means of tourism. But also communicating what is

reality: don't think that all old people in New Zealand are hobbits. Finally, they have discussed in the breakout room about the cultural change in the future. When they look at our past they see what has changed. But UNESCO processes or economic processes, or intangible heritage or capital of culture is not only for foreigners but also for people who are living there. About the question if cultural tourism can move away from mass tourism the participants of the break out room were very critical. They have to look for opportunities. They all have to rethink about their own identity. All the bottom up processes are a way of arriving to opportunities for local people.

This gives a lot of food for thinking but also the values are changing. In many of our cases, there is also a reappraisal of our values that is a threat and an opportunity. The participants talked about this for the case studies. You can look for conflicts. Tourism also engages in conflicts. The conflict of opening your home for tourists. It is an opportunity but you have to change your own value to welcome different people. The participants in breakout room 2 looked to the problems with industrialisation and the transformations. They didn't talk about political or religious values with also influence case studies.

In another break out room the participants also looked at the change of castles and making hotels of them. That is also a change in values. They didn't speak about if it is good or wrong, but it is a change. In the break out room 2, the participants were more talking about the major changes for foreign visitors and also to local people: to be more aware and sensitive to see what is their own culture. And probably to be willing to communicate it to external people. That is an opportunity and a threat as well. In the Netherlands some religious farmers and inhabitants around Kinderdijk (NL) are very conservative: they don't need visitors. They have their own business and they didn't want that this will be disturbed. There is also the concept of gentrification. When a UNESCO site has been set up, then the process is also changing the values from the local people.

A2.3 Changes and transitions of values of cultural tourism

Talking about values of tourism can be understood from two different models: a purely economic model and a sustainable model. An economic model refers to commercialisation of tourism and negative effects, like price inflation (or prices for locals and tourists); re-use of buildings by foreign investors: cultural and economic erosion; pleasing tourist needs (losing local rituals and local traditions); locals' loss of sense of belonging and sense of place; increased congestion and privatisation of public spaces, the rise in tourism induced real estate speculation; decline in purchasing power parity of local residents versus visitors; dismantling of socio-cultural connectivity and detrimental use of urban, rural and coastal spaces. From a more sustainable model linked to cultural tourism new values have been introduced: community members should be the primary beneficiaries of any tourism activity associated with their own cultural heritage and communities should play a lead role in its management. Behind economy it deals about viability, social functions and cultural meanings, as well as rights, aspirations and wishes of the communities, groups and individuals concerned.

Questions for the break out room were: Are the values of cultural tourism in case studies pure economic or sustainable? What are good practices in your case study for the contribution to this values? Are the natural and cultural assets valued and protected in your case study? Is efficient, responsible and sustainable cultural tourism developed in your case study based on the local context and needs? What are the experiences with policy improvement, awareness-raising and capacity building in your case study? Is planning for tourism and heritage management integrated at a destination level in your case study?

Values of cultural tourism in case studies

During the workshop, one was asked to breakout group one what the values of cultural tourism are for societies in European villages, towns, cities and regions and why and how they can be interpreted as examples of good practices. During this workshop two points of view were presented:

- 1) There is an economic point of view where profit and value have been seen in a profitable way: to bring money to the region and also creating new jobs.
- 2) The second way of viewing is more focused on identity: the local identity which is connected to traditions or intangible cultural heritage, the traditions of dancing, folklore and so on.

But there are also local food landmarks created in case studies, which are something in between of the economic and identity point of view. It has no real profitable part but it has value for the region. So there might be some values which are commonly known, but the priority and importance for the regions are different.

Good practices in case studies for the contribution to these values

In Czechia, a good example is creation of destination management during Covid 19. They prepared new packages and made attractive prices for visitors where possible. Another example is the art exhibitions in Germany, which are working well there. In Poland, there is an example of the local product brand and the palaces. This is a good example how they treat the palaces, as some of them are reconstructed and became hotels and became more commercial.

Valuation and protection of natural and cultural assets

The natural and cultural assets are not all valued and protected in the case studies. It is fifty-fifty where this has been done and where this has not been done. Fifty percent is for protecting, the important places there.

On the other hand, the economic point of view is still important. In certain places, it is more based on the cultural part based on protection, like also in National Parcs. What is the threat of the cases? And what kind of solutions can be offered when there is a threat identified? The protection of buildings was discussed. Some buildings are protected by law, which is giving them some kind of security for the future. Others are being demolished, so there is no strict rule on whether to protect by law or not. It is a question of ownership and not which building is protected or not.

Efficiency, responsibility and sustainability of cultural tourism

On the question during workshop one whether efficient, responsible and sustainable cultural tourism is developed in the case studies as good practices, based on the local context and needs – the following findings can be presented. The first question that came up was: who sees the priority in sustainability? Because often this is just a word. Stakeholders are even aware that they should be active in being sustainable. But they still have priority in the economic dimension. So, sustainability is the question. We see partly that they think about sustainability, but it's not a priority and it is not the purpose. Sustainability is on the way but it is not fully incorporated yet. It depends on each person in a case study: how do they interpret sustainability? And how do they look to a shift from economic to a more environmental or even social and cultural interpretation of sustainability?

Good practices around policy improvement, awareness-raising and capacity building

Other good practices can be linked to policy improvement, awareness-raising and capacity building in case studies. During the workshop one was asked what the experiences were in the case studies. A general

statement is that the policy improvement is very weak. In Czechia, they can notice, even from the interviews with stakeholders, that stakeholders have their own vision. If they would come to another directive that does not correspond to their vision it is very hard. Tourism laws are missed in Czechia, so there is nobody to organise things properly. It should not only be organised between public organisations but even locally or between a private owner and stakeholders. In Germany there are laws but they are limited to nature protection so it limits economic growth and there are restrictions for buildings. In Slovakia it is visible: stakeholders are involved in planning for the future. In Barcelona, there is some policy, but now the problem is how to move towards the future after COVID. So even if there was a policy and it was not carried out, now we are in a moment questioning what is going to happen to cultural tourism. It is hard to know. And which values are incorporated if any, and which are not and under which conditions?

Tourism and heritage management

It is related to the last question: is planning for tourism and heritage management integrated at a destination level in case studies? The answer is: not really.

For example: In Barcelona, local policy plays the largest role of all the policy levels. Tourism and heritage management are integrated, but not tourism and the official cultural bodies. Right now tourism and the products of the Creative and Cultural Industries (i.e. culture that makes economic profit) are managed together, while culture (i.e. local popular culture and heritage, smaller scale artistic efforts, etc.) is separate.

In some way on the local level, some associations for destinations have planning, but there is not a full concept. In some case studies, they see more cooperation active on that. Germany has a good planning but has other problems. Czechia didn't have a good planning. There is not a good structure or vision. The vision for tourism is not similar to cultural tourism.

A2.4 Tangible and Intangible cultural heritage

Contemporary cultural ways of life, including intangible cultural elements, have rapidly been increasing in importance as tourists have become more interested in symbolic and sensory consumption of the images and ideas associated with particular destinations. Intangible cultural heritage means: “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. Intangible cultural heritage is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Participants were asked to show good practices of intangible cultural heritage in case studies and show how intangible cultural heritage has changed. Asked was what has currently been done in case of studies for ‘safeguarding’ intangible heritage. It means ensuring the viability of the intangible cultural heritage, that is ensuring its continuous recreation and transmission. And what has been done for transferring of knowledge, skills and meaning?

Breakout group 3 discusses about good practices of intangible cultural heritage. It started with the question: who is the owner or holder of the cultural heritage? Are the local people the real owners? Are they protecting and producing cultural heritage? When we are speaking about tourism and tourism marketing there is a more passive group that is consuming the heritage. Only when those groups work together we have a touristic product. That was basically kind of the discussion.

Intangible cultural heritage is linked to traditions and to identity. How to bring identity to young people? Combine the active and inactive ways of looking for identity.

In Austria, it is possible for young people to work a day in the traditional mine or industrial way. Factories are open factories and not behind glass. Earlier it was not possible to come into the factory. See how hot it is, how it is smelling, how much smoke there is, etc. You have to experience it. The researchers of the case study of Austria had an Interreg project 2.0 where they discuss about this living industrial culture: how to integrate young and old people into the process of intangible cultural heritage? The interest in this became more and more because of Corona and all the people stay at home and visit enterprises and regions in the neighbourhood and didn't go abroad.

When can we speak about good practices of intangible cultural heritage? Examples should not discriminate minorities, no violence, no slavery, unprotected child labour, criminal traditions, smoking or excessive drinking.

The participants of breakout room 3 also discuss the transfer of cultural heritage. Two points were mentioned: the transfers from generation to another generation. The second one was exporting cultural heritage: eating French cheese over all in Europe or Greek feta. So, there are also export traditions.

Another question was about examples of intangible cultural heritage in the case studies. First about the Iron Route in Austria. There are celebrations around a lot of cultural heritage. The second example was the Kibbutz heritage example in Israel. A third example was of traditions and customs of rural mountainous areas in Romania. Fourth: the example of the heritage of the minority of Sorbs in Lausatia in Germany.

The participants of breakout room 3 show how intangible cultural heritage has been changed in the case studies:

- 1) changes caused by the Corona pandemic have a strong effect on all fields of heritage.
- 2) a trend to more sustainable and green tourism.
- 3) the role of local and regional cuisine is increasing.
- 4) thinking of the locals is changing. Trends: how to be better preserved and deliver heritage from generation to generation.
- 5) combine cultural heritage with other public attractions. We heard about an example in Romania where it was combined with the development of a geopark. This is an idea of improving the attractiveness of areas.
- 6) also inside local communities things are changing. For example in Austria where the change from a mining culture to industrial culture was reported.

The next question was what should be safeguarded in cultural heritage and what not? Traditions should be safeguarded, music, dancing, folklore, customs, festivals, including food and wine and also the practices of production processes of old products and the spirit of a place should be safeguarded. What should not be safeguarded? There is no reason not to safeguard anything that people like. A big danger could be discrimination of the minority around intangible cultural heritage.

The participants of break out room 3 show what has currently been done for safeguarding intangible cultural heritage in the case studies. There is a necessity to transport knowledge, skills and meaning from generation to generation. It is very important to involve young people. This can be a big problem in some areas also. How can people be involved in the practices and skills of intangible heritage? Maybe it can already happen in kindergarten or school, this would be a good way to transfer knowledge and skills.

Participants of break out team 3 of workshop one were asked what the state has done to develop a fund to support intangible cultural heritage. There are opportunities. But not in all countries there is support from the state.

A2.5 Creative and interactive representation of cultural heritage and cultural tourism

Cultural tourism is not only interested in tangible cultural heritage, but also refers to symbolic and sensory consumption of images and ideas. So cultural tourism is not only related to products but also to social processes as well. Cultural tourism cannot be understood as merely limited to heritage (both tangible and intangible), and should indeed be considered as also encompassing tourism activities related to contemporary local creativity, including cultural industries and activities based in tourism destinations. So, with creative and interactive cultural tourism there is a role for tourists as co-producers of their own experience. Boundaries between production and consumption of products, services or experiences are made increasingly vague. The concept of creative tourism is the active participation of tourists in creative activities; thus emphasising the doing rather than the being there. Participants are likely to enhance some skills and develop some knowledge about the activity, the local culture, and the local community. Creative and interactive cultural tourism offers possibilities for self-actualisation and self-expression, which are facilitated by the experience of authentic social encounters. Participants were asked to present good practices of creative tourism in case-studies and how they are engaged. Some possible examples: greater attention to the many diverse enabling resources available in localities (e.g. spaces, artists and social networks), Creative spectacles (passive consuming in interaction), Co-creation, core learning potential of creative tourism (e.g. through interactive workshops).

Breakout room 4 of workshop one was starting with the concept of creative tourism and the definition of creativity. Some operational definitions were offered by the participants. For example: “thinking out of the box” or “stepping out of our comfort zone”. It deals about imagination, innovation and adaptive responding situations. Here the Covid pandemic set new circumstances, new rules, and new prospects. As well as the climate change, which both can be seen as threats. It also offers opportunities: to think creatively and to respond and adapt changes to deal with these two types of crisis: COVID and Climate change. The participants made three disclaimers:

- 1) tangible and intangible cultural heritage are too much polarised and that is not needed. It is too separated and distinguished. There is no tangible, material culture without having first an idea. So even tangible cultural heritage has an intangible aspect inside. There can also be spoken about languages or dialects as forms of intangible heritage. But they can also be made tangible, for example by placenames on boards, or food names etc.
- 2) there is a supply and demand side of creativity. So, it is important not to separate production from consumption.
- 3) creativity is perhaps not the best word for describing the forms of cultural tourism we are interested in. Perhaps it is better to speak about interactive tourism where are all sides involved.

Examining methods and tools, processes and strategies beside creative forms of tourism. If creative is brought as forward looking it is also needed to orient on the past. For instance, new ways, creative ways of rendering the heritage, the past in the tourist products, through generations, through preservation, conservation etc. Creativity comes into cultural tourism in many ways. Creativity can be present in the tourism product or the type of tourism.

A totally new product can be developed: an alternative tour, a destination with creates a new type of festival. So, the first idea is; creating something new.

The second way is doing something differently. Doing something from the past in different ways. For instance: including some products in a larger arrangement or menu. Or using different technologies, for instance, digital technologies in this already established form of tourism. Some examples came from Romania: the inclusion of some new products in rural tourism. In Israel, they introduced a butterfly track in an already existing hiking track.

The third way is that different actors can be involved in different ways. How are businesses, residents, and locals involved? In Kinderdijk a more shared ownership is strived for. There is also an example of Greece with participatory diving tourism. Volunteers, tourists and locals help to clean the bottom of the sea. Finally, we finished with some key words, key issues or key concepts: We first see how culture, tourism and creativity come together. The first priority is the local side and the preservation of Europeanisation. Creativity involves changing perceptions. Changing ways of communication. Changing ways of adjusting and forward looking ways for dealing with problems. It is as has been said before: ‘coming out of the box and the comfort zone’. What is important is the co-creation in the culture tourism context with different issues and combining their ideas for a solution.

