



www.SPOTprojectH2020.eu

Policy Guidelines and Briefings

Synthesis of policies, practices and strategies at the regional (case study) level

Deliverable number:	<i>D2.5</i>
Due date:	<i>31/07/2022</i>
Nature:	<i>R (Report)</i>
Dissemination Level:	<i>PU (Public)</i>
Work Package:	<i>WP2 Policy, Strategies, Practices and Planning</i>
Lead Beneficiary:	<i>UNIABDN</i>
Contributing Beneficiaries:	<i>All partners</i>
Authors:	<i>Professor Claire Wallace, John Shaddock</i>

Horizon 2020



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 870644

Disclaimer:

The content of this deliverable reflects only the authors' view. The European Commission and its Research Executive Agency are not responsible for any use that may be made of the information it contains.

Purpose and scope of the deliverable

SPOT has a suite of Deliverables which together provide a very powerful resource for both the development of existing cultural tourism activities and the introduction of cultural tourism in new venues. This report is complementary to Deliverable D1.5 ‘Good Practices across Case Study regions’ and Deliverable D5.5 ‘Policy Report 1’ and describes a process for identifying priorities to develop cultural tourism.

As a starting point it brings together the Policy Framework for Cultural Tourism as described in Deliverable 2.1 ‘Policies, Practices and Strategies of cultural tourism in Europe’ together with the experience of the effect of those policies through extensive work with local and regional stakeholders in each of our 15 Case Study areas. This work is described in D2.2 ‘Summary Report on Stakeholder Engagement’. SPOT partners working on the ground have added their own practical knowledge and the current report describes satisfactory policy environments and identifies where changes to practices may result in some improvement in the delivery of cultural tourism activities and programmes, using the project’s Case Studies to demonstrate the position in each partner area.

Document history

Version	Date	Description
<i>0.1</i>	<i>30/06/2022</i>	<i>Draft Report circulated for comments to SPOT partners</i>
<i>0.2</i>	<i>20/07/2022</i>	<i>Revised version submitted to PMB</i>
<i>1.0 (final)</i>	<i>28/07/2022</i>	<i>Approved by PMB and the Coordinator</i>
<i>1.1</i>	<i>15/05/2023</i>	<i>The updated version approved by the Coordinator</i>

This report was generated from the international research project Social and innovative Platform On cultural Tourism and its potential towards deepening Europeanisation (SPOT, www.SPOTprojectH2020.eu) funded by the European Commission under the H2020 Program (Grant Agreement #870644). The Consortium consists of 15 partners and is coordinated by the Mendel University in Brno.

The project partners and Principal Investigators (PI) are:

- Mendel University in Brno (the Czech Republic), PI Prof. Milada Šťastná;
- Bar-Ilan University (Israel), PI Prof. Michael Sofer;
- Institute of Geography, Romanian Academy (Romania), PI Dr Bianca Mitrica;
- Leibniz Institute of Ecological Urban and Regional Development (Germany), PI Dr Peter Wirth and Dr. Ralf-Uwe Syrbe (since 01 April 2022);
- Centre for Economic and Regional Studies, Hungarian Academy of Sciences (Hungary), PI Prof. Tamás Hardi;
- Wageningen Environmental Research (the Netherlands), PI Drs. Marcel Pleijte;
- Tallinn University (Estonia), PI Prof. Hannes Palang;
- University of Graz (Austria), PI Dr Wolfgang Fischer;
- University of Aberdeen (the United Kingdom), PI Prof. Claire Wallace;
- The University of the Aegean (Greece), PI Prof. Theano S. Terkenli;
- University of Barcelona (Spain), PI Assoc. Prof. Montserrat Pareja-Eastaway;
- University of Verona (Italy), PI Assoc. Prof. Luca Mori;
- University of Wroclaw (Poland), PI Dr. Hab. Sylwia Dołzbłasz;
- University of Ljubljana (Slovenia), PI Assist. Prof. Naja Marot;
- Constantine the Philosopher University in Nitra (Slovakia), PI RNDr. PhD. Hilda Kramáreková.

Content

1. Background	6
2. Report Structure	6
3. Policy Framework	7
4. Stakeholders	7
5. The Key Elements	8
5.1. Policy Formulation	8
5.1.1. National and Regional Policies	8
5.1.2. Local Policies	9
5.1.3. Developing Future Policy	10
5.2. Local Engagement/Local Benefit	11
5.2.1. Citizen Engagement	11
5.2.2. Service provision	12
5.2.3. Employment and Local Creativity	13
5.3. Shared Vision	13
5.3.1. 'Ownership' of the Vision	13
5.3.2. Describing the Vision	14
5.3.3. Changing a Vision	15
5.4. Sustainable Development/Green Agenda	15
5.4.1. Local Priority	15
5.4.2. Residents and Public Bodies support for the agenda	16
5.4.3. Motivators for a sustainable/green approach	16
5.5. Innovation	16
5.5.1. Radical Innovation	16
5.5.2. Transformational Innovation	17
5.5.3. Education for Innovation	17
5.6. Infrastructure/Policy Mix	17
5.6.1. Transport	18
5.6.2. Accommodation	18
5.6.3. Sanitation	18
5.7. Implementation	19
5.7.1. Leadership	19
5.7.2. Implementation Plans	19
5.7.3. Funding for Cultural Tourism	19
5.8. Monitoring and Evaluation	20

6. Policy Guidance	20
6.1. Principles underpinning Policy Guidance.....	20
6.2. Role of Stakeholders within SPOT Policy Guidance	21
6.3. Policy guidance arising from the work of SPOT	21
6.3.1. Specific policy briefs for the project’s Case Studies.....	21
6.3.2. Policy briefs on themes pursued through SPOT, including Europeanisation	21
6.3.3. General policy guidance aimed at European level organisations and stakeholders (described as Golden Rules).....	21
6.3.4. General policy guidance aimed at local and regional stakeholders (also described as Golden Rules)	21
6.3.5. Detailed policy recommendations as background to the two expressions of Golden Rules	21
6.4. Policy guidance for future Cultural Tourism developments	22
7. Using the Assessment Wheel in developing Cultural Tourism	22
7.1. Constructing the Assessment Wheel	22
7.2. Using the Assessment Wheel.....	23
8. Conclusions	23
Appendix A	24
The Assessment Wheel - The Evaluation Process	24
Appendix B	29
The Assessment Wheel - Case Study Evaluations	29
Appendix C	46
Policy Instruments relevant for the development of Cultural Tourism policy and practice	46