A2.6 Digitalisation and social media to promote cultural heritage and cultural tourism

Everyday local culture (e.g. lifestyles), regions and cities have increasingly embedded culture within their destination marketing strategy. A quest for authenticity and memorable or peak experiences has led many regions and cities to find new creative tourism products (ref) to embed relatively mobile creative processes and ideas in “traditional” places for the purpose to attract creative visitors. It deals about resilient business practices, which may primarily focus on strengthening and fostering strong local community ties. This means developing information and communication technology to facilitate close interaction with consumers before, during and after the trip. Cultural Heritage Institutions looking at new opportunities offered by Digital Heritage collections and technological tools for getting closer to their existing network and engage with new audiences in innovative and engaging ways. All Cultural Heritage Institutions are currently experiencing, requiring big efforts in digitisation, online presence and social media actions, all with the objective to increase visibility and to become more deeply rooted in the heritage community.

Participants of the break out room were asked if there are examples of good practices in your case studies regarding social media and digitalisation.

Breakout room 4 in workshop one discusses about good practices of examples of digitalisation and social media, which offers a big variety. It arises in different places spontaneously and depends on who is using it. Now for example TikTok is more used than Facebook, especially by the younger generations. That things change very quickly in different ways and different stories. So, there is not a unique story about good practices of social media and digitalisation, but there are different stories. The topics of digitalisation and social media are presented separated, but in fact, they overlap.

Digitalisation

In Estonia, Ida-Viru Enterprise Centre leads a tourism cluster that consists of 50 partners, including not only local tourism enterprises on different scales but also all of the eight municipalities. The tourism cluster uses a web portal to distribute information among its partners, but they also meet in person for workshops, trainings, forums, fairs and study trips. During lockdowns, they held weekly meetings to share news and support each other, giving a good example of how digitalisation can sustain networking when meeting each other physically is not possible. The web portal also functions as a promotional website for visitors.

The second example from Estonia is the virtual reality tours by VR Blueray, a University of Tartu spin-off company which offers virtual reality tours using virtual reality glasses on actual locations. In Ida-Virumaa, “VR Toila 1938” takes the visitor to July 1938, when the Presidential Palace of the first president of Estonia was still standing in the Toila-Oru Park. Currently, there are two tours, each of them lasts about 30 minutes. Audio guides accompanying the “journey in time” are available in Estonian, Russian, English, Latvian, Lithuanian, Finnish, and German covering the main target markets of Ida-Virumaa, the neighbouring states of Estonia, and Germans. Cultural tourists in Estonia are often specifically focused, e.g. on archeological sites,

certain historical themes and sights, etc., so this combination of education and entertainment has appeal among many different groups.

Across the case studies, a good example is pre-booking of venues. You have to do an online booking. You can't go spontaneously. But on the other hand, you get a lot of tourists at one time. That is a kind of threat. The value of the institution. This pre booking is also a kind of rushing the tourists. It can destroy the individual experience of the tourist but also can be positive because of the limit of tourists. It is expected that the social distancing will be continued in the post covid period. It is a way for managing tourism flows.

Another thing that was coming up was contactless payments. That is the case in Scotland. In Hungary, contactless payment is not so much developed – 80% cash – because people don't trust it. According to the latest survey of the Hungarian National Bank (MBN, 2021) cash is still the most used payment method, with 96% of the adult population using it, but that 80% of the population now use at least one electronic payment method. So Covid brought some permanent changes but cash is still the most used method. Subjective preferences are very strong when choosing between different payment methods. However, many choose to use cash out of necessity, mainly because of insufficient POS terminal coverage.

In Hungary there are cross cultural themes: they set up games to play. People are engaged. Especially when you ask how can we engage the youth? By playing games, it is good for kids. Engages players. Aimed mainly at domestic tourism. VR is more an aspiration than a reality at the moment. The game referenced is called Camarum. It is a time traveller game, players can discover the 15th century town of Komárom and search for relics believed to be lost.

In Scotland, many tourism management organisations try to keep alive by communicating with their audience. It was called: Dream now, visit later. They have the assumption that you still have to make the memory alive so the people will visit you in the future. So, they show stories, information, and films on the place.

They also try to create a heritage trail of a castle using QR codes to connect digital to places. You get information on the site but you can also capture local voices and stories. It makes it more lively and alive.

Social Media

Marketing and cross-referencing using social media, such as Facebook and Instagram are widely used. In audiovisual communication platforms such as Instagram, TikTok, and YouTube, influencers are used to promote the region in exchange of a fee and/or services and products. These new media activities are a great way to get the next generation interested in cultural heritage.

In Hungary, Facebook is still very popular, but young people are using other outlets like Instagram, and Tiktok more. In relation to marketing and promotion, Facebook is still the main marketing platform, but more brands are trying to use Tiktok, Youtube and Instagram to reach younger audiences. Also, there are some Hungarian influencers, but usually, traditional professionals are asked to participate in tourism promotion.

Social media is a rather new thing. In Scotland, blogging and vlogging have been done both by professionals and by enthusiasts (Fans, it is fun). There are also cross overs between these groups. Hobbyists and professional tour operators create blogs. Social media is also used to tag information (e.g. Harry Potter for visitors to Scotland). This has a global reach and is able to reach new communities as well as cement/create existing communities around venues and the stories attached to them (global phenom). It can create communities to preserve monuments etc. So social media is a way of embracing grass roots activities that can have further effect (e.g. monument preservation).

A2.7 Conclusions and recommendations Concepts of Cultural Tourism

For every section or theme in this chapter are formulated three conclusions or recommendations:

- *Cultural changes*: 1. Cultural transformation is concerned to processes from out- and inside. Processes that come from outside are for example UNESCO processes, cultural capital processes and also Europeanisation. Other processes came from inside: processes concerning economy; 2. The second great theme of cultural transformation were the encounters: around the residents and in the local community and from tourists and visitors. Encounters between hosts and guests produce a deep change in the resident and local community sense for belonging; 3. A reaction on cultural changes are bottom up processes as a way of arriving to opportunities for local people to rethink about their own identity.
- *Changes and transitions in cultural values*: 1. There is an economic point of view where profit and value have been seen in a profitable way: to bring money to the region and also creating new jobs. The second way of viewing is more focused on identity: the local identity which is connected to traditions or intangible cultural heritage, the traditions of dancing, folklore and so on; 2. Local food landmarks are created in case studies, which are something in between of the economic and identity point of view; 3. The natural and cultural assets are not all valued and protected in the case studies: it is fifty-fifty where this has been done and where this has not be done.
- *Tangible and intangible cultural heritage*: 1. Tangible and intangible cultural heritage are often too much polarised and that is not needed because they need and strengthen each other: intangible cultural heritage is linked to traditions and to identity by combining active and inactive ways of looking for identity; 2. Intangible cultural heritage has been changed in the case studies by a) changes caused by the Corona pandemic b) a trend to more sustainable and green tourism, c) the role of local and regional cuisine is increasing, d) thinking of the locals is changing (Trend is: how to be better preserved and deliver heritage from generation to generation?), e) combine cultural heritage with other public attractions, f) also inside local communities things are changing; 3. There is a necessity to transport knowledge, skills and meaning from generation to generation. It is very important to involve young people: maybe it can already happen in kindergarten or school.
- *Creative and interactive cultural tourism*: 1. COVID and Climate change set new circumstances, new rules, new prospects and offer opportunities to think creatively (It deals about imagination, innovation and adaptive responding situations); 2. There is a supply and demand side of creativity; so it is important not to separate production from consumption; 3) Good practices show that creativity comes into cultural tourism in many ways: a totally new product (i.e. festival) can be developed, doing something from the past in different ways (i.e. and different actors can be involved in new ways (i.e. shared ownership).
- *Digitalisation*: 1. Portals for digital meetings decline distances in case studies for stakeholders; 2. Virtual reality glasses, games and QR codes help for imagination and involvement of different ages; 3. Pre-booking and contactless payment were forms of digitalisation which can be also very valuable after COVID.
- *Social media*: 1. Blogging and vlogging have been done both by professionals (influencers, tour operators) and by enthusiasts (fans) 2. Social media are entrenches for different age groups: TikTok for younger generation and Facebook for older generation 3. Social media helps to reach new communities and is cement for existing communities.

A3 Europeanisation and sustainability

A3.1 Introduction

This chapter focuses on good practices around the relationship of Europeanisation and sustainability with cultural tourism in the case studies. Most of the data were gathered during Workshop 2 in Ljubljana in Slovenia from Wednesday 2 March to Friday 4 March 2022. This workshop was prepared by the WP1 team together with the team of the University of Ljubljana. Moderators of different SPOT teams helped to make notes during the workshop. Summaries and a matrix of good practices were made by the Ljubljana team. This formed the building blocks for this chapter.

This chapter consists of three sections. First, Europeanisation is approached from a case study perspective (3.2). The researchers of the SPOT partners were asked what the main issues of Europeanisation are for their case studies: political Europeanisation or cultural Europeanisation (3.2.1). Then good practices of the interrelation of political Europeanisation and cultural tourism including positive and negative effects have been shown (3.2.2) and then good practices of the interrelation of cultural Europeanisation and cultural tourism including positive and negative effects have been shown (3.2.3) and at least the Covid effect on cultural tourism and its interrelation with Europeanisation (3.2.4). The second section focuses on sustainability (3.3): the integration between cultural tourism and sustainability (3.3.1), the integration of cultural tourism and sustainability in multi actor and multi-level governance (3.3.2) and good practices of advancing environmental, social and economic sustainability via cultural tourism (3.3.3).

The third section (3.4) presents conclusions and recommendations. Europeanisation in case study perspective

A3.2 Good practices of Europeanisation as main issues in case studies: political and or cultural?

Asked was to the participants of workshop 2 what the main issues are of Europeanisation in relation to the case studies. Europeanisation is interpreted as cultural (horizontal Europeanisation) and as political (vertical Europeanisation). There has been discussions between the SPOT-partners about the corrective term: Europeanness or Europeanisation? Under Europeanness we understand: the quality or characteristic of being European. Domestic versus foreign tourists has an impact on Europeanisation. Europeanness concerns identity: to what extent to the locals and visitors identity with their national background and/or Europe?

We prefer to use the term Europeanisation as a cultural or political process to bring the European people or political members more close to each other. For all SPOT-partners sustainability should be part of Europeanisation.

The opposite of Europeanisation was the division of countries or people of different states in the past. Now the fault lines lie in families, e.g. anti-vaxxers with Corona etc.

The participants of workshop 2 came with the following examples of main issues of Europeanisation in relation to their case studies:

- **EE:** Ida-Virumaa has for long been the centre of political and cultural issues in Estonia. The three prominent features of the region are 1) economy based on energy production; 2) location on the border between Europe and Russia; 3) Russophones that are a minority in Estonia, but form a majority in Ida-Virumaa. The effect of Europeanisation is conditioned by the local and regional identity of people and what it is based on, i.e. how “Estonian” do they feel (compared to identification with Russia or, in some cases, even the Soviet Union). Russian aggression in Ukraine has also affected self-identification. All of this makes stakeholder engagement difficult, especially on the grass-root level.”

- **UK:** The main issue of Scotland is that "Harry Potter = Europe". In general: consider the multitude of historical relationships through marriages of kings and queens, through monks reclaiming wildlands, but also similar stone circles etc. in many different countries of Europe. Not much Europeanisation is present; more influences of media and film are discussed.
- **GR:** Europeanisation comes into play in cultural tourism in case studies in Greece, and more generally, in 3 ways: a) as regards the tourism product (i.e. the Cyclades 'sell' antiquities, folklore etc.); b) as regards tourism processes, such as planning, management/ marketing, spatial interventions etc. (i.e. adhering to the 'European/ Western' standards of hospitality/ accommodation, marketing, product quality etc.); and c) in constituting the whole framework in which (cultural) tourism takes place, namely the destination landscape (e.g. the Cyclades represent a unique and much valued and praised European landscape, which plays a significant and multiple role in all stages of local/regional tourism development/ activity).
- **IL:** The Israelian case studies is not so much the Europeanisation product as such, but the process is comparable: how to accommodate a diversity of cultural roots, immigrant cultures etc.
- **IT:** Cultural tourism, exchange, getting in touch with people – Europeanisation. Flow has been interrupted by Corona. Proximity and domestic tourism. Imposition of the law of Europe is perceived as an obstacle. Global and EU context means also having competition and competitors.
- **NL:** the narrative of polder management in the history of the Dutch landscape is poorly related to local stakeholder perception. The EU is not paying for or participating in regional processes. The area has an UNESCO status, which has led to enormous numbers of tourists. How to manage this on local level? The inhabitants are left alone in this.
- **PL:** political + cultural. EU funds: marketing etc. everything has been so much easier after accessing EU. Political stability – safe country, open the possibility to develop tourism. Renovation of castles. A guy with idea of valley of castles and gardens died, no one has been found (yet) to take the trouble and continue his vision of sustainable cultural tourism development in the area.
- **SI:** cultural issues. Intercultural understanding. Slovene nation is passive and melancholic. Ljubljana – green capital – the city is proud of it, yet environmental side of things is somewhat side-lined.
- **SK:** EU agreement for the protection of human rights; little evidence of how different cultures contribute to Europeanisation.

Good practices of the interrelation of political Europeanisation and cultural tourism including positive and negative effects

The following positive effects of political Europeanisation are named by the researchers of the SPOT-partners:

- **AT:** international exchange, EU funding, UNESCO MAB. UNESCO title is working out positively. The political way of Europeanisation also influences the cultural way of Europeanisation: EU funds and EU legislation also contribute to capacity building. Everyday life, industrial region, mining and heritage, movement of people, migration. Not conscious. Demographic change.
- **EE:** a lot of EU money has been invested in cultural heritage, beautiful locations.
- **GR:** quality standards that generally adhere to the 'European/ Western' management model.
- **HU:** Interreg CBC Programme to finance the projects, including cultural heritage.
- **IT:** EU important for funds, financing of the infrastructure via Green Deal and INTERREG, especially ALCOTRA (cross-border with France).
- **PL:** good thing is the Regional Development Fund; many castles and parks have been restored.

- **SI:** EU funding (Interreg), application for the European Capital of Culture (2025), European Green capital (2016), chair of the EU cities benchmarking Association.