1. Background

SPOT started work on 1st January 2020. The first part of the policy work was to establish a benchmark of Q1 (January to March) 2020 reflecting the then-existing state of policies within which cultural tourism was operating. This work was comprised of the documenting and analysis over 230 policy documents (details in Deliverable D2.1) from the Case Study nations, regions and localities, together with administrative structures, underlying philosophies, key actors and delivery mechanisms.

2020 was also a key point in European policy and funding mechanisms; the European Union Programming Period finished in 2020 and the development of new policies for the next period was under way. This point marks a step-change for both EU-derived policy and the allocation of Structural Funds and whilst not all policies rely on these sources of funding for implementation, for many countries they are an important factor and in many cases have a strong influence on regional policy.

The intention was to start from the Q1 2020 benchmark and compare changes over a 12-month period, discussing the likely impact of the changes with stakeholders.

Unfortunately, Q1 2020 was also the point at which the COVID-19 pandemic swept across Europe. For the purposes of our study, there were two significant impacts: first - in part because offices were closed, but more significantly because the people working on policy were now driven to handle short-term responses to deal with the COVID-19 crisis - longer-term policy development virtually ceased. The few exceptions were largely where political change led to reorganisation of priorities. Second, as businesses and organisations began to take a 'survival' approach, some imaginative responses occurred; the impact of changing visitor profiles made fundamental changes to both businesses and communities.

Another 'snapshot' of policy changes was taken in Q1 2021, but the restrictions on movement etc. meant that direct work with stakeholders could not begin until mid- to late-2021. Planned Round Tables sometimes had to be converted to individual face-to-face or online interviews, but input from almost 200 stakeholders provided extremely valuable insight into the experience of cultural tourism in the Case Study areas.

2. Report Structure

This report seeks to very briefly reiterate the interplay between the espoused policies applying in the Case Study areas and the actual experience of stakeholders in those areas. It then identifies a number of Key Elements arising from the policy review and addressed by the stakeholders, describing them with particular reference to the views they expressed. The report outlines each of the Key Elements before setting out the Assessment Wheel, a method of encapsulating the complicated interactions between the Key Elements to provide guidance for discussion and action in progressing cultural tourism.

The process is exemplified by its application in each Case Study area.

Whilst the report sets out the Key Elements to be addressed, it describes a process and does not make specific recommendations for action.

This is one of a suite of reports, the others (following the same structure) being:

- (i) Good Practice examples from the fifteen Case Studies. Deliverable D1.5
- (ii) The SPOT project's Recommendations. Deliverable D5.5.

3. Policy Framework

The starting point for this paper is the analysis of the Policies, Practices and Strategies applying in each of our Case Study areas. This analysis is described in detail in Deliverable 2.1 ‘Policies, Practices and Strategies of cultural tourism in Europe’. The Policy Framework described the policies themselves and the interplay between the policies and institutions at different levels (national, regional and local; European policy is reflected in both national policies and at the regional level). It also describes the part played by various implementation organisations (national tourism bodies, destination management organisations, service provider trade groupings etc.).

From this analysis, it became clear that there were enormous variations between the way different countries treated tourism and specifically in the policy space available for cultural tourism itself. In addition, our Case Studies had been chosen to reflect a wide range of situations, from under- to over-touristed areas, from areas where the landscape shaped the prevailing culture to areas where history and origins were key features, from areas where homogeneity had preserved ways of life over centuries to areas where different ethnic and linguistic groups were in constant dialogue.

Accordingly, direct comparison between Case Studies was fraught with complications. Data analysis of the different areas sought to establish clusters of examples; some had some common features, but the groupings were not strong enough to allow a typology or typologies to be developed across the whole of the SPOT reference area (see Deliverable 1.4).

What did emerge from the policy work was that, in their different ways, each structure (and component organisations) was trying to address a range of common issues in relation to cultural tourism. Tracking the common elements led to the formulation of a descriptor of eight Key Elements contributing to a cultural tourism activity.

The Key Elements (described in more detail later in the report) were:

POLICY FORMULATION	INNOVATION
LOCAL ENGAGEMENT/LOCAL BENEFIT	INFRASTRUCTURE/POLICY MIX
SHARED VISION	IMPLEMENTATION
SUSTAINABLE DEVELOPMENT/GREEN AGENDA	MONITORING AND EVALUATION

4. Stakeholders

Stakeholder input was sought in each of the 15 Case Study areas via Round Tables. These were subject to the restrictions/adaptations noted above due to the pandemic, but almost 200 stakeholders addressed the issues experienced in their area. For details of Stakeholders, see Deliverable D2.2. Where face-to-face Round Tables were not possible due to local regulations and/or need for safe working, stakeholders were involved in online round tables or individual interviews.

The structure described in the previous section (3. Policy Framework) was used as a part of a background briefing note for Round Table chairs to use in guiding the discussions. Partners made

detailed records of the meetings; interviews and observations were collated broadly on the basis of the Key Elements. The discussions and interviews gave an extremely valuable commentary on the policies in the Case Study areas as experienced in practice, described both positive and negative aspects and made suggestions for amelioration of the issues which were seen as unsatisfactory. The description of the interaction with stakeholders and their observations was covered in Deliverable D2.2 'Summary Report on Stakeholder Involvement'. A feature of the report is that it follows the structure of the Key Elements and links observations to individual Case Studies, illustrating the particular problems stakeholders considered relevant.

The discussions with stakeholders were very wide-ranging. To provide some focus, the following sections seek to encapsulate the issues of interest identified by stakeholders based on the statistical reports they had had from SPOT, the reports on the policy framework and the priorities set out in the summary report of those discussions. The structure uses broadly the same aggregations as those emerging from the work with stakeholders.

5. The Key Elements

Note: *the highlighted topics are a snapshot of suggestions from a variety of stakeholder and partner comments. They are illustrative and should not be taken as recommendations.*

5.1. Policy Formulation

Policy formulation takes place at many levels and with many different actors. The approach used here is to examine national, regional and local policies in the field of cultural tourism.

5.1.1. National and Regional Policies

Cultural tourism needs clear tourism and culture policies at the national level, preferably updated at regular intervals and with clear relationships with other relevant functions. Policies should indicate possible sources of support for implementation including Structural funds and non-financial inputs.

It is preferable that national tourism policies are held in a sound political context. Despite many of the national frameworks recognising the economic importance of tourism – the United Nations World Tourism Organisation quotes tourism as representing 9% of world GDP – tourism rarely has a significant minister speaking for it – tourism is appended to an economic brief, to a 'rural and disadvantaged areas' brief, to a sports brief, to a public works brief etc.; the particular locus within the administration often changes with a change of political leadership, which potentially results in lack of stability amongst civil servants and certainly adds to a lack of continuity and consistency.

In many nations, tourism is handled by an arms-length organisation (i.e. an independent private or public body outside the civil service structure) and this appears to be quite effective in providing some coherence in policy development.

Policies for Culture were seen to be generally more stable; some focused on buildings and artefacts, others on the culture of communities. In many cases, the strategies were aimed at a local audience – the need to foster or reinforce a national perspective often meant that there was less emphasis on projecting the culture to visitors or potential visitors. As the target was different from that for tourism, there was frequently very little apparent dialogue between the culture and tourism ministries and mention of cultural tourism was rare. A possible exception is in Italy, where, at times, tourism is implicitly considered to be about the experience of Italian culture. Only one policy, in Germany, referred to the promotion of culture in a European context. A similar lack of dialogue

between ministries was also seen where the object of cultural tourism was the natural environment; there was limited cross-ministry working in the fields of landscape design, environmental protection and land use. Sound policies for cultural tourism would see much closer working between the relevant ministries.

The method of producing national policies is important – there is no single best way, but it needs to engender commitment from all those involved.

Bodies responsible for national policies were severely impacted by the pandemic and updating of

In 2018 a Dutch national Tourism Summit involving representatives of the Provinces, together with a wide range of representatives of business, tourism and government organisations was held. This was developed (via work with over 100 experts and including participation with residents and administrators) into a detailed policy proposal with an over-riding goal ‘By 2030, every Dutch person will benefit from Tourism’ and a sub-text ‘residents first’.

tourism policies largely halted as policy-makers focused on more immediate concerns. Prior to that, some national and regional tourism policies in the Case Study areas had been developed with very thorough exercises involving stakeholder and resident consultation and engagement. Whilst this can be expensive – in both money and stakeholders’

time – the policies developed can be excellent. It is not a one-time effort; stakeholders are aware that a continuing commitment is needed over the long term to capitalise on the the initial investment.

As is often the case at national level, cross-ministry working appeared to be somewhat problematic. This was particularly noticed in the field of landscape design, environmental protection and land use, which has a particular impact on some types of cultural tourism.

In 2018, the Piedmont Region carried out a major consultation and planning exercise involving tourist bodies, local and regional agencies, businesses and the public. Whilst the overall thrust for the region as a whole was based on ‘Outdoor, Oenogastronomy, Culture and Sport’, each locality identified the balance between these poles and added in other key market targets.

At the regional level, many strategies were tied quite strongly to EU Structural Programming – which provided opportunities for funding regional priorities particularly in those countries with restricted resources. However, policies were quite tightly defined and, where the words ‘cultural tourism’ did not feature in programme descriptions, some stakeholders reported difficulty in aligning projects with available funds. See Appendix C for sources of support from the EU and other bodies.

5.1.2. Local Policies

In general, stakeholders were more familiar with local policies than with national or regional ones. Perhaps because of this knowledge, local policies were seen as more relevant to the pursuit of cultural tourism. The importance of the engagement of local politicians (and their specific interests) was a frequent observation.

Local cultural tourism policies should, in general, be expressed in a strategy document with a medium-term time horizon and should stress the unique features of the location.

At the local level, policy needed to focus specifically on local issues – ‘broad-brush’ policies lacked reality for local residents and businesses; resolving perceived difficulties was important in generating and maintaining support for the further development of cultural tourism.

One concern from the (largely self-selecting) range of stakeholders was that related to the pursuit of financial returns from tourism – in the main, stakeholders felt that a strongly financial approach was detrimental to both residents and the environment. A policy to move away from mass tourism was seen as desirable by many (both residents and business owners), with the attraction of visitors with an interest in cultural tourism. This was seen to offer a consequent raising of standards of local services (restaurants, sanitation, entertainment etc.) and was viewed as an attractive approach in both over- and under-touristed areas.

Buzău County Council (RO), which coordinates the local authority and community organisations, has a 5-year tourism development strategy and engages the local mayors.

5.1.3. Developing Future Policy

Mechanisms should be in place to regularly review policies to ensure they respond to changing demands and circumstances

There was little discussion by stakeholders about how to influence policy. If local people wish to influence future policy, the levers to engage with those issues are not readily apparent. One factor is that the administrators/programme delivery people are the ones regularly in contact in the area – providing support and funding to deliver projects. But these are often not the people who change policy. Local people had the view that politicians were important (and could accelerate programmes or fail to support them), but there were rarely the necessary forms of local organisation to apply pressure at policy formulation stage.

Some of the strategies relevant to cultural tourism had not been reviewed for many years – 15 years in one case. In CZ, the laws permitting necessary expenditures were out of date.