The following negative effects of political Europeanisation are named by the researches of the Spot-partners:

- **DE:** some funds were used but due to the difficult multi-level construction (national-state – region – local) it turns out to be very challenging to get support from EU into the rural/peripheral area, so there is also disappointment about the EU in the German study area.
- **GR:** inadequate top-down control on (cultural) tourism planning/management.
- **NL:** UNESCO title is perceived very differently by various local stakeholders; many (religious) inhabitants perceive the tourists as disturbing their way of life (-) and municipalities see the opportunities but need to operate very carefully (+).

Positive effects of political Europeanisation are: EU funding, UNESCO status and quality standards which brings unity. Negative effects of political Europeanisation are dependency for co-financing, inadequate top down control in tourism planning and management and UNESCO status can lead to over tourism. There is too little and too much vertical governance for political Europeanisation: controlling of spending EU funds – bureaucracy – but transparency is positive. Gaining symbolic capital by blaming EU. There is a lot of money. Harmonise policies, procedures, political stability, transparency, accessibility, and inclusion. Otherwise, there are no investments from national money. Good examples can be used for visitations.

Good practices of the interrelation of cultural Europeanisation and cultural tourism including positive and negative effects

The following positive effects of cultural Europeanisation are named by the researchers of the SPOT-partners:

- **AT:** mining traditions, festivals, industrial heritage.
- **DE:** Local cultural stakeholders are increasingly international (Slavic/Germanic), keeping their traditions; problematic under corona restrictions without compensation, but will probably come up again.
- **EE:** a mix of several heritages Estonian, Russian, and Soviet, fostering intercultural understanding; promoting bilingual abilities. Positive impacts: discovery of outdoor recreation, new innovative products, spending time outdoor, adventure land; domestic tourism has grown.
- **UK:** Scotland in this sense is part of Europe's background! Opposite to this: Braveheart tradition is purely Scottish and has never been set in the European context.
- **GR:** local identity promoted and consumed, European character and place/ landscape identity.
- **IL:** integration of a diversity of Jewish cultural backgrounds.
- **PL:** transnational exchange, especially with DE; pre-war post-German heritage (tangible and intangible) is increasingly appreciated by the Polish descendants of post-war settlers; also many Ukrainians introduced bits of their own culture.
- **RO:** positive: development, activities of the Cultural Art Centre for representation of the traditional and contemporary culture.
- **SK:** positive: development of thematic routes; co-operation projects and application for the European City of Culture, Erasmus exchanges, International festival.

The following negative effects of political Europeanisation are named by the researches of the Spot-partners:

- **AT:** demographic change.
- **GR:** increasing dominance of "European/Western" model of consumption style, to the detriment of the unique Greek/Cycladic culture and ways of life.
- **IT:** EU means competition, e.g. French wine versus Italian wine.

Good practices of the interrelation of cultural Europeanisation and cultural tourism including positive and negative effects.

Positive effects of cultural Europeanisation are in mining traditions, festivals, industrial heritage, transnational exchange, and development of thematic routes. Positive is the development of EU cultural capital (already application is beneficial) and evaluation and monitoring of the C offer; influences in media, thematic routes, stability, streamlining of the policies, joint portals for promotion.

Negative effects are demographic change, "increasing dominance" of "European/Western" model of consumption style and EU means competition. Other negative effects are personal identification, competition, threat to local identity and heritage, political issue – border regions, too much bureaucracy, transparency is problematic.

COVID-19 effect on cultural tourism and its interrelation with Europeanisation

The involved researchers of the SPOT partners were asked about the positive and negative effects of Corona. Researchers came with the followings answers:

- **AT:** for all: Corona restrictions have inhibited a lot initiatives but did not put things on hold!
- **AT:** Lower numbers of international tourists means there is less Europeanisation.
- **UK:** Improvement of tourist flow management (parking fees, management of parking places capacities; visits of the castle only by appointment).
- **GR:** The COVID-19 pandemic simply put previous patterns on hold, no significant changes have occurred or are expected after the end of the pandemic-despite the fact that there has been a trend of reconsideration and re-evaluation of the (cultural) tourism (development) as it used to be before the pandemic and visions of its improvement in 'the future' (e.g. more 'green', mild, smart, digitalised forms of tourism).
- **HU:** Different situation on both sides of the border: tourists travel from more restricted countries (Slovakia) to less restricted countries (Hungary).
- **IT:** Tourist flow has decreased – first positive and later negative. Positive: digital skills, awareness of its own resources - opportunity from the SPOT project; reorganise destination management; negative: waiting to end, economic damage.
- **PL and SI:** More domestic tourists to the destination. This doesn't necessarily mean there is less Europeanisation as some people couldn't leave their municipality they started to appreciate the freedom to travel.
- **RO:** Lower accessibility - closed in the pandemic; only domestic tourists.
- **SI:** Digitalisation of the offer; closer to the tourists.
- **SI:** as some people couldn't leave their municipality they started to appreciate the freedom to travel.
- **SK:** cultural events are postponed.

The effects of Corona are experienced differently and are dynamic in time, e.g. tourist flows decreased; that at first was perceived as positive but later negative. Development of public-private partnership (PPP), can be inclusive and positive on paper and in initial phases – in reality in the end not so much. The processes for

compiling tourism strategies have been extended and postponed. Uncertainty of the end of Corona restrictions, we have thought several times that the end should be near.

An effect of Corona was that the tourist flow has decreased – first experienced as positive and later negative.

A negative effect of Corona was that networking costs for the private sector are high. Small actors struggle for survival – no time for visioning. Cooperation suffered even more.

A positive effect of Corona is that when some people couldn't leave their municipality they started to appreciate the freedom to travel. Domestic tourism means day tourism if hotels are closed – limited infrastructure and services. Seeing your country through an international perspective: what is common in local scenery (e.g. traditional architecture) may be valuable internationally. This leads to a change in perception. Things in need of protection are either spectacular or very regular.

Positive effects of Corona were: digital skills, awareness of its own cultural offer, reorganisation of the management, reflection, more domestic tourism (limited to this type of tourism), infrastructure improvement, and governance shift.

Negative effects of Corona were: less visitors, less foreign visitors, different rules on two sides of the border, less Europeanisation (Discussion can be held of growing domestic tourism is not Europeanisation).

A3.3 Sustainability

Integration between cultural tourism and sustainability

The researchers of the SPOT-partners were asked about the integration between cultural tourism and sustainability. They came with the following answers for their case studies:

- **AT:** Integration is good, but not linked to tourism; creating a better image and diversification have low effect on economic success of cultural tourism which is primarily a by-product of eco-tourism, hiking, biking.
- **AT:** There is a national strategy on culture and tourism, from top to down it becomes thinner. There is no strategy locally, some kind of secret vision paper. In all documents, sustainability is mentioned. Social cohesion – finding local identity, demographic transition. Don't hear about the environmental dimension. Green tourism. Agrotourism. Local products. Mountain huts. Plastic to recycled plastic last year. This is how EU financing is written, not about tourism, but fostering identity.
- **DE:** very much integrated; in this area heritage and nature are closely interconnected, and this is in fact the business model. However, infrastructure is lacking.
- **EE:** Nature & culture are integrated; the footprint is not conceptualised: Culture-nature-economy conflicting. COST action about sustainability; but in the policies not really integrated oil shale mining. CO2. Ida-Virumaa county has been promoted as an adventure land. There is a demographic transition. How to attract tourism (seen as a saviour) over the past 30 years? European Green Deal is not appreciated locally.
- **UK:** very variable; some have green agenda & sustainability central, in others it just doesn't feature.
- **UK:** Specific education of stakeholders for cultural tourism could help.
- **UK:** National level mostly focused on growth in regards to tourism; also the protection of the landscape; on the local level no real consideration; disconnection between the levels hopefully more green practices in the near future, whereas today sustainability is not an issue of interest; no good cooperations across ministries. political, how things are organised on local level. Bureaucracy. Yes, at least theoretically. 'Sustainability' has been in the process of being incorporated more and more in the agenda of pertinent Ministries, especially the Ministry of the Environment, and more and more in that of Tourism, but such considerations/ directives have not yet started bearing fruit. Hopefully,

more green practices in the near future, while now/ today sustainability is not as much as issue of interest, due to other 'distractions' (COVID-19 pandemic, economic depression, etc.).

- **GR:** Great capacity and space for future growth in an environmental sustainability sense—but a long ways to go still.
- **HU:** National Tourism Strategy 2024 integrates some kind of definition of sustainability; no knowledge about sustainability on the regional level; in the city development only a minor role.
- **IT:** rhetoric: 1. declared level – improving, fostering; 2. theory in use. Green dream and practice. If there were no EU funds, the transition to green would not be so easy. Work in progress (2021-2022) linked to UNESCO projects.
- **NL:** area perspective, stakeholders together, residents were not involved in the beginning. Traffic issues, also very short visits. How to extend a visit: agrotourism – see cheese-making, have a meal, maybe sleep – product development. Standard quality. Hospitality. Accessibility infrastructure. Nuclear energy?
- **RO:** National strategy for sustainable development.
- **SI:** Integration into the policies on all levels: national, regional and local; gap between policies and implementation; also, national scheme and labelling - green scheme of Slovenian tourism. A lot of policy documents on every topic. Population doubles during daytime due to daily migrations and tourists. There is an attempt to distribute tourism sites/tourists outside of the centre. Green destination. Quantitative and qualitative goals – everything should grow in absolute 'numbers' - is therefore 'green' destination only for marketing. Promotion of boutique-ness and sustainability.
- **SK:** strict rules about street festivals, supported by local stakeholders: acceptability is high; Strategy of the development of sustainable tourism 2030 (2020-2021 – new guidelines, sustainability of activities).

Overwhelming there is integration between cultural tourism and sustainability, but when looking at details then the discrepancy between what has said and done grows:

- Cases where there are loads of documents vs. problems are dealt with when they occur.
- Necessity of leaders.
- Green destinations.
- European Green Deal and energy debates.
- Different emphasis on three pillars of sustainability (environmental, economic and social) + cultural sustainability.

Stakeholders do not think about the relation between cultural tourism and sustainability. They are just concerned with general understanding and economic sustainability, not environmental one. Use of the SPOT-IT tool can help to raise sustainability. There are discrepancies between what is written and what has been really been implemented. A lot of issues associated with this in regards to tourism: mobility, waste management, biodiversity; also important how much local identity and heritage are preserved and respected.

Multi-level and multi actor governance: national – regional – local

The participants of workshop 2 were asked about the integration between the public and private sector and the integration between different levels of government. They answered as follow:

- **AT:** Lack of proper focus on national level, though sustainability emphasised.

- **AT:** There is no local coordination in Italy, Greece and Austria (running on volunteers) – opening hours of castles vary a lot. Local contact, link to inhabitants – crucial, authentic but no professionalism. In mining authentic guides will soon die out.
- **EE:** Local people never had a choice.
- **ES:** Public and private museums in Barcelona had huge differences: private were high-tech multisensory (and very expensive but with a queue outside).
- **UK:** Scotland is responsible for tourism & culture; at regional level very good policies; but no provision of services and infrastructure to sites of films: detrimental effects in landscape (campervan restrictions can hardly be enforced).
- **GR:** In actuality, there has been little attention to sustainability at all levels. At the national level (and also at the regional level), only theoretically, as there is not much inter-ministerial cooperation. There is more awareness of the need of sustainable practices (including in the sector of tourism), but such reactions are rather sporadic and haphazard. Exceptions: at the local level, sustainability initiatives have been undertaken in some islands in the Dodecanese (i.e. Telos, Astypalaia), which have turned totally 'green'. In the Cyclades, tourism and sustainability actions are still very much in the hands of local entrepreneurs, NGOs and civil societies. That is where most hope is placed (bottom-up initiatives) at present.
- **IT:** Social cohesion. UNESCO, regional, residents – it is not coming together in sustainability. Multiple stakeholders in all levels.
- **PL:** At local scale sustainability not “perceived as problem: “there is “nothing to be balanced!”, also no need for more tourists. Development of infrastructure and facilities are inhibiting development; integrated spatial planning difficult issue.
- **PL:** in almost all documents vs. reality (stays on paper). No strategy for (cultural) tourism, regional level more, local level not at all. No vision. Lack of public transportation – tourist say it, everybody knows it but nothing happens. Using local resources: work force but also products, local brand (LEADER) labelling.
- **SI:** Problematic when policy requirements came top-down (e.g. to get EU funds) as many cities copy its content from the first one. Strong EU impact (to get funds), sustainable transportation and other policies are not really connected. Ljubljana is not cooperating with the state. Sustainability as promotional branding. Local level can shape the offer.

The integration from top to down gets thinner:

- Target break-down to regions is already a problem, incentives.
- Multiple stakeholders (PPP) and local coordination are needed.

There is a lack of sectoral policies to be connected. Also multilevel – cannot be different targets at different levels. Skeleton is the same but further down: more specific to regional and local peculiarities.

Good practices of advancing environmental, social and economic sustainability via cultural tourism

The researchers of different SPOT-partners were asked to present different good sustainable practices for their case studies:

- **AT:** Local stakeholders have little interest in promoting sustainability. Craftsmanship, webpage, process in making things, why they are doing this? Commercial provider started this.