A further problem was that the organisations with a possible remit to develop future policy – local administrations, Local Action Groups etc. were very poorly resourced and did not have either the staff or the skills to work to develop strategies to move forwards. This was a common observation by stakeholders.

All stakeholders should have access to future policy development processes.

In some Case Study areas there was a poor level of dialogue between public and private sector players; this restricted the potential to cooperate in developing new policy. Where there was an absence of academic input, this was another factor which reduced the capacity to look forwards, as was the lack of a sufficiently long-term perspective. In some areas, residents were not adequately involved – options used to ameliorate this problem were to organise ‘town hall’ type meetings or to use residents’ surveys.

It was noted that active engagement of representative bodies – residents’ groups, local Chambers of Commerce, trades unions etc. – was desirable and it was important to seek a balance of the various interest groups.

Where financial resources were available from a single source, there were two possible outcomes – either stakeholders cooperated to develop projects or they competed for the resources; cooperation appeared to see more positive outcomes. However, where funding was available from different mechanisms, the question of whether to cooperate (and the difficulties of cooperating) started to arise.

One of the aims of the SPOT project is ‘to work with local communities, to empower them, and to put them in charge of cultural tourism through co-design with local stakeholders’.

5.2. Local Engagement/Local Benefit

An important focus is that cultural tourism can be developed in a way which contributes to the lives of local residents and is not merely a vehicle for external operators to extract value from local assets. Benefits can come in many forms – an appreciation of the distinctiveness of local culture can give pride to a local community, can improve local cohesion, can unite generations; the development of self-employment in the arts and crafts can give some financial benefit, but also demonstrate the value of creativity and retain knowledge of historic working practices.

5.2.1. Citizen Engagement

There were very different levels of priority by citizens (and organisations) to citizen engagement in our Case Study areas. The capacity for citizen engagement is different in each area; in some areas there was resistance to increasing numbers of visitors; in others there was little interest in presenting the local area to outsiders. However, there were also examples where people were not only proud of their local heritage, but were keen to celebrate it with visitors.

There is no ‘recipe’ for citizen engagement, but it is important that the views of citizens are addressed in relation to any cultural tourism activities. An active programme of citizen engagement helps to minimise the disbenefits and maximise the benefits of cultural tourism.

Where citizens are disaffected, there are some measures which have been used including promotion programmes to set out the benefits of cultural tourism for the area. Attention to infrastructure issues can also serve to improve the experience of residents. Strong associations of residents can ensure that local people are able to make their voices heard and protect their quality of life.

The positive side of citizen engagement was in strong evidence. In some examples, the engagement of citizens was key to developing the cultural experience. Local festivals, for example, brought in volunteers and encouraged young residents to recognise the part they could play in sustaining the rituals and traditions of the area. In rural areas particularly, local customs, traditions, music, language – even food – preserved those important roots for future generations: cultural tourism provides a vehicle for holding those dimensions in context.

In Nitra (SK) local festivals are supported by two national ministries; the organisation of volunteers is via the city council

In Piedmont (IT) and Ljubljana (SI) stakeholders commented on the powerful effect of World Heritage status on local people and on the destination

The importance of tangible and intangible cultural heritage was highlighted by stakeholders. Where that uniqueness was recognised by outside bodies – UNESCO World Heritage status was particularly valued – the impact on local communities was regarded as transformational. (The danger that the label, rather than the cultural experience itself becomes the attraction was recognised).

Giving local people priority access to local cultural tourism attractions can help to engender the sense of ‘ownership’ and a fuller appreciation of what their area is offering.

Citizen engagement should be a key element in local strategic plans for cultural tourism

A feature of local engagement – or lack of it – was the quality of the bodies which either had, or assumed, the role of facilitator and motivator. It seemed to be important that such bodies were constant and that they had a good record of local acceptability.

5.2.2. Service provision

Foresight on services cannot be left to the market alone. In planning for expansion of tourist numbers, service needs to precede demand or the quality of the tourist experience will be poorer and the pressure on local residents will increase.

Service provision is important for visitors; restaurants need to be of adequate quality for the target group; other support services may be required (local tour guides, cycle hire etc.). But much more than that – visitors may have different timetables from locals for eating out, for example; some stakeholders pointed out that public transport needed to be available to a different pattern for visitors and at different times. Festivals were a case in point, where services are required at appropriate times in appropriate quantities to meet different peak periods; seasonality affects service provision. Adequate services in these circumstances can also help to reduce the impact of tourism on the daily lives of residents.

On the positive side, the presence of visitors can help to keep local services viable (shops, transport, health services etc.) and also improve the quality of those services for residents. This type of approach was seen to have more than an immediate impact – local people started to take pride in their locality and demanded higher standards of maintenance and cleanliness.

In Kinderdijk (NL) a local municipality stepped in and acquired some low quality catering establishments and ‘mass’ souvenir shops in an attempt to raise the level of provision for both visitors and local people.

5.2.3. Employment and Local Creativity

Whilst cultural tourism has been seen to be a useful vehicle for the development of creative businesses and self-employment, some interventions may be necessary to accelerate the growth in the early stages.

There was little reference by stakeholders to local job creation in what are thought of as ‘service industry’ jobs, catering, accommodation, translation etc. Instead, there was considerable discussion of arts and craft industries based on local skills and traditions and on the provision of active holidays (canoeing, cycling, horse-riding etc.). The provision of workshops to bring together these (largely) self-employed workers was seen to provide a critical mass to make these industries an attraction in their own right. A further benefit was that these industries, along perhaps with local gastronomy, would help to shape a strong identity for the area.

It was recognised, however, that progress in these fields relied upon a sufficient volume of tourists to make small enterprises viable. Where the growth of cultural tourism is happening at a relatively slow rate, it has been suggested that support should be made available to allow part-time or more casual employment in these fields might be valuable. Training and education in entrepreneurship, innovation and business management would further assist people in making use of the opportunities available.

The University of the Aegean runs Masters courses in Destination Management, Hospitality and Startup Entrepreneurship.

One of the potentially negative results of the growth of cultural tourism is that traditional jobs (with some cultural or philosophical merit) may be replaced by what are sometimes seen as lower-value service jobs.

Cultural activities (ballet, music, choirs etc.) had the potential to offer some employment, but the creative energy could also serve to demonstrate the value and distinctiveness of local ethnic and linguistic groups and, handled sensitively, could have a positive impact on local cohesion.

5.3. Shared Vision

As part of the introduction to the round table discussions, stakeholders were asked to describe what they saw as ‘cultural tourism’. With the large range of potential descriptions of the term, it might be expected that this would cause some significant debate; the alternative was the case. Within each Case Study area, it appeared that stakeholders had a clear idea of what ‘their’ cultural tourism was. The point being that *within their Case Study area* the particular nature of cultural tourism was readily identified, whether it was about landscape, buildings, gastronomy, traditions – there was, in most cases, a common understanding of its expression in the area.

If a shared vision can be achieved, it is a very powerful tool to bring together competing interests, disparate programmes and to convey the sense of a joint venture which will take some time to reach fulfilment.

5.3.1. ‘Ownership’ of the Vision

In the short term, most stakeholders were able to agree that recovery from the pandemic was the vision for the present. Looking to the future was more complex. At the local level stakeholders had

their own perspectives and interests and for some, the discussion centred on the potential benefits from cultural tourism. These were extremely wide-ranging and the round tables found it difficult to narrow the focus. Recognising this, some suggested a Vision should be the product of citizen surveys or social media activity. Very few examples were quoted of this actually happening at the local level, but ‘visions’ at regional and national level were sometimes in evidence (see 5.1.1 above).

Following through on the difficulty of identifying a common theme or themes, some round tables

In Lower Silesia (PL) a key individual had worked with relevant organisations and residents and developed a philosophy and vision which had lasted almost two decades. On his demise, communities had found it extremely difficult to protect and manage the vision.

began to consider the mechanisms necessary. Several comments were made about the difficulty of getting the relevant organisations to communicate with one another. However, in cases where one body had taken the lead, this was often seen as ‘top-down’ or bureaucratic; this seemed to have the effect of marginalising some important elements of the local community.

A separate debate was whether the vision should match the self-perception of local people or be a product of the image carried in the minds of visitors and seek to capitalise on their aspirations.

It was generally agreed by stakeholders that a vision was an important component in developing cultural tourism, even if that vision was reduced to the level of a marketing plan; however the inherent difficulty of creating a unifying vision where there were strong competing interests between residents and businesses or by different sectors of the community was recognised.

5.3.2. Describing the Vision

Over and above the problems of agreeing a vision, stakeholders mentioned difficulties in even identifying suitable processes to develop and own the Vision.

Where it is difficult to describe an all-encompassing ‘vision’, something less than that may also have a contribution to make.

The options for a vision included a description of the target market, ‘telling visitors who we are’ or a plan for local facilities. Each of these appears to need an individual or an organisation to take a lead. Some of the difficulties inherent in this are described in the section above. So even though stakeholders appeared *in general terms* to agree on the local picture of cultural tourism, more detailed sketches brought competing interests into play.

Some steps were identified which would be valuable as ‘less than a complete vision’. So one round table identified ‘cultural call words’ – words which described a particular architectural style or form of dance, for example, which would be recognisable to both visitors and local people.

In Komárom/Komárno (HU-SK), a particular architectural style on the banks of the Danube is not only very typical of the area, but recognised as a distinguishing feature by local people and used as a common identifier for many aspects of the area.

In Scotland (UK), the media tourism Case Study sees a ‘brand image’ of the country (usually historical) used in films; this is not universally popular with residents.

An alternative was the identification of a ‘meme’ – a shorthand picture which related to a way of life or a distinctive feature which could be used in communications and would become readily identified with the area by visitors.

5.3.3. Changing a Vision

One of the issues identified in discussion was that areas could become ‘trapped’ in a vision imposed from outside. For example, if a place is internationally famous for a beer festival, how can local people and businesses tell people that there is more to the area than one single event? Changing an established vision was seen as being at least as difficult as establishing a vision in the first place. It also poses the same organisational challenges, perhaps made worse because a long-term commitment would be required. Some stakeholders had the view that the only way to address this issue would be by long-term work – a term of a generation was suggested - starting with young people, but the difficulties were recognised as being particularly onerous.

Piedmont (IT) would like to extend its image beyond ‘wine and food’, but recognises the challenge when that is what attracts visitors.

An issue highlighted was that changing a vision may lead to visitors being disappointed that their prior perceptions were not being met.

Given the preservation and appreciation aspects of cultural tourism, together with its target markets, it might be expected that cultural tourism can be a practical example of sustainable activities.

5.4. Sustainable Development/Green Agenda

5.4.1. Local Priority

This was the issue on which the Case Studies exhibited probably the greatest diversity – some areas had a very keen interest in pursuing the Green Agenda, in others, the main priorities were jobs and economic improvement, with environmental concerns very low on the list. Stakeholders reported that, even where public education campaigns had taken place, attitudes were very hard to change, (although there were some exceptions where such campaigns had had an impact). On occasion, even when strong policies were in place, delivery had not lived up to expectations.

In contrast, in some Case Study areas, enthusiastic adoption of the principles was reported; this was reflected in all areas of activity, by residents and administrations in work and in leisure. The environmental approach had become a way of life.

Where environmental concerns are important to local people, a sound approach to cultural tourism can assist in progressing the agenda; where it is of less interest, cultural tourism can be used as an educational tool

Some stakeholders commented that pressure to adopt sound policies and practices often came from visitors who expected standards to be the same as they experienced in their own environments – in these cases it was reported that businesses were very quick to respond and adopt suitable practices. However, where environmental issues had low local importance, the relevance of high standards in attracting visitors generally did not raise the issue as a priority for local residents and businesses.