- **AT:** Graz Kunsthall – good outside, bad inside, afterwards of the cultural capital year the content/exhibitions are disappointing (example of bad practices).
- **AT:** Good example: festivals of 2 – 3 days, promoting local artists at vacant landscape spaces, including public debates, recurring every year, very popular among German speaking tourists.
- **DE:** many initiatives of cycle tracks, and bus lines: keep tourists in your area! Let them perceive a slow landscape, birds, smells, etc.
- **DE:** Still, though good will exists, implementation is often lagging behind.
- **EE:** sometimes the tourists ‘teach’ future entrepreneurs to take sustainability more seriously!
- **EE:** Also artists and creative initiatives play an important role.
- **UK:** No engagement of stakeholders in sustainability. There could be made use of subsidies and incentives much more, to profile sustainability as an important selling point.
- **UK:** Scotland experiences disturbance from foreign (incl. English) campervans, and enforcement of restrictions is almost impossible.
- **GR:** Sustainability= most often simple PPP, and not connected to tourism. Currently, however, sustainable tourism initiatives from the bottom-up (mainly specific cases of entrepreneurs), targeting economic viability and survival, at the same time. As regards cultural sustainability, there are many more bottom-up developments, as follows. Examples of Good Practices: a) NGO 'Boulouki' in Santorini-Therassia promoting dry stone walling, teaching interested people, while also attracting active tourists, towards landscape stewardship; b) restoration/ upgrading of ancient grape cultivation and development of vineyard tourism from local entrepreneurs in various islands, and especially Santorini; c) 'ANIMA' film festival in Syros. Further good practices submitted: Small-scale entrepreneurship. Syros ship-building runs the risk of being forgotten, historic buildings often decay due to inheritance practices, register). HERMES project using QR codes on walking routes of historical/ architectural heritage in Syros. Platforms to exchange stories. Schools involvement.
- **HU:** Possibility to rent bicycles to visit heritage sites. The bicycle rental referenced is called KombiBike. It is a cross-border bicycle rental service on both sides of the Danube (9 cities), which are all more or less connected through cycle paths. It also has an application, showing heritage sites as possible stops
- **IT:** Transport of groups to the local agricultural, supplier by electric vehicles; tourists mostly come by car; no effective alternative to visit the area, except bikes and e-bikes which are gradually expanding.
- **NL:** Excursions on the canals by electric boats; arrival from the cruise terminal also often by boat.
- **SI:** Movia wines, Biodynamic nature-friendly farms.
- **SI:** Ljubljana sugar factory turned into an art centre/museum.
- **UK:** *Opportunities for fostering relationship.* Community level organisations are very successful although due to Corona restrictions local services broke down; municipalities often function as clearing house, working with local people, but often without resources to keep initiatives alive. New economic models are needed. There is no sustainable infrastructure; since because of pandemic service was reduced or there was no service, there was not much need for new practices.
- National Government Tourism Planning is (still) not oriented on sustainability, but rather on protecting heritage, preventing use of historical sites for promotional activities, festivals or even educational tourism.
- **GR:** Recycling: different colour bins but no training on where to put what. Santorini – water shortages – because of ‘overtourism’, mainly due to cruise ships. Power cuts and water and waste disposal

issues, throughout the islands, as a result of ‘over’tourism. Problems: Connections to the mainland, use of petrol, inadequate road and other infrastructures, seasonality, inappropriate planting of wind turbines in the landscape. Environmental sustainability is the most pressing. Economic sustainability is a problem too, because of foreign investors’ exports of their tourism revenues and local economic dependency on the markets and intermediaries of the tourism industry. Cultural sustainability (tangible, intangible, past and modern culture) problems: risk of losing local character, i.e. there are no organized traditional music schools/ training – self-organised only. No big hotels on the coastline of the Cyclades like in Croatia. New politicians, and new policies appear to be in the right direction, but legal directives/ documents do not usually last longer than one election period. Holistic approach to sustainability is needed in our case study.

- **IL:** Town is lagging behind.
- **IT:** Often local bank foundations are involved in fostering cultural tourism activities, not only by direct funding but offering expertise to organise funding.
- **PL:** vary variable, scattered competences with Ministry of Economy, of Sports, of Culture. The entities that develop cultural tourism in our area often simultaneously carry out activities related to the protection of the natural environment and vice versa, e.g. a local action group, a regional landscape park, local governments, local associations.

Social platforms that have worked.

- Local brands are labelled.
- Huge infrastructures (e.g. art halls) need local content.
- Public and private museums.
- “Godparenting” of cultural heritage by some communities or NGOs.

Green washing - what is written on the paper is not necessarily implemented; EU guidebook on sustainable tourism (initiatives and objectives are aligned with that); some cities have recommendations accustomed to different tourism suppliers.

A3.4 Conclusions and recommendations Europeanisation and Sustainability

Europeanisation

- *Good practices of Europeanisation as main issues in case studies: political and or cultural?* In some eastern European countries, political and cultural Europeanisation are the main issues. In most European countries cultural Europeanisation is the main issue.
- *Good practices of the interrelation of political Europeanisation and cultural tourism including positive and negative effects* Positive effects of political Europeanisation are: EU funding, UNESCO status and quality standards which bring unity. Negative effects of political Europeanisation are dependency on co-financing, inadequate top down control in tourism planning and management and UNESCO status can lead to over tourism.
- *Good practices of the interrelation of cultural Europeanisation and cultural tourism including positive and negative effects.* Positive effects of cultural Europeanisation are in mining traditions, festivals, industrial heritage, transnational exchange, and development of thematic routes. Positive is the

development of EU cultural capital (already application is beneficial) and evaluation and monitoring of the C offer; influences in media, thematic routes, stability, streamlining of the policies, joint portals for promotion.

Negative effects are demographic change, increasing dominance of "European/Western" model of consumption style and EU means competition. Other negative effects are personal identification, competition, threat to local identity and heritage, political issue - border regions, too much bureaucracy, and transparency is problematic.

- *Covid effect on cultural tourism and its interrelation with Europeanisation.* Positive effects of Corona were: digital skills, awareness of its own cultural offer, reorganisation of the management, reflection, more domestic tourism (limited to this type of tourism), infrastructure improvement, governance shift. Negative effects of Corona were: less visitors, less foreign visitors, different rules on two sides of the border, less Europeanisation (Discussion can be held of growing domestic tourism is not Europeanisation). Less visitors is not the case in all situations. This can be explained with the situation in Poland. The owners of agritourism farms stated that they never had as many people willing to pay for their services as they did during the pandemic; we believe that it is, inter alia, the effect of the location of farms in the peripheral region, in small villages, visited by a small number of tourists; moreover, these farms usually have from a few to a dozen or so beds.

On the other hand, managers of large accommodation facilities (over 100 beds) reported in 2020 large financial losses due to the reduced number of bookings and limitations resulting from pandemic restrictions and tourist concerns, which resulted in, among others, very strong restrictions in organized tourism (e.g. children and adolescents).

Europeanisation can be promoted by the following recommendations:

- Making links between different countries can benefit each of them, through linking sites with similar features, showing: this culture is European Culture (e.g. Opera, dry stone walling, wine or cheese) and/ or cross-border, cross-cultural, and inter-European initiatives of cultural tourism development.
- Tourist passes per city are to be extended to other cities in Europe. This requires coordination, and leadership: which could extend also to other measures, at the EU/ European level, of facilitating and encouraging cultural tourism in Europe (economic/ social/ environmental/ cultural incentives).
- Make sure that European culture is promoted and affirmed in Cultural Tourism and safeguard and cherish European cultural diversity (unity in diversity).
- Acknowledge different types of cultures: ...such as high culture, vernacular culture, folk culture, ancient culture, etc.
- Facilitate educational exchange within Europe between different countries that experience similar challenges and opportunities for Cultural Tourism, and could benefit from comparable solutions.

Sustainability

Integration between cultural tourism and sustainability. Overwhelming there is integration between cultural tourism and sustainability, but when looking at details then the discrepancy between what has been said and done grows: cases where there are loads of documents versus problems are dealt with when they occur, the necessity of leaders, green destinations, European Green Deal and energy debates and different emphasis on three pillars of sustainability (environmental, economic and social) + cultural sustainability. Stakeholders do not think about the relation between cultural tourism and sustainability. They just concerned with a

general understanding and economic sustainability, not an environmental one. Often Tourism management is fragmented, varying interests between economy, environment and culture. This may make sense (commercial competition), but what does not make sense is the lack of proper and long-term tourism planning (top-down)! And here, there could very easily be inter-European cooperation and alignment. No politician ever made their name out of Cultural Tourism, which is often considered just a play thing. In some countries, like Greece, several politicians have profited from their positive engagement with Culture, with extensions to (cultural, and other forms of special-interest/ mild forms of) tourism. To be checked with Barcelona: what is the role of the Landscape Observatory, collecting evidence for cultural heritage? Here we should add the creation of Tourism Observatories (with inter-European cooperation).

1. *A need to unite tourism (mostly seen as an economic issue) with culture* (see as a different issue). These need to be brought together in terms of tourism and also cultural heritage more broadly. This also needs to be reflected in education about tourism (which is mainly economic). *Universities could play an important role* as repositories of cultural expertise. Also museums and cultural organisations. Universities could form a resource for their regions in this respect that could also be international.

2. Safeguard sustainability of Cultural Tourism, i.e. PPP + Cultural Sustainability. The point is to safeguard and promote local/ regional sustainability (economic-social-environmental-cultural) and cultural tourism sustainability. The PPT (public participation practices??) issue refers to the inclusion of all possible and relevant stakeholders in this process: governmental, NGO, civil society, entrepreneurs, developers etc.

3. Guarantee optimal level of democracy, equality, social justice and public participation in cultural tourism planning/ management/ practices and in the sector of culture. Effectively address use rights (of land, of assets) along with property rights. There is a lack of EU instruments to regulate tourism development and activities, e.g. regarding diversity, quality, and unity. Perhaps Leader could be an instrument, but then focussing on tourism development. A European Directive for Sustainable Tourist Development could be of great help; also an EU coordinator (or Commissioner?) of Tourism Affairs could be very effective. ESF is a possible funding mechanism, but not well integrated. Promote cross-cultural understanding through Cultural Tourism. It refers again to issues of justice, transparency, equal rights etc., which ought to be safeguarded by cultural tourism.

Increase and enhance sustainable (cultural) tourism training and education among (future) tourism professionals, but also incorporate principles of sustainable tourism in all levels of compulsory education.

Multi-level and multi actor governance: national – regional – local

The integration from top to down gets thinner: Target break-down to regions is already a problem, incentives. Multiple stakeholders (PPP) and local coordination are needed. All levels can play a role in cultural tourism: EU guidance: policy and digitalisation and funding; Nations can play a role in commercialisation on national level with regulatory instruments to safeguard cultural values; a sort of positive censorship. Local (coordination) and regional cooperation and Capability for application. Another suggestion is to introduce an EU (Cultural Tourism) TripAdvisor (why it has to be a private company? Central – easier to keep it up management- and money-wise) and EU YouTube (marketing). Further on the following recommendations can be made:

1. There is a need to create *international cross-border cultural routes*, and links between activities and festivals (e.g. Food, wine, beer, folklore, music etc.). A good example is pilgrimages as a way of connecting places for religious reasons, but could also be architecture, music, etc. or links between minorities that straddle different borders (Roma?), water routes and rivers (e.g. the Danube);

2. Need for a *European level database or platform* where this information could be stored and accessed by travellers. This would need to be done from an EU level. Would need to be indifferent languages;

3. Need for an understanding of the *multi-level governance of tourism with* actors at different levels or governance right up to the EU level. Need for vertical communications up and down this system but also horizontal communications between them and other actors in different countries. Various forms of overlapping organisation can be found which with some capacity building could be more international (e.g. travel areas, networks for gastronomy etc.) Need to recognise that many of the areas where we hope to promote cultural tourism are backward and rural. *Need to develop infrastructures* targeted at those areas. Need to connect tourism with *imaginative ideas of storytelling, films, literature* etc. through popular culture in such a way that people are inspired to visit and can make connections between the different places also cross-nationally. Perhaps sponsorship of creative activities at a European level. Again Universities could be important in this. E.g. the travels of Peter the Great, cooking competitions etc.

Good practices of advancing environmental, social and economic sustainability via cultural tourism

Social platforms that have worked: Local brands are labelled; Huge infrastructures (e.g. art halls) need local consent; public and private museums; “Godparenting” of cultural heritage by some communities or NGOs.

A4 Regional Development

A4.1 Introduction

This chapter focused on good practices around regional development and cultural tourism in the case studies. Most of the data were gathered during Workshop 3 in Brno in Czechia from Monday 4 April Wednesday 6 April 2022. This workshop was prepared by the WP2 team together with the Brno team. Moderators of different SPOT teams helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team and provides the building blocks for this chapter. For a deeper analysis of regional development, we refer to report *D2.5. Policy Guidelines and Briefings*. In this chapter, we limited ourselves to show examples of good practices and general remarks, lessons, conclusions and recommendations based on these good practices.

Data about the local engagement were gathered during Workshop 4 in Bucharest in Romania from Wednesday 11 May 2022 till Friday 13 May 2022. This workshop was prepared by the WP2 team together with the team of the Institute of Geography from the Romanian Academy. Moderators of different SPOT teams helped to make notes during the workshop. A good report of the workshop has been made by the WP2 team and provides the building blocks for this chapter. For deeper analysis, we refer to *the summary report D 2.4 on the role of cultural tourism for the development of place identities, the appreciation of "otherness" and the impact on minorities*, produced by WP2. In this chapter, we limited ourselves to show examples of good practices and general remarks, lessons, conclusions and recommendations based on these good practices.

Then a reader guide for this chapter. The first section is about good practices of social cohesion (4.2). In this section the following subsections are distinguished: good practices of cultural tourism and social inclusion, good practices of cultural tourism as vehicle for integration and good practices of cultural tourism and issues of gender for social cohesion.

The second section deals about empowering local communities (4.3): encouraging democratic engagement with cultural tourism, elements of co-design with local stakeholders and education examples.

The third section focuses on good practices of local economic development (4.4): economic benefit of cultural tourism for local people, issues of gender and local economic development, elements of cultural tourism and benefit to the wider economy and cultural tourism as bad practices.

The fourth section deals about local and regional economic development (4.5) with the following subsections: main drivers in cultural tourism and contribution to regional economic development, profiteers and losers from a concentration on the regional dimension, regional allocation of public sector resources and influencing private sector resources to contribute to regional development.

The fifth section (4.6) is about cultural development: good practices how cultural tourism help to sustain and develop local cultures and to raise the level of cultural development, more awareness of local people of the uniqueness of their heritage, own it and develop it for the future, dangers of emphasising one type of cultural heritage in an area where several strands exist and the way how cultural tourism can be shaped to ameliorate any difficulties and measures to ensure there is a focus on 'living cultures' and not merely ossified replications of former cultures.

The sixth section is about the environment (4.7): evidence or examples that the environmental impact of cultural tourism is lower than mass tourism, contribution of cultural tourism to maintain environments and to promote higher environmental standards amongst visitors and residents and examples of cultural tourism having a positive effect on landscapes and the environment generally.