5.4.2. Residents and Public Bodies support for the agenda

Stakeholders commented on the level of active support for environmental issues – even where residents had expressed an interest in the agenda, it was not always easy to engage people in practical intervention. A regular comment was that young people were more responsive than those of more mature years.

One area which did gain public support was in the subject of transport – activities to reduce the volume of cars and to promote active travel found strong support. Local administrations were seen to be keen to invest in infrastructure such as cycle paths and improved parking arrangements. This issue gained particularly strong public support if it included reduction of off-road motorised transport (quad bikes, all-terrain vehicles, motor bikes) and several areas were considering the promotion of e-bikes as a more environmentally-sensitive alternative.

5.4.3. Motivators for a sustainable/green approach

An effective response noted was that in the case of events – particularly street events – taking place, local regulations (suitably enforced) applied to the organisers of events led to a very significant level of adoption of environmental principles.

One factor acting as a motivator would be expected to be money; the stakeholders commented that this was not a strong driver – Green Agenda funds were reported as being poorly allocated and relatively difficult to access, in part reflecting a particular concern that the Green Agenda guidance does not refer to cultural tourism. In addition, significant change required a certain level of capital investment and the amount of finance on offer did not allow the relevant programmes to go forwards.

In some areas, cultural tourism itself had helped to raise the profile of the Green Agenda; where this was connected with thematic exhibitions, local people had experienced practical demonstrations of the benefits to be gained.

Cultural tourism was considered by some to be, of itself, a motivator for environmentalism – the

The Institute of Geography, Romanian Academy organises annually an International Summer School on "Natural Hazards and Sustainable Development in Mountain Regions".

appreciation of cultural assets encouraged a need to protect and enhance those assets and the setting. The potential conflict between preservation of cultural assets and the impact of tourism required sensitive regulation and management.

Stakeholders generally agreed that one of the best motivators to ensure the public appreciated and guarded the environmental aspects of their area was the gaining of awards – whether 'best-kept village', European Cultural Route, or UNESCO World Heritage Site – these tended to become part of the identity with which local people were proud to be associated.

5.5. Innovation

An important element in developing cultural tourism is understanding the nature of innovation. Tourism is a competitive business. Innovation is part of normal enterprise management – any manager will be constantly changing, improving and developing their business to meet the changing demands of customers/clients/citizens. This incremental innovation can generally be low-cost and is responsive day-to-day.

5.5.1. Radical Innovation

Radical innovation means adopting a wholly new dimension to an activity. During the pandemic, businesses developed new approaches – new products, new forms of organisation (joining with other enterprises to develop a new business model etc.). Stakeholders reported many imaginative new

directions, some generated by local administrations working with, for example, neighbouring authorities. Radical innovation can be self-generated by an enterprise, but, in many cases, collaborations are either necessary or instrumental in achieving the change. (e.g. new products and services, step change in service quality, linking attractions in neighbouring districts) can require investment in training, marketing, capital developments etc.

5.5.2. Transformational Innovation

Transformational innovation represents a major change of direction; it is very often a result of some external event or agency impacting the existing operation. To some extent COVID-19 was such an event – it forced businesses to look at completely different markets and to operate in a completely different way. New virtual experiences were introduced, a new orientation to domestic markets changed perspectives. Transformational change can come from new regulations – allowing accommodation in domestic property, for example – or from major sources of funding changing travel patterns or providing investment capital to develop a new facility (e.g. changing a castle from a collection of stones to an experiential environment). The impact of climate change is often quoted as driving transformational change – rising temperatures may mean visitors amend holiday habits and timetables. Cultural activities in areas relying on snow and ice have seen some major reorientation of visitor expectations and local employment.

5.5.3. Education for Innovation

Stakeholders considered the educational opportunities to promote an innovative environment. This included education and training for a range of relevant occupations, university provision of logistics and design management.

Stakeholders indicated they would welcome the opportunity for ‘study tours’ or exchange arrangements to visit other cultural tourism sites.

Education for innovation should be an element of any approach to cultural tourism

Mention was also made of training and coaching of residents to demonstrate the benefits of cultural tourism and to increase the acceptability of new initiatives.

5.6. Infrastructure/Policy Mix

The stakeholder round tables examined both individual elements of infrastructure and the broad policies which covered them; they identified priorities and the inter-relationship between the elements. Although considering what needs to be done, in general the stakeholders addressed the issues in a very positive way, noting both the necessity and the difficulty of joined-up implementation.

Infrastructure planning can contribute to the quality of experience for both visitors and residents

One of the common issues noted was that infrastructure development often needs to be undertaken in advance of an increase in visitor numbers – and this is difficult to justify without an identified demand. The planning of infrastructure for cultural tourism development looks to be a continuing problem area. The concept of ‘carrying capacity’ may be of some assistance, where an assessment is made of the number of visitors an area can deal with effectively – this calculation may indicate

constraints on the ability of the infrastructure to deal with an increase in visitors and may suggest priorities for investment.

In terms of infrastructure development, stakeholders focused on three main issues:

5.6.1. Transport

A number of dimensions were explored. First, access for international travellers in some Case Study areas was extremely problematic. Whilst it was noted that in some areas (not in our Case Study areas) local administrations had offered subsidies to improve air transport to the locality, travel by train was somewhat inflexible. Road access was very dependent on local road infrastructure and needed a long-term approach, probably by national authorities, to make a difference. Turning to transport once visitors were in the area, there were problems with transport management, including parking for private cars. Public transport was often considered to be inadequate and in particular was not structured for a cultural tourist market, which required evening services for access to events and hospitality. A strong point in a number of round tables was the provision, and intended provision, of cycling facilities, which gained support of the stakeholders.

In Lusatia (DE) a bus service (with provision for cycles) supported by volunteers is used to improve local travel in the area for visitors.

5.6.2. Accommodation

If visitors are to stay in the area (enhancing the capacity to contribute to the local economy), suitable accommodation needs to be made available. Observations by stakeholders suggested that, in some cases, better quality provision needed to be available, better cooperation between accommodation providers would be of value, as would improved adoption of new technologies.

Alongside accommodation is the general issue of hospitality; some areas reported difficulty in attracting the necessary staff to service existing or increased provision. Wage rates tend to be low and the service occupations are not generally considered attractive.

In Israel, the government provides a subsidy to entrepreneurs developing new accommodation.

The SPOT-IT tool, designed as part of the SPOT project, may be of assistance in assessing the potential for investors to improve accommodation provision or develop restaurants and other facilities.

5.6.3. Sanitation

For a number of partners, this was of high importance. In some areas, a limited water supply was a genuine problem should the number of visitors increase substantially; in others sewerage may be a problem. These issues can take a significant time to resolve and it is difficult to see that incremental approaches can ameliorate matters to any reasonable degree. Other public sector infrastructures also needed to be addressed – waste collection services, for example, need to be responsive to peak tourist demands. Stakeholders commented that visitor trends did not generally appear in the utilities providers' planning processes.

5.7. Implementation

Where all else is in place – policies, public support, finance etc. – progress on cultural tourism is inhibited if the measures to implement desired actions are not in place. The common view was that structures/organisations dealing with implementation needed to be long term and have a sufficient profile to establish and back up priorities. Stakeholders discussed what was required and compared that with what existed in their Case Study area.

Implementation is not an issue which can be tackled in isolation – it can be eased by a common vision, by good cross-sectoral working, by access to integrated financial plans etc.

5.7.1. Leadership

The lack of adequate leadership was a feature of many of the round table discussions, but the omission was seen in a lack of institutional leadership rather than the lack of a key individual (although the support of key individuals was often seen as important). A regular comment was that, as people looked to local administrations for leadership, in many cases the resources available to such bodies was increasingly restricted. It was so severe in some cases

In South Moravia (CZ) five public/private Destination Management organisations bring together the relevant stakeholders

Stable leadership should be a condition of any grant approval

that it had spurred stakeholders to take the initiative and realise that if help was not available, the communities would have to take on the task themselves on a voluntary basis.

A common difficulty was that there was nobody to lead on ‘cultural tourism’ as the term itself did not provide a sufficient pole around which to organise.

5.7.2. Implementation Plans

A number of difficulties on this factor were expressed; not least that some areas had no implementation plan on aspects of cultural tourism. Those areas which did have such plans were optimistic and confident of making progress.

Implementation plans need to cover a number of years, identifying financial resources to be used, where these are available. Where a specific scheme is financed, implementation measures should be integral.

It seemed that implementation plans needed to be realistic and in tune with the likely finance available. Even that may not be sufficient – in a couple of cases, the mere existence of an implementation plan was contentious and led to competition between organisations with different interests.

5.7.3. Funding for Cultural Tourism

There were a number of extremely thoughtful contributions in discussions about funding for cultural tourism. It was noted that in some low-resource areas, the primary source of funds to move forward

was via European programmes (see Appendix C). There were two particular reservations – the criteria laid down for funding rarely referred to cultural tourism, meaning that sometimes it was difficult to align projects to programmes; secondly, it seemed that any available national funds in those areas were not seen as usefully complementary to European programme funds.

Whilst it is sometimes possible to access capital grants (in all areas, not just the low-resource ones), often the revenue funds to support activity based on the initial investment are either short-term or non-existent, which puts considerable pressure on local communities.

In Piedmont (IT), local banks are supporting voluntary enterprises not only through financial measures, but also with management and financial expertise.

Many other interesting avenues to attract development money were reported, from a new regional model to fund landscape management from tourism income, though intervention for social activities in response to market failure to arrangements with banks to support local organisations through both finance and management expertise.

In addition to funding, it is useful to identify the non-financial support which may be available.

5.8. Monitoring and Evaluation

Stakeholders rather briefly discussed the data which was available to improve the management of cultural tourism. A regular comment was that they were required to provide data to various administrative bodies, but those bodies did not provide good interpretation back to the providers. Overall data on tourism numbers was generally available, but rarely was there sufficient analysis of cultural tourism statistics.

A particular difficulty at the time (during COVID-19 restrictions) was that domestic tourists were day visitors and, as such rarely provided useful data points (e.g. by taking accommodation).

6. Policy Guidance

6.1. Principles underpinning Policy Guidance

- a) From the outset, SPOT described an approach to developing cultural tourism through networking with policy makers, heritage organisations, local communities and other stakeholders. Not only have stakeholders engaged enthusiastically with partners, the contribution from them has been fundamental in developing the policy guidance described here, fully justifying the primacy given to this aspect of SPOT's work.
- b) As observed by partners and supported by the findings of D1.4, each example in our case studies is unique. SPOT describes many examples of 'good practice', but it was noticeable that a number of stakeholders commented on what they didn't want to copy rather than what they did. The uniqueness of each case constrains – and informs - the approach to policy guidance delivered by SPOT.
- c) The European Commission's Joint Research Centre on Smart Specialisation Strategies – RIS3 – posited a regional development model aimed at supporting a comprehensive approach to social and territorial cohesion. This model (<https://s3platform.jrc.ec.europa.eu/s3concept>) identifies the key elements which need to be in place to deliver sustainable progress and provides a tool (<https://s3platform.jrc.ec.europa.eu/assessment-wheel>) to graphically represent progress and potential.

- d) Whilst each case of Cultural Tourism is unique, working with stakeholders, through partner workshops and informed by the regional development model of the European Commission's Joint Research Centre on Smart Specialisation Strategies – RIS3 - (with particular reference to subsequent work by the International Council for Local Environmental Initiatives – an organisation of local and regional governments – on sustainability of Cultural and National Heritage within RIS3), SPOT was able to identify common elements in our case studies. These elements were tested with stakeholders who recognised and supported the elements and were able to give specific examples (see report D2.2). The model as represented in the work of SPOT is informed by the priorities expressed by stakeholders and tightened to apply specifically to Cultural Tourism.