A4.2 Social cohesion

Good practices of Cultural Tourism and social inclusion

The researchers of the different SPOT-partners were asked to give examples or good practices of how Cultural Tourism can help to bring communities together, to reduce areas of contention and to move towards a situation where everybody has a place in society. For the different case studies the following good practices were presented:

- **CZ:** there is a strong tradition of winery, folklore dance and festivities. Learning about the intangible cultural heritage (tradition, folklore) may assist to being together different social groups. A better knowledge of the cultural background of the locals may allow to better understand the local way of life and reduce any potential conflicts.
- **IL:** cultural tourism does not reduce areas of contention as rights to access land are brought into question whereas in Romania, cultural diversity is supported and promoted through cultural tourism (via festivals and music).
- **HU:** Cross-border region which involves the ethnic element that should set a balance between the Slovak and Hungarian groups. Issues raised: accessibility – museums, exhibitions with buildings adapted to different groups (e.g., elderly, disability, children); English speaking guides to be friendly, especially to foreign visitors; employed people adapted to deal with children.
- **SK:** cultural activities involve the specific town's history, heritage and traditions: religious tradition as a collector of cultural activities both for local people and tourists under the aegis of Saints Cyrillus and Methodius. Pilgrimage should be considered like a cultural activity (very similar to the Polish way of conceiving it).
- **RO:** Is emphasised the role of Place identity through: Thematic Routes – Wine, gastronomy (e.g., Vineyards Weekend) including cycling, visits to historical mansions, and local gastronomy; Wine clusters - linkage with local history and culture to support branding; Supporting local identity through registration of local products as Protected Geographical Indication (PGI): Pleşcoi sausages; promotion of valuable but under-exploited cultural heritage; Natural landscapes – place–identity (e.g., Mud Volcanoes, Ulmet - Bozioru Trovants rock formations); Aluniş Art Centre – without being identified as an assumed initiative.
- **AT:** work with volunteers. But there are very different experiences across countries (associated with lack of professionalism), retired people become involved; Possible role for influencers-vloggers.
- **DE:** gaining profits distributed by allocating to a fund – mixed model; buy products, like flower bulbs all over the country resulting a sort of Public Private Partnership.
- **UK:** Role of Development Trust gets also money from government for wind farms; community development officer (as well as LEADER funding in the past), institutionalise social cohesion (but is it counterproductive in underprivileged regions?); Communities could be both indifferent to cultural tourism issues before pandemics.
- **GR:** social cohesion translates into a blend of communities of locals, tourists and immigrants.
- **IT:** Interviewed stakeholders did not explicitly mention the migrant labourers in agriculture, except some sly reference to their spiritual needs for cults, even if the situation seems different in reality.
- **PL:** During the first waves of the pandemic, individual actors tended to focus on acting independently and they did not look for/find networks to have a stronger role. Regarding the problem of social inclusion, the researchers noticed that entrepreneurs mainly hire local residents, including elderly people, the poorly educated and single mothers, to enable them to improve their difficult material situation. Only the local action group seeks to create a platform for local manufacturers to exchange

experiences related to the production of local traditional products, such as food products and handicrafts. They also help them commercialize these products.

- **SI:** Social cohesion is promoted through the bringing together of various groups to promote the city, particularly through the arts. There are emphasised strong local folklore, communities developed on the share of common values; attractions based on heritage; some cultural institutions or attractions do offer lower prices for disadvantaged social groups (for example: students, young families, elderly, etc.).
- **NL:** Communities could be explicitly or implicitly contentious to tourists even if they are settled in touristic contexts; Not so strong relationship with the city; windmills – elements that bring the community together; farmers don't want to work on Sundays because of economic and religious issues intermingled.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for cultural tourism and social inclusion:

- Strengthen regional identity as the common element, for ex: work with volunteers to display and protect heritage can increase sense of identity with the place and local pride;
- Turn the marginalised into “exotic”, create value and appreciation;
- Provide activities that are interesting and accessible to all ages (including the elderly) and communities (including religious) and actively involve them (e.g. in festivities);
- Mapping community satisfaction and needs;
- Encourage networking and cooperation instead of competition. Where communities are involved, cultural tourism ends up mobilising local people to use the internal aims of cultural tourism for development purposes, and becoming a vehicle for networking among different actors (directly involved in tourism or not);
- Create awareness and spread knowledge about tangible and intangible heritage (especially in rural areas);
- Cultural tourism events bring together people with different skills to work together to achieve the same goal (a successful event);
- Culture is important, proud of history, identity, industrial heritage – work brings people together, for ex: in mining regions of Austria they were proud of their work identities and industrial heritage;
- Common highlights: wine, heritage, cuisine, gastronomy, regional products;
- A package deal, combining wine, food, history of resistance, literary figures (e.g. affluent Italy);
- The evidence of long vs. short supply chains (e.g. regional products);
- The importance of local leaders;
- There is no specific interest addressed to social cohesion (in terms of gender, age-group, ethnicity), by change few cultural sites employed different gender, women in general;
- Cultural tourism is an anchor for women's entrepreneurship.

The impact of cultural tourism could be negative for social inclusion:

- Providers have different benefits: “more profitable locations”, so different locations might be of interest, leading to competition between locations;
- Niche tourism, but an idea is raising: is this a branch of economy or culture?
- The dependence/expectation of state help.

Good practices of cultural tourism as vehicle for integration

The SPOT partners presented the following good practices about the integration of different age groups, levels of educational attainment, professions, ethnic, religious etc. minorities using cultural tourism as a vehicle:

- **SK:** inclusion of workers from Ukraine; “University Days” with university students from everywhere in Slovakia and abroad. Tourism has been a vehicle to integrate from an administrative point of view the surrounding villages. Visibility of people coming from Ukraine.
- **RO:** *Aluniș Art Centre* has the cultural education program through which young people and children in vulnerable situations benefit free of charge from pottery courses and art/occupational therapy workshops; first potter women from Valea Buzăului (locals from Aluniș) - 6 jobs created for locals (including 5 women). Is emphasised the place of Roma community in Romania (folklore music, festivities).
- **DE:** although the sustainability of Sorbian culture is questionable in the long term, their traditions are well marketed.
- **EE:** Estonian Mining Museum: former miners work as guides; “workers’ meal” is offered as a gastronomic experience; churches as event locations bring together religious and non-religious people. Ethnic events are “too little too late”.
- **UK:** role in cultural festivals: in Wales there are performances from all over the world, taking the diversity of different cultures.
- **GR:** There are 3 main groups involved in cultural tourism, with variable, but intertwined roles in its development/ practices: locals, tourist and immigrants. Immigrants try to find a job, go to school and work, they try to be equal members of local societies.
- **PL:** here it was introduced the question about the Ukrainian war: Can cultural tourism help the Ukrainian crisis? Teaching to Ukrainian people, Wroclaw is 600,000 inhabitants and then during the workshop 120,000 Ukrainians. Integrating/connecting Ukrainians letting them have services for free, Europeanisation and war are not independent one from the other.
- **SI:** World kitchen restaurant that offers food, catering service and workshops. Museums with different programmes for different segments.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for cultural tourism as vehicle for integration and social inclusion:

- Cultural tourism could be an instrument of integrating traditions and pasts slowly making people feel more and more part aware of their heritage being part of the destination.
- In some cases, there is no specific interest addressed to social cohesion (in terms of gender, age-group, ethnicity). By change, few cultural sites employed different gender, women in general. One issue that needs to be addressed is related to the profession, the qualification of employees: to be able to talk with children, to communicate with tourists in different languages, especially in English.
- There is generational conflict among stakeholders in wine-making: 1. Who did the job, 2. Who found that the job was done, 3. Want to do something new – linking wine with something else, innovation, land art among the younger generation.
- Industrial heritage, art and festivals (mix of tangible and intangible cultural heritage) are put together for discussing future developments for bringing people together, nostalgia for mining, dressing up in traditional costumes is also done by youngsters as well as older people.

- Folklore is seen as a unifying activity and resource. Education, collective identity (e.g. engineers-miners), also school programmes can help to involve different community members (with different age, volunteers, retirees, middle class).

Good practices of cultural tourism and issues of gender for social cohesion

The SPOT partners presented the following good practices of cultural tourism and issues of gender for social cohesion:

- **IL:** strong position of women in cultural tourism (gallery owners, regional managers, etc.).
- **RO:** this issue is little addressed at local level. For ex: *Aluniş Art Centre* without being identified as a conscious and assumed initiative.
- **IT:** young women as winemakers (not only in the CS area): they take over the family business (as they are daughters) and claim their space and role in the wine cultural milieu (which has been profoundly masculine if not misogynous, in Italy). Probably linked also to the restaurant and hospitality sector where senior and highest roles are still masculine.
- **NL:** a “conservative” and religious conception of gender roles: women at home and men at work but finally it is not linked to cultural tourism issues at such.

The tourism industry itself has a lot of hidden gender issues (e.g. gender role stereotypes in the hospitality sector). Cultural tourism can address these issues by raising awareness (creating visibility) through events like “Women in Tourism” day. Another issue is the urban-rural divide: do women in the periphery want to be “liberated”, or are they content with their roles?

A4.3 Empowering local communities

Encouraging democratic engagement with cultural tourism

The main theme of encouraging democratic engagement concerned giving voice to the local communities involved with cultural tourism. This was seen across the board with partners. The SPOT partners presented the following good practices about encouraging engagement with cultural tourism:

- **EE:** the Estonian partners highlighted the necessity of providing a space to tap into ‘inactive’ voices and ensuring the needs of these inactive voices are met.
- **EE, CZ, UK:** The Estonian, Czech and UK teams reflected on how it was challenging to tap into these voices and create a space where all voices can be captured before policies are drafted and circulated. These concerns were addressed with town halls (UK), community roundtables (Estonia), and local engagement.
- **ES, IL, GR, UK, SI:** As noted by SPOT-partners from Spain, Israel, Greece, UK and Slovenia, several case studies identified the common element that democratic engagement features prominently in political discourses, yet it remains to be seen whether this will actually be carried out at the ground level, i.e., in local communities. Thus, it is important to keep urging policymakers to include measures and concrete actions for democratic engagement (i.e., participatory processes, increased contact with local residents, special offers for residents, etc.).
- **RO:** Another suggestion was to make sure to include the interest of local communities. For example, the Romanian team noted how important nature is and how it connects to other elements of Romanian culture and heritage. In linking cultural tourism to nature, it is expanding the horizon of what cultural tourism can be.

- Additionally, partners noted how critical educating the youth on cultural tourism is to creating an interest in and passion for this type of tourism. Examples were provided that illustrate public engagement with youth through museums, open-days, festivals and academic curriculum.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for ways to encourage democratic engagement with cultural tourism were: 1. Necessity of providing a space to tap into 'inactive' voices and ensuring the needs of these inactive voices are met. Roundtables and town halls are tools for this and can offer the possibility for researchers to reflect first before politicians. 2. Another tool is to let met local politicians and/or local policymakers residents by participatory processes, increased contact with local residents, and special offers for residents. 3. Another tool is to include local interests of residents and make topics broader: culture and nature and another tool is to involve young people by good practices as museums, open-days, festivals and academic curriculum.

Elements of co-design with local stakeholders

The SPOT partners presented the following good practices about elements of co-design with local stakeholders:

- SPOT Partners noted that cooperation and collaboration are present through examples such as workshops, forums, symposiums, town halls, and networking events with local stakeholders.
- **UK:** In the UK, this manifested in hosting a town hall to present the SPOT research and to get feedback from the local community. The UK team also is intending to work with the local community in their case study site to create a digital heritage trail.
- **GR:** In Greece, this co-design manifests in PPP, such as various municipality-organized meetings and symposia, such as the one organized through SPOT with local stakeholders in Syros.
- While some SPOT teams noted that the pandemic hindered them and they are still in the process of convincing stakeholders of the importance of cultural tourism, roundtables were particularly useful in co-design.

Based on these good practices can be concluded that workshops, forums, symposiums, town halls, network events and round tables are tools that have contributed to co-design between local stakeholders and researchers.

Education examples

The SPOT partners presented the following good practices about education:

- **DE/HU:** Education in languages is present in some case study areas, such as Germany and Hungary where efforts are being made to retain and preserve native languages (GER) or provide material for bilingual speakers (HUN). Specifically there is a Hungarian speaking University (Selye János University) in Komarno (the Slovakian side).
- **GR/EE:** Other teams noted that while educating people on language is less emphasised, there is an importance placed on providing training for traditional arts such as stone building (Greece) or educating youths about local history through industrial museums (Estonia). There is also an emphasis on educating not only visitors, but residents as well as to the importance of cultural tourism in their areas. The SPOT-IT tool was also raised as a tool to show local actors where there is room for improvement. The tool is an example of co-design as the Israeli team worked with local stakeholder in the creation of the tool. The predictive capacity of the tool meets the needs of local stakeholders and illustrates the value of their areas. Additionally, there is examples of education for community

development and for young people who are not often taught those skills. Participants had difficulty understanding this question. Redefined it as social participation.

- **PL:** COVID time made things very difficult because democratic/social participation stopped and could not meet people in the normal way. Most useful meetings were with entrepreneurs and local leaders of NGO's because they were very keen to talk and share their experiences and talk to experts from the University. Interviews could go on for 2.5 hours. Entrepreneurs were very keen to develop cultural tourism and get more tourists. Wanted to broaden attractions in the area to include cultural attractions as well as cycling, hiking etc.

Generally they said they were happy about cultural tourism development, only according to the interviewed mayor some of citizens are negative about tourism generally because it is connected with the busy traffic on the roads and negative impact on the environment.

The residents surveyed see many benefits in developing cultural tourism. A large majority of surveyed residents (78%) agreed that there is a positive impact of cultural tourism on the case study area while only two respondents indicated the negative one.

Similarly, the local and regional stakeholders find the development of cultural tourism in the area important and necessary. Only one of them (the deputy mayor) noted that tourism also has negative effects on the environment. However, the researchers must point out that he was referring to all forms of tourism that are developing in the area, and cultural tourism is only one of them, and not at all the most important.

- **NL:** Also conflicts between entrepreneurs who benefit from tourism and local residents who are not so enthusiastic because they also live in windmills and get fed up with people going in their gardens and drones outside of their windows. New plan has been formulated and different stakeholders now have a part in this plan. That has improved.
- **UK:** In one community (Doune) community council was very active and engaged but the business association was moribund, so communications went through the CC. In the second community (Galashiels) Community Council was moribund but business association very active (Live Borders and Energise Galashiels).

The SPOT partners presented the following good practices about education: 1. education in other languages, 2. training for traditional arts such as stone building (Greece) or educating youths about local history through industrial museums (Estonia). 3. There is also an emphasis on educating not only visitors but residents as well as to the importance of cultural tourism in their areas.

A4.4 Local economic development

Economic benefit of cultural tourism for local people

The SPOT partners presented the following good practices of economic benefit of cultural tourism of local people:

- **CZ:** the support for the local community and investment is visible. Partners noted the need for improved social policies that allow women access to a tool which promotes businesses, childcare and gender equality.
- **IL:** If private capital considers cultural tourism as a benefit sector then they are willing to invest.
- **HU:** There are differences between the Hungarian and the Slovak side. The Hungarian side is much more developed, with investments in restaurants, accommodation, and museums (e.g., Star Fortress in Komárom - museum of fine arts in Budapest). It is a need for enough services to support

development, for ex: Open day to visit archaeological site. There have been huge governmental investments in the Hungarian, but mainly related to the renovation of heritage sites eg. the Fortress System. Although there are more accommodations, restaurants etc. on the Hungarian side, it is still not enough and they are not capable to provide adequate service in high season. The Slovakian side is less developed, there have been no huge investments, not into the heritage sites and not into the services. Slovakian side is the periphery, developing it is not the main interest.

- **SK:** funding to develop cultural tourism came from the municipality's budget that aimed to realise a creativity centre. It is raised the issue of twinning with other towns/cities
- **RO:** The role of *accessibility and connectivity* (which are currently insufficiently developed); *rural development* by showcasing the traditions of indigenous cultural communities (i.e., festivals, rituals), and their values and lifestyles, developing tourist products and services, employment generation (business have been identified as central); *place-based policies* (top-down approaches); *the use of Internet and Social Media* to promote cultural events at regional and national level: wine tourism which relies on regional branding – Wine& Bike Routes, Wine tasting; markets, fairs, and festivals with local products (e.g., Pleşcoi sausages); *developing other facilities*. It is important to invest in private school systems which could develop other sectors which are important to tourism (gastronomy).
- **UK:** tourists “must be” exploited for economic benefits to local communities.
- **GR:** The private sector is strongly influenced by marketing. It is important to advertise cultural services (top-down and bottom-up) and make them trendy.
- **IT:** keeping longer tourists in the CS area for having more economical sustainability but finally the wine industry did not necessarily need the tourists (pandemics and growth of the sector... probably because the e-commerce was risen).
- **PL:** restorations and recognition of the importance of local built heritage (palaces and other manors) pass through foreign fundings to have luxury hotels that, usually, Poles can afford (selfies). When it comes to the economic benefit of cultural tourism for local people, according to surveyed residents and stakeholders, the most important are jobs, increased income for residents and increased revenue for local government budgets.
- **SI:** Not so many benefits for locals, the money is used for the beautification and touristification of the city centre.
- **SI:** businesses being excluded if they do not fit the brand promoted at a regional level. Marketing is very important in Slovenia, especially in the promotion of different touristic regions.
- **NL:** counter-example where tourists are disturbing and don't want the tourists at all because local people live/earn from other businesses.
- **NL:** Tourists visit the area but do not overnight resulting low contribution to local development. The authorities should be involved in increasing the time spent in the area in order to generate economic input (incomes)

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for the economic benefit of cultural tourism for local people:

- Cultural tourism can be an engine of local economic growth: create employment opportunities; cultural tourism brings increased revenue to the heritage sites and, more broadly, to the community and country that hosts them; investment of the income from tourism in public and social programmes for the local community; training and education of local people to enable them to run a business and have access to

jobs, and be involved in the tourism industry development in the area; limits outmigration; increases access of local people to facilities and goods; increases life quality.

- Since tourism is nowadays used to stimulate regional development, cultural heritage tourism is used for, both preservation of regions as well as the economic development of the regions.
- The economic benefit of cultural tourism has always been the priority, only then followed by social benefit. Cultural tourism is a great tool to promote local products and create a brand for the region. However, jobs in tourism are paid below the average in our case study regions.
- Economic benefit is not the only one expected benefit. Importance of local economic development: the existence of a local community (often in rural areas) and its role in tourism linked to the inside/outside perception and the active or passive roles of tourists' visits.
- The case studies in Israel, Greece and Scotland all note a disconnection between local policy and economic benefit.

Issues of gender and local economic development

The SPOT partners presented the following good practices of issues of gender and local economic development:

- **CZ:** Rural enterprises associated with family businesses. This is a new phenomenon, but elsewhere more established. Women are part of the family labour force, and now setting up the family hotels process.
- **HU:** In terms of development, gender is not a particularly emphasised/addressed issue, they are all customers.
- **RO:** Gender & women empowerment are not specifically addressed, they are indirectly addressed in Aluniş Art Centre. Cultural tourism is an anchor for women's entrepreneurship. Women are often housewives and take care of children, and the men work. But there can be a problem with low household income. Working in tourism could help employ women, also on a part-time basis.
- **AT:** The workforce is very male dominated. E.g. no kindergartens.
- **GR:** In the field of social services (and cultural tourism), women can combine the opportunity to work and have a family. But, in Greece, women have only 4 months of maternity leave. It is important that women have the opportunity to work, for example, to ensure childcare when they are at work (kindergarten, etc.).
- **PL:** choice of hiring just local people and among them the most disadvantaged category of women with children and older women to ensure them a smooth way to retirement. Even if local people have no specific competencies, these will be taught. Women: with children and older women to ensure a good way to retirement. Also, economic development could be clearly linked to social cohesion: being proud of what we have and what is beautiful here passes through the involvement of local people.
- **NL:** Few souvenirs' shops owned by religious people don't keep them open on Sundays.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for issues of gender and local economic development:

- Cultural tourism is an anchor for women's entrepreneurship

- For centuries, women have had fixed roles in the society, the transition is rough — partially because there are women that feel comfortable with their traditional roles. It is questionable if there is a strong will to change, except from a small group of ambitious women. However, social transition takes time, especially when actions are being realised and not only talked about.
- Another threat is that tourism is not taken as a “serious” industry. On the one hand, tourism should be popularised as a side activity, on the other hand, this might reduce the industry’s credibility even more. There seems to be a lack of support to establish companies and micro-businesses in tourism, however, as a positive example, special initiatives exist to help women start businesses.
- The spatial concentration of tourism has many long-term impacts, and centralisation and the opposite, peripheralisation, cause issues.
- Traditional male industries have become diversified. Service economies associated with tourism provide only poor salaries for women. Movement from industry to services from men to women.
- Female are often innovators in rural areas (men are found more often in agriculture/industry) and at the forefront of diversification measures. But they are still disadvantaged.
- Gender & women empowerment are not specifically addressed, people are considered customers from economic point of view.
- Women in wine-making industries, such as “les barbatelles”, younger, daughters of wine-makers in 2017 created an award system for female wine makers, also festival

Elements of cultural tourism and benefits to the wider economy

The SPOT partners presented the following good practices of elements of cultural tourism and benefit to the wider economy:

- **RO:** It is emphasised the role of thematic routes - wine routes which are crossing the area; museums (e.g., Amber Museum, Vasile Voiculescu Museum) which belong to the Buzau County Museum, tourism agencies, transport companies which benefit much more at the regional level.
- **SI:** Benefits from CT for the wider economy.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for elements of cultural tourism and benefit to the wider economy:

- Specific products that become known beyond the local level generate visibility and income for the whole region, sometimes even inter- and transnationally. However, there are also bad examples, such as the mass produced matryoshka dolls sold in Estonia and the Czech Republic — those may be seen as representing the Russian diaspora and be appreciated by tourists that recognise them, but in reality, they have little to do with the local social reality and economy;
- Can ensure busses and transport network to the region;
- Need to move from day-tripping, prolonging the stay, attractions, infrastructure, but no night-life?
- Outward image is important but this can only be changed by the regional administration, not by individual enterprises;
- Diversification of economy regional administration is very important;
- Event organisation helps to attract people (e.g. festivals);

Cultural Tourism as bad practices

The negative effects of (cultural) tourism are understood here as bad practices. The SPOT partners presented the following examples of bad practices of (cultural) tourism:

- **CZ:** massive tourism only in specific areas (e.g. Lednice castle, Spilberk castle). There is an effort to disperse massive tourism in the vicinity of popular monuments.
- **RO:** Given that the Romanian case-study area could be considered as under-tourist area, cultural tourism needs further development rather than being considered a threat. Definitely, cultural tourism could be considered a favourable factor for economic development. The growing interest of tourists in experiencing 'everyday live and 'live like a local' has the potential of making the study area increasingly attractive for both domestic and foreign tourists.
- **DE:** the fact of not being a mass tourism but avoiding this risk to keep the same not expensive accommodation like camping. Tourism industry is strongly against wind farms, as the latter create visual pollution and noise, which destroys the tourism image.
- **UK:** the conundrum of finding an economic benefit in this media tourism.
- **PL:** it is recognised that together with tourism and the growing number of tourists all the local society could benefit but there are still themes and places that could not be encapsulated into a tourism product like the others, e.g. concentration camps. There are no former concentration camps in the case study area. This example was at one of our workshops applied to other areas of Poland.
- **IT:** The price growth in real estate and land (main cultivation grape), even if it is not a phenomenon directly linked to cultural tourism in itself.
- **SI:** It is important to divert tourists in order not to experience massive tourism. When a region depends mainly on tourism, this could be considered as a threat. In Ljubljana, cultural tourism assists to support local food producers (farmers) who offer their products to tourists through local restaurants. A solution could be increase of tourism outside Ljubljana.
- **NL:** Being a daytrip area, this could be considered as a threat because the money goes elsewhere and there are no benefits for local people.

General remarks, examples, lessons, conclusions and recommendations

Based on these bad practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for (cultural) tourism:

- It is important to take into account the carrying capacity of the area (especially Ljubljana, Barcelona). It also depends on the type of cultural tourism (whether these are large music festivals with audiences or small local ones with only a few tens/hundreds of visitors).
 - Over tourism;
 - External impacts: COVID, war, climate;
 - Proximity (domestic) tourism – foreign people didn't come during COVID but there was local tourism – capacity breach as locals and their infrastructure wasn't ready for such waves, e.g. the only coffee shop was closed because of COVID;
 - Traffic jams;
 - Long vs. short supply chains (regional products);
 - Competition with other industries over funding;
 - Tourism monocultures (tourist villages, towns, and regions where tourism is the only/main economic field);

- Tourism image creates stagnation (stable tourism image hinders local economic*, social, and cultural development);
- Investments in tourism do not raise wages in tourism’;
- The excessive consumption of water and other natural resources; the waste management.

A4.5 Local and regional economic development

Main drivers in cultural tourism and contribution to regional economic development

The SPOT partners presented the following good practices about main drivers in cultural tourism and contribution to regional economic development:

- **HU:** Interest of local authorities is very important. The INTERREG program represents a support for cultural tourism. The fortresses system should be valorised better through cultural tourism.
- **RO:** Local businesses at the heart of local and regional development, thus considering them key drivers of cultural tourism in the area.
- **SI:** The main drive in the cultural tourism is the existence itself of cultural tourism programs. The focus on festivals which bring positive inputs for the regional economic development is very important. Maybe, also the architecture attractions and the preservation of historic monuments could add contribution in this sense and the development of infrastructure.
- **NL:** UNESCO heritage, visiting historical sites.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for main drivers in cultural tourism and contribution to regional economic development:

- thematic roads — cultural routes;
- basic tourism infrastructure (roads, parking, accommodation, food, etc.);
- quality of life (e.g. GDP, income), environment quality, general satisfaction of people;
- EU funds;
- overcoming unicity, diversify, location-specific combinations;
- outward image - visibility, recognition, and awareness (tourism can’t be tackled directly in LEADER) leading to identity and social cohesion;
- post-productive economy in rural areas.

If it is not mass tourism, no big impact on regional economy, don’t seek benefit to economy but to culture. There is a difference between urban and rural (peripheral) areas.

Profiteers and losers from a concentration on the regional dimension

The SPOT partners presented the following examples of profiteers and losers from a concentration on the regional dimension:

- **RO:** *Who benefits:* local businesses, local communities (indirect - through revenues to the local budget; direct – employment opportunities); other businesses which indirectly support cultural tourism (food, beverage, transportation, markets). *Who losses:* residents (in some situations when

they considered themselves disturbed by the tourist flows, and the related environmental consequences, i.e., noise, waste).

- **GR:** it is important to disperse tourism flow to geographical 'outliers' and generally more peripheral and (touristically) underdeveloped areas. For example, by adopting new concepts of gastronomy and locality: promoting regional food-producing chains is a benefit regionally, rather than locally, but not at the expense of the locals.
- **SI:** Over tourism is an issue, however, the level of carrying capacity is an acceptable factor, which has a negative impact on Ljubljana.

General remarks, examples, lessons, conclusions and recommendations

Based on these examples, general remarks, lessons, conclusions and recommendations can be formulated for profiteers and losers from a concentration on the regional dimension:

- Cooperation between the local and regional level is mutually beneficial (although usually, the local brings benefit to the wider region). Losers are those who are not willing to cooperate. Locals expect support from the regional level, not so much money but organisational aspects, advertising, and finally being a problem of professionalism.
- **Winning:** regional entrepreneurs, hotel chains, SMEs in rural areas
- **Losing:** the international dimension

Regional allocation of public sector resources: strength or weakness?

The SPOT partners presented the following good practices of regional allocation of public sector resources: strengths or weaknesses:

- **HU and SI** express the same opinion, namely that this type of allocation of public resources (i.e., financial resources) could be at the same time, a weakness/threat but also, a strength. Could be an opportunity, for ex: without INTEREG program, the Roman sites located within the study-area, on both riversides of the Danube, couldn't be valorised. Both the regional and local allocation of public financial resources are important and very important is also their cooperation on the horizontal and vertical levels, using the synergies.
- **RO:** could be at the same time, a threat but also, a strength.
- **AT:** Offering many small projects (up to 1000 Euros) without administrative burden contributed to a variety of ideas, the good ones can be up scaled.
- **GR:** It depends on the kind of type of cultural tourism activities. For example festivals and archaeological tourism are usually financed and promoted nationally. Other sectors are promoted on the regional level (gastronomy). The strength is related to localised arrangements. Risks/weaknesses: lack of expertise locally may lead to unprofessionalism, streamlining, inability to support risk undertakings, disruption of identity and local cohesion at the local level, and the burden of bureaucracy.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for the regional allocation of public sector resources:

- The idea behind allocating public sector resources regionally is to create more-than-local, trans-local events, etc; however, such regional funds are rare. Applying for funding requires will, but also specific skills and experience — those that have more, profit more. This can be seen both as a strength and

a weakness. Another weakness is the cyclical and project-based nature of such funding. In addition, it creates dependency. The fact that cultural tourism does not have a clear definition also makes it difficult to apply for funding.

- It depends on policies. If the direction comes from above that investments go to cultural tourism than it is ok.

Influencing private sector resources to contribute to regional development

The SPOT partners presented the following good practices about influencing private sector resources to contribute to regional development:

- **HU:** Despite that, the culture is not an economic product, it could provide good and useful places/sites in terms of wellbeing, landscape, leisure for people/communities, the private sector included (ex of Horse Theatre and a private Ship Museum). It is difficult to influence the private sector to invest in the public sector: some donations. Cooperation at local and regional levels.
- **RO:** Generally, through top-down decision making and investments, i.e., programs and projects aimed at promoting cultural tourism routes, sights etc., integrating them into the national, European tourism space; Public-private partnerships; Financial facilities.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, examples, general remarks, lessons, conclusions and recommendations can be formulated for influencing private sector resources. If the private capital considers cultural tourism as a benefit sector then they are willing to invest. The private sector resources are tend to contribute to regional development:

- Through financial benefits;
- Economic policy;
- Through sponsorship deals: foundations can support cultural tourism for PR purposes (to create a better corporate image); to invest in products that they will use themselves, and as marketing strategy for their own products;
- Short-term funding but this is not sustainable;
- Wineries contribute to package deals;
- Industry museum;
- Industry sponsoring of events, monuments and sites – good for improving the image of industries;
- Donations, for ex: when you buy something online, some amount from the meal go to heritage, this is good for the image;
- Providing child care;
- Creating the idea of cultural citizenship;
- Cooperation at the local and regional levels.

A4.6 Cultural development

Good practices how cultural tourism help to sustain and develop local cultures and to raise the level of cultural development

The SPOT partners presented the following good practices about how cultural tourism help to sustain and develop local cultures and to raise the level of cultural development:

- **HU:** People are proud of their own/local cultural attractions. The cultural background of cross-border area itself represents an attraction for cultural tourism.
- **RO:** Intercultural linking – connection and integration into the European cultural itineraries, e.g. integrating the “local "Wine Route" into the European "Iter Vitis Route“, Amber Route (to be linked with the European Amber Route which stretches from the Baltic Sea to the Adriatic Sea), Salt Route;
- **SI:** Giving back to the local community, increasing residents' participation in the development of cultural tourism and transforming residents' perception on cultural development.
- **NL:** Through the capacity of cultural tourism to help locals to preserve their identity

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated on how cultural tourism help to sustain and develop local cultures and to raise the level of cultural development:

- Re-valorise, revive, document, and maintain tangible and intangible heritage;
- To create inclusion in the local communities;
- To promote and strengthen local identities;
- Cultural tourism can use a variety of communication means, from word-of-mouth advertisement (among tourists) to digital marketing and promotion;
- Values are “discovered” (awareness of everyday things (taken-for-granted) attributed by outsiders, recognition) and maintained. People start to recognise their own heritage;
- Intangible culture (heritage) contributes to social cohesion (e.g. cooking, recipes, songs, music etc.);
- Try to live in heritage!
- Negative: tourist take over from locals;
- Skating tours (NL) sports events;
- Positive exchange relationships between cultural tourism and the roots of local culture;
- A good balance between types of cultural and heritage sites;
- A leading site may be a major driver to visit other sites.

More awareness of local people of the uniqueness of their heritage, own it and develop it for the future

The SPOT partners presented the following good practices about more awareness of local people of the uniqueness of their heritage, own it and develop it for the future:

- **RO:** education and awareness - thematic workshops focused on local crafts, traditions, customs and the children and young involvement because the young generation is the future promoter of the sustainability principles and goals. (Financial) support and promotion of local heritage through private (NGO)/public partnerships

General remarks, examples, lessons, conclusions and recommendations

Not based on the good practice above, but based on a discussion in general about awareness the following general remarks, examples, lessons, conclusions and recommendations can be formulated for more awareness of local people of the uniqueness of their heritage, own it and develop it for the future:

- Generally, local people are not aware about the site's uniqueness;
- Events which valorise places and bring people together by uniting locals with different skills, uniting locals and visitors in cultural exchange;
- Different ways of mediation to make heritage attractive (including digital formats);
- Art residencies (uniting professionals of the culture industry with locals and visitors in cultural exchange);
- There is a need to find the correct motivation to influence locals to visit important cultural sites: very important are role of schools, national campaigns (museums), participation in governance, top-down vs. bottom-up approaches;
- Socialisation of local people generally needed.

Dangers of emphasising one type of cultural heritage in an area where several strands exist and the ways in which cultural tourism can be shaped to ameliorate any difficulties

The SPOT partners presented the following good practices about dangers of emphasising one type of cultural heritage in an area where several strands exist and the ways in which cultural tourism can be shaped to ameliorate any difficulties:

GR: There is strong promotion of one type of cultural heritage at the national level: strong attitude to promote archaeological sites, but the promotion of other types of sites and cultural attractions lags behind.

HU: Number of local users of internet pages; is important that locals to use/contact the cultural sites/attractions because accessing the webpages only by the tourists/visitors is not so relevant or useful for the local culture. The importance of interactive programs used/offer more experiences /activities in historic sites; children are important as targeted group because they really live the experience linked to the historic site/event revealed by an exhibition, for example.

RO: It is recommended for developing all type of cultural heritage in order to be more diversified and attractive. Intercultural dialogue – e.g., Cultural Routes promote dialogue between urban and rural cultures. Keeping alive the local traditions and identity and turning them into tourism resources. Increase local communities' sense of belonging.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for dangers of emphasising one type of cultural heritage in an area where several strands exist and the way how cultural tourism can be shaped to ameliorate any difficulties:

- Jealousy, competition;
- “Disneyland”-effect-pursuit of artificiality and loss of authenticity;
- Under-representativeness leads to the marginalisation of people and places;
- Ethnic conflict;
- Repopulating border areas after WWII (disappearing cultures – intangible vs. tangible culture);
- Minority story-telling and events;

- Black Lives Matter movement helped to highlight invisible aspects of heritage;
- Opening up colonising vs. colonised (post-soviet) experiences;
- Recommendations to tackle the issue: communication, cooperation and diversification; package-, not attraction-based tourism; cultural routes and inclusive narratives.
- All sorts/ types of cultural heritage and expression ought to be fostered and promoted

Measures to ensure there is a focus on 'living cultures' and not merely ossified replications of former cultures

The SPOT partners presented the following good practices about measures to ensure there is a focus on 'living cultures' and not merely ossified replications of former cultures:

- **RO:** The growing interest on experiencing 'everyday live and 'live like a local' (Russo and Richards, 2016) is encouraging the contact with the 'living cultures' – focus on authentic tourism experiences (e. g., ecotourism, sustainable tourism), local crafts and traditions, local habits, local gastronomy. Religion & mysticism – Athos of Romania
- **AT:** mayors have more power to decide what gets sponsored, but also make bad decisions. Festivals (e.g. Eisenart, Rostfest)
- **UK:** Second homes in Wales sometimes burned down by locals who are priced out of the housing market.
- **GR:** Important to focus the support on creative industries too, not to focus only on the past (historical/ archaeological heritage) but also on living culture (e.g. artists on Santorini roofs).
- **NL:** Abandoned agricultural buildings can't be repurposed without permissions. No needs of living culture. Interactive activities

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for measures to ensure there is a focus on 'living cultures' and not merely ossified replications of former cultures:

- Digital means. However, apps are great for access but tend not to be used when at the location (how many people actually download a local app?);
- Engage in workshops, e.g. photographing windmills, running marathons;
- Problem with intangible culture 'performances', mining tradition – miners' marches contribute to cohesion;
- Repurposing old houses – protection needs money or accept the fact of changing times. But leads to problems of gentrification;
- Use miners as tour guides
- Focus not only on past cultural heritage but also on present/ creative/ contemporary culture

A4.7 Environment

Evidence or examples that the environmental impact of cultural tourism is lower than mass tourism

The SPOT partners presented the following evidence that the environmental impact of cultural tourism is lower than that of mass tourism:

- **HU:** Cultural tourism attracts educated people, environment friendly persons;
- **RO:** Education and training for the application of the sustainable tourism principles. Eco-Cultural Tourism, e.g., Cob Village (Berca) which provides accommodation and a sustainable way of living by using sustainable building materials and local architecture. Creative tourism through the promotion of local crafts using/promoting sustainable materials, involving children in sustainable activities. Religion and mysticism – Athos of Romania (Alunis – Nucu – Bozioru Cave Complex) combines cave churches and several tourist routes to connect them; they are part of a magical place locally called “Tara Luanei” – which is a natural area famous for esoteric practices. Buzău Land Geopark – promote traditional craftsmen who were among the most important pillars of the local economy during the interwar period and before. Supporting the local craft, it is supporting the prosperity of the village, namely of the local economy viewed as an economic microcosm and destroyed by two causes: globalisation and lack of effective communication with the urban world. The solution identified by the Buzău Land is the revitalisation/ reinstatement of the lost/torned supply and demand chain.
- **DE:** Cultural tourism promoted by bus system providing bicycle transport (subsidised by the regional authority, but driven by volunteer drivers (also in Trentino, subsidised by province);
- **GR:** Of environmental relevance: it is important to mention what can be considered a cultural event because it can be a festival with few hundred participants, or also one with a massive attendance (several thousand visitors). These have very different environmental impacts.
- **IT:** It is suggested that recent development of more sustainable ways of viticulture in favour of cultural tourism is a positive effect of cultural tourism, but more private cars are negative compared to mass tourism using busses. Proximity tourism more during Coronavirus pandemic, was generally positive for cultural tourism, especially domestic tourism;
- **SI:** promotion of cultural tourism and ecotourism products under “Slovenia Unique Experiences” where sustainability, authenticity, locality and higher (environmental) standards are key elements. Green key certification given in tourism sector for supporting its sustainability

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated regarding the environmental impact of cultural tourism as compared to mass tourism:

- The comparison is not on the same level (cultural tourism can also be mass tourism);
- Tourism is essentially not environmentally friendly, because people have to travel and the industry relies on the quantity of visitors;
- Cultural tourism and environmental concerns can go together well, while mass tourism; juxtaposed with the environment has more challenges;
- New cultural tourism forms that are more sustainable should be developed. However, cultural tourism should also not be elitist;
- The classical cultural tourism (visiting museums, cultural sights) is certainly a counterweight to mass tourism;
- In many countries lack of bicycle tracks (Poland, Czechia, Slovakia) the issue of “bicycle accessibility”.

Contribution of cultural tourism to maintain environments and to promote higher environmental standards amongst visitors and residents

The SPOT partners presented the following good practices about the contribution of cultural tourism to maintain environments and to promote higher environmental standards amongst visitors and residents:

- **IL:** the Jordan valley is a popular site for birdwatching. With the increasing popularity of bird watching in this area, the number and condition of fish ponds and springs is also improving. This type of tourism therefore has a positive effect on the environment.
- **HU:** Yes, through the increase of the green area (such it was happened in the case of the fortress system located within the study-area). Children have to learn responsible behaviour.
- **RO:** Yes, especially when combine– with ecotourism. **Buzău Land Geopark** – UNESCO Geopark. **Museum of Shapes** – an interactive and narrative space which uses Augmented Reality (collaboration with the Bozioru Commune City Hall and with the locals) to see place identity attractions of the area (concretions, rock-hewn dwellings, a prehistoric delta, glacial land“cape” Teutonic ruins) which are made “talk” using tablets or phones as an intermediary.

Natural protect areas

- **PL:** foreign tourists (e.g. from Germany) demand observation of higher environmental standards in waste separation. Same applies for higher service and quality standards in restaurants and hotel accommodations. Client-friendliness increased as well. Trip advisor reviews probably have substantial positive effect.
- **SI:** Yes, through the good connection between the green and urban areas such it is the situation in Ljubljana study-case.

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be said that CT has the potential to maintain environments and promote higher environmental standards among visitors and residents through:

- Raising awareness through themed events, exhibitions, etc;
- Green certificates;
- Acknowledging landscape as cultural heritage;
- Tourism is fundamentally not environmentally friendly but one can mitigate its effects (be environmental role model can inspire tourists and locals);
- Cultural tourism is not different from other kinds of tourism in this matter;
- If it is done right, show that there is more than economic benefits, e.g. “eating brownies with downies” (using disabled people as workers), restaurants paying for landscape and heritage;
- Events – good intentions are not always followed up in practice;
- Green-, eco-tourism + cultural tourism, e.g. beer festival that recycled plastic for the first time;
- But tourists mean that infrastructure is upgraded, houses painted, windmills maintained etc.

Examples of cultural tourism having a positive effect on landscapes and the environment generally

The SPOT partners presented the following good practices about cultural tourism having a positive effect on landscapes and the environment generally:

- **SK:** restoration of landscape along pilgrimage route has no priority, informal economy of pilgrimage.
- **RO:** Buzău– Land NGO and OMV Petrom partnership – united by sustainable development and community support goals. In 2021 the activities were planned to support the local craft, develop the tourist infrastructure and reduce the carbon footprint of visitors in the area; in addition, given the pandemic context, the two partners have decided to reallocate resources to fight the Covid-19 by providing support to two hospitals in Buzău County. In Ulmet – Bozioru Trovants rock formations the access routes are well integrated into the forest landscape (despite the difficulties which tourists must meet in order to reach the attraction itself). Buzău Land Geopark promotes many stories about hilly and mountain areas from Buzău County (legends, the story of rare natural phenomena, events in the life of some craftsmen or performers of traditional music). Promoting these stories, tourists will know them and will keep and respect the landscape and its inhabitants as true values of the local area. Buzău Land Geopark, in partnership with the Order of Romanian Architects, published the Architectural Guide for the Mountain area of Buzău County. One of the main aims consists in increasing the ability of the potential future owners of traditionally built houses to keep the authentic character of the area, discovering lasting and natural solutions for the place where you want to live.
- **IT:** Grape-shaped wine drinking room with a view as an example of architectural innovation in Italy. Vineyard as a setting for cultural events. Unfortunately, hardly a positive effect on the landscape; even negative because of the homogenisation of the wine landscape. However, some efforts made to beautify the estates with art works, sculptures (very instagrammable)
- **SI:** Landscape parks as conservation and management areas, but as well as tourist attractions, e.g. Landscape Park Ljubljansko barje (the Ljubljana Marshes).
- **SI and HU:** Offer and debate on the same examples above mentioned in 5.2. point
- **PL:** taking care of historic monuments.
- **NL:** Re-route cruise ships on the Dutch polders when this was felt to destroy the views. Preserve the green and clean area along the canals. Kinderdijk yes, landscape structure and historical waterways reconstructed, characteristic windmills put back in operation; reinvestment back in the environment from the site (and subsidised).

General remarks, examples, lessons, conclusions and recommendations

Based on these good practices, general remarks, examples, lessons, conclusions and recommendations can be formulated for cultural tourism having a positive effect on landscapes and the environment generally:

- Preserving the landscape, avoiding pollution;
- Safeguarding that tourists would have an easy and pleasant access, e.g. road maintenance;
- Aesthetic landscape for maintenance;
- Highlighting town features, renovated painted houses;
- Threat of disneyfication;
- UNESCO monuments in the landscape;
- open-air museums and folk architecture reserves (protected areas);
- cycling paths;
- conservation and maintenance of landscape parks;
- geoparks.

A4.8 Conclusions and recommendations Regional Development

For every section or theme in this chapter are formulated three conclusions or recommendations:

- *Social cohesion.* 1. Development Trusts at a local level would be a way of pooling funds from the private sector, EU, NGOs, state funding etc with a model of public/private partnership. These work well in some parts of Scotland; 2. Volunteers can help to involve people at a local level in cultural heritage. But can also be associated with a lack of professionalism; 3. Cultural heritage sites can give free or subsidised access to locals to make them feel more like it is „theirs“.
- *Empowering local communities. Encouraging democratic engagement with cultural tourism:* Good practices of ways to encourage democratic engagement with cultural tourism were: 1. necessity of providing a space to tap into ‘inactive’ voices and ensuring the needs of these inactive voices are met. Roundtables and town halls are tools for this and can offer the possibility for researchers to reflect first before politicians. 2. Another tool is to let met local politicians and/or local policymakers residents by participatory processes, increased contact with local residents, and special offers for residents. 3. Another tool is including local interests of residents and make topics broader: culture and nature and another tool is to involve young people by good practices such as museums, open-days, festivals and academic curriculum. *Elements of co-design with local stakeholders:* Good practices in the case studies of tools that have contributed to co-design between local stakeholders and researchers are workshops, forums, symposiums, town halls, network events and round tables. *Education examples:* Good practices in The case studies for education are 1. education in other languages, 2. training for traditional arts such as stone building (Greece) or educating youths about local history through industrial museums (Estonia). 3. There is also an emphasis on educating not only visitors but residents as well as to the importance of cultural tourism in their areas.
- *Local economic development.* 1. What is good for tourists is good for locals because it results in infrastructure upgrading; 2. Better story telling narratives are needed that can connect different sites and events; 3. Men working in industry/agriculture and women in services. But women are often innovators and drivers of change.
- *Local and regional development.* 1. It is not always clear what is regional and what is local; 2. Marketing of the image of the place needs to be undertaken at a regional level in a co-ordinated way; 3. The idea of providing lots of small amounts of funding for small projects could be very progressive. A kind of seed funding and then the best ones can be upscaled.
- *Cultural development.* 1. Tourism encourages people to recognise and value aspects of their own culture; 2. Role for schools in promoting local culture and heritage. Can involve children’s projects (e.g. interviewing older people); 3. Opportunity to tell minority as well as majority stories as in Black Lives Matter movement.
- *Environment:* 1. Mass tourism is not different from cultural tourism in terms of environmental damage; 2. But tourism can help to preserve the environment if it is done in a sympathetic way; 3. Good examples of how cultural tourism has changed the environment: a) Banning cruise ships in NL due to unsightliness and b) Italian innovations in vineyards involving architectural monuments and festivals.

A5 Good practices in the Web Resource Center (WP4)

For further descriptions of good practices, we refer in this appendix to the category 'Good Practices' in the Web-based Resource Centre, created by Work Package 4. We have ordered all the given examples from this database to our Research questions. We present the name of the good practice, the website reference and a small description about the good practices.

Research questions

1. what are good practices around shifts in underlying concepts of cultural tourism: cultural values, cultural changes, intangible cultural tourism, creative or interactive cultural tourism, digitalization/social media?

A meeting with Great Moravia (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_3d0144b865c042ffa81312ff109e8d96.pdf	learn about the region through theatre, in an interactive way
Beppe Fenoglio 22 (Piedmont Landscape, IT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_c492453ecf2f49c2b4391541f69933ea.pdf	2 months of activities based on the work and life of the writer Beppe Fenoglio.
Culture walk in Ljubljana (SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_7a84a00e5fd4ec289587d1975f4b277.pdf	Very short description, but is a poster campaign (updated twice a year) with a walking route between different cultural activities.
Cyril and Methodius Festivities in Bojná (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_5a8831c32d4e4e74a3c3e676d475df81.pdf	Annual event, interactive and focused on experiencing the history of the region. Also a cooperation between Czechia and Slovakia.
Experiential events at the Zobor Monastery (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_7272a21f37754594af24f1f24e590e92.pdf	Short description, seems to be an experience activity to visit the monastery.
Gallery Cukrarna (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_10ea026083244150aba316aa66de8d59.pdf	Renovation of an old sugar factory provides a lot of space for the development of culture and art.
In Vigna open-air museum (Piedmont landscape, IT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_c5edbbcef4ea4dc28aeef1ee859caf98.pdf	is about an innovative open-air museum in a vineyard, near a castle. Uses the landscape to enhance the story.
Io Vengo di Là (Piedmont landscape, IT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_1dcf5967e1e2495197c5dfdba08df490.pdf	Example of how an online format (videos) is used to disseminate information about a writer. Videos were well viewed and area also noted more visitors (especially younger visitors).
In the footsteps of ... (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_d1a2fd09582146db8a5ff6c3c0d5db66.pdf	This is a walking route that combines nature, history and culture.
Land(e)scape the disabilities (Piedmont, IT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_42bed079827647d1a66ebefbd5a4d59.pdf	Example of a project that has resulted in a lot of inclusiveness (for example for people with a disability)
Moravian Wine Trails (South Moravia, CZ)	http://www.spotprojecth2020.eu/_files/ugd/55da59_7afb3c930ee436b8133591cfa3aadf8.pdf	Project in which well-organized wine-cycling routes have been made, a combination of activity and culture.
Musica nostra nitriensis (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_f0f2a59033a541eda3f1977ed2c597f6.pdf	A combination of classical music and monuments

Nitra, dear Nitra – Conference (SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_e29842fea01f4fe1b0a3a370d53bbf24.pdf	Conference, open to everyone, that makes science accessible.
Nitra, dear Nitra – Exhibitions (SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_9abd732d738f4e8798c20a47bcad25a0.pdf	There is also an exhibition.
National festival of christian theatre (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_371098844a324b1c9da1a99b8dad0d0b.pdf	Festival with amateur theater.
Open day at Nitra castle (SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_eac4b8c4fb954ed0bb9dc22bdc684754.pdf	Annual open day (on this day is free entrance) of the castle, is visited every year.
Nitra, dear Nitra Festivities (SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_f24671843e4446318665083d545dcd0a.pdf	Activities, once a year, to make history of the region attractive
Pribina’s Nitrawa (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_e241744a8f784f7db877da2e5101ba3b.pdf	Also part of the bigger festival. With activities such as handicrafts etc from the Middle Ages. Schools, for example, are also involved, so there is also local engagement.
The Zobor Hills educational trail (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_56a25d0528c7480cbd0d503813ba28a3.pdf	Initiative in which a walking path and cultural locations have been made virtual. You can now walk in the area and visit locations without a guide, using the virtual tour. If you are not in the area, you can also do the walking tour online.
V-Kultur (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_577615fb0c1f43fd8ee8cdfd4ab9b37d.pdf	Research into cultural tourism and the offer in Ljubljana has led to more insight and strategic guidelines.
Lomnica castle (PL)	http://www.spotprojecth2020.eu/_files/ugd/55da59_5cbaaeeda9994e39bd26ed604fd11ca7.pdf	One of the very few palaces and castles in the region that is open to visitors (and not run down or hotel/restaurant or has any public function).The Łomnica Palace is a combination of a hotel, restaurants, a museum, shops with regional products and space for workshops, space for events, etc.).
Znojmo Zadax (South Moravia, CZ)	http://www.spotprojecth2020.eu/_files/ugd/55da59_398eb63405844f4dbb5e49116285186f.pdf	Initiative (not all year round) whereby tourists spend certain amounts for certain services (accommodation, catering, etc) and then receive a voucher to visit monuments in the region for free. Good for entrepreneurs and tourists. Locals also use it. I think they are created in response to the corona restrictions.

2. What are good practices around the relationship of Europeanness (Europeanisation) and cultural tourism in the case studies?

CINTRAN – Carbon Intensive Regions in Transition (PL)	http://www.spotprojecth2020.eu/_files/ugd/55da59_2a2484487bea4350845a0f05e06a6898.pdf	is about an EU project to gain more knowledge about decarbonization and the effect on regional communities. Focuses on different areas in Europe.
ForHeritage project (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_20cdc2176c7a464d9d07f2800558a3c7.pdf	Are all kinds of actors from different countries involved (including residents)

Forget Heritage (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_2f8df6f839464f25bc7fb548e509542b.pdf	Collaboration between central European cities, about abandoned historic buildings and places.
Rohkunstbau (DE)	http://www.spotprojecth2020.eu/_files/ugd/55da59_f4bff73e44a54fc4a4769d6c185bcdd9.pdf	Annual art festival, lasts ten weeks. Is in different locations. Promote contemporary art and culture at 'forgotten' cultural and historical sites in the region.
TExTOUR (EE)	http://www.spotprojecth2020.eu/_files/ugd/55da59_7686a8b6e481430d8a24ccb398927f66.pdf	Also an EU project that is currently running, so it is difficult to determine what exactly is the 'good practice'.
STAR cities (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_aed3fc31ef844518844f1a6224e13cf8.pdf (pagina 5)	This also fits with regional development (question 3). Project focusing on developing river tourism in major cities. Several major cities are involved in the project, and are also working together to make it a cultural route.

3. What are good practices around regional development and cultural tourism in the case studies?

Abenteuer Erzberg (Styrian Iron Route, AT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_8963a4f60ec845b0b2706a3ed8a8b22b.pdf	Is about a mining site, which is also still in operation. Information about a working mine is thus combined with history. Lots of interaction possible.
Free Federal Republic of Kraví Hora (South Moravia, CZ)	http://www.spotprojecth2020.eu/_files/ugd/55da59_0fc0ae9f37724aaa89dafb8bf4da377b.pdf	A bit of a separate story of some sort of own republic of wine companies. It is therefore mainly about wine, of which there is a lot of it in that region. Has brought a lot of money to the region through tourism.
Ida-Viru tourism cluster (Ida-Virumaa, EE)	http://www.spotprojecth2020.eu/_files/ugd/55da59_5573b90d3224422998497fc45920f819.pdf	Creating a cluster to promote the entire region of Ida-Virumaa.
Museum Association Styrian Iron Route (AT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_239b13359104422a802ef942079eb74a.pdf	Museum association of 12 museums has ensured a professionalization of the regional cultural offer. Better access to funding and visitors know where to find the region better.
Ljubljana breakfast (SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_162cb96634c24058ab5aa4c94f02a583.pdf (staat op pagina 13)	Short description, a project where accommodations and restaurants provide breakfast with only local seasonal products.
Rostfest (Styrian Iron Route, AT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_8afa170a90bc4ca095acf28b99e7c84c.pdf	Festival created because a certain city was decreasing. Uses vacant buildings for cultural activities.
Urban sustainable development (Nitra, SK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_3f256af06d114586b35f7f7dd25cfba7.pdf	It is about a project of sustainable, green development of the city.
Parcoletterario (Piedmont, IT)	http://www.spotprojecth2020.eu/_files/ugd/55da59_b426c23d78534eb3a5d123f0edbf6a46.pdf	A collaboration between entrepreneurs, to arrive at a coordinated promotion strategy.

4. What are good practices around local engagement and cultural tourism in the case studies?

Abbotsford: home of Sir Walter Scott (Scotland, UK)	http://www.spotprojecth2020.eu/_files/ugd/55da59_d2b92d88fed9405ea50cbc2fa402d6a5.pdf	Example of how the local community benefits from a cultural attraction, even if they don't even visit the attraction that much.
COE in Tourism Innovation (Barcelona, ES)	http://www.spotprojecth2020.eu/_files/ugd/55da59_c3d20a54c1ea4eef8dfb31aef7cbfe03.pdf	Initiative involving many public and private sectors, plus local population, to make tourism in Barcelona more sustainable.
Singular Houses (Barcelona, ES)	http://www.spotprojecth2020.eu/_files/ugd/55da59_0c49a3f5c2ae4bd19e16d467f275405a.pdf	Initiative that has been going on for a long time and mainly attracts local visitors.
One ticket for eleven museums (Ljubljana, SI)	http://www.spotprojecth2020.eu/_files/ugd/55da59_a51411d4c0034653950369212f5cb04a.pdf (pagina 12)	Combination ticket with a lower price for several museums, for national and local tourists.
100 buildings/100 stories (Syros, GR)	http://www.spotprojecth2020.eu/_files/ugd/55da59_af32dbb1de5540aaac1a639f2c9acb13.pdf	Local residents can put stories about a building online, which can then be viewed by others. QR codes are placed at the buildings. In these ways, buildings stay 'alive'.