6.2. Role of Stakeholders within SPOT Policy Guidance

- a) It is not possible to just 'do' Cultural Tourism. All the elements need to be addressed (to a greater or lesser extent); the elements have different timescales; they are in the domain of different agencies and interests; they have different priorities in different contexts; interdependency is a significant issue. The approach of SPOT towards co-creation with stakeholders is of paramount importance.
- b) Stakeholders views on the elements were described in report D2.2. Whilst the philosophical and statistical background to the key elements for regional development is provided by the work of the Joint Research Centre, the important dimension for the work of SPOT is that the stakeholders identify with the elements and feel able to act on them.

6.3. Policy guidance arising from the work of SPOT

Policy guidance arising from the work of SPOT takes a number of forms:

6.3.1. Specific policy briefs for the project's Case Studies

(<http://www.spotprojecth2020.eu/d2-5>)

6.3.2. Policy briefs on themes pursued through SPOT, including Europeanisation

(<http://www.spotprojecth2020.eu/d2-5>)

6.3.3. General policy guidance aimed at European level organisations and stakeholders (described as Golden Rules)

(http://www.spotprojecth2020.eu/files/ugd/55da59_82a4b617af984998871a456be85a5dbe.pdf)

6.3.4. General policy guidance aimed at local and regional stakeholders (also described as Golden Rules)

(http://www.spotprojecth2020.eu/files/ugd/55da59_db9a31a4dd9c4361a755d48cfa6a5483.pdf)

6.3.5. Detailed policy recommendations as background to the two expressions of Golden Rules

(http://www.spotprojecth2020.eu/files/ugd/55da59_0b08a0c290364313bd45566d31e69853.pdf)

6.4. Policy guidance for future Cultural Tourism developments

The broad principles for developing cultural tourism are described in the Golden Rules. Again, all implementations are unique. The first step is to assess the current position. Using the Key Elements (and the questionnaire in Appendix A) an evaluation should be made of that position; strengths, weaknesses and barriers can be identified. An outline plan should be drawn up of the issues which need to be addressed and some perspective given on timescales. Potential financial and other support may be identified using the information in Appendix C.

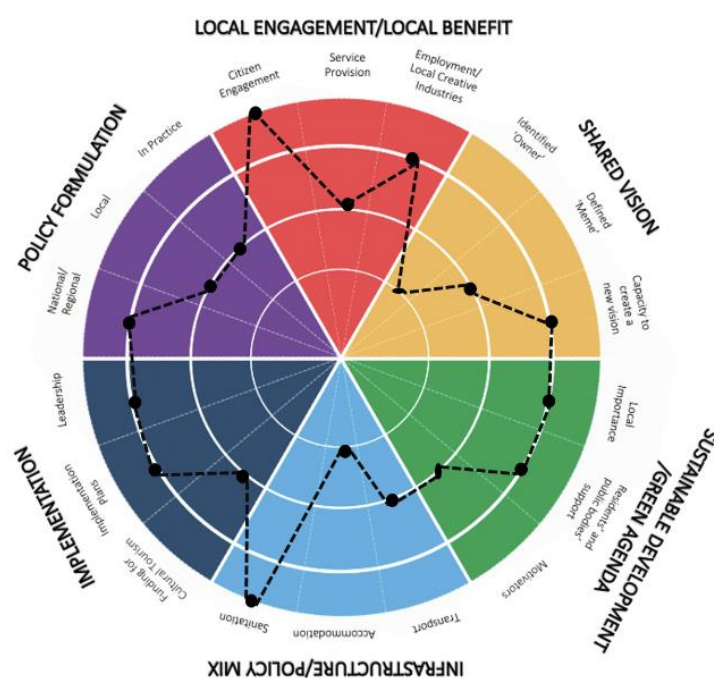
7. Using the Assessment Wheel in developing Cultural Tourism

The discussions with stakeholders had been very wide-ranging and the complexity of the interactions meant it was necessary to develop an approach to give structured feedback to stakeholders. Inspired by the work of Saublens and Gnamus (in the European Commission’s Joint Research Centre) on Smart Specialisation Strategies (RIS3) (<https://s3platform.jrc.ec.europa.eu/assessment-wheel>), a regional development model was adapted (in line with priorities expressed by stakeholders) to meet our specific experience in Cultural Tourism. Using this model, partners have successfully discussed progress and priorities with stakeholders in a number of Case Study areas.

7.1. Constructing the Assessment Wheel

The detailed methodology used in producing the Wheels for each Case Study area is described in Appendix A, but the general principle is that the Wheel shows performance in each of the areas indicated.

An example Assessment Wheel



The points represent the subjective assessments made by SPOT partners in their Case Study areas based on the Key Elements described in section 5 above.

The Wheel mapping exercise has been carried out in each of the 15 (16 with two Scottish examples) Case Study areas. Maps for all the Case Study areas are shown in Appendix B. Assessments were made by the researchers in each Case study area and were informed by survey and other data collected by SPOT, stakeholder discussions and personal knowledge. Assessments are subjective and relate to the Key Elements described in section 5 above.

Note: *For clarity of presentation, only six of the Key Elements are graphed on the Assessment Wheel (the scores for Innovation and Monitoring and Evaluation have been omitted). The actual scores for these two have been discussed with some stakeholders.*

7.2. Using the Assessment Wheel

The Assessment Wheel provides a record of the situation in any Case Study area. It enables discussion of opportunities and constraints. A low score (a mark close to the centre of the Wheel) is not necessarily a shortcoming. Some factors will remain low for a number of potential reasons – religious factors preventing certain developments, local opposition, political priorities etc. However, where stakeholders wish to improve an aspect of the cultural tourism environment, they can identify the areas in which progress may be possible. Reference to SPOT's Good Practices examples may provide insight into a way forwards and SPOT's Recommendations may provide assurance. In addition, outside support (financial and other) may be of value (see Appendix C).

8. Conclusions

Developing cultural tourism has many facets; it is necessary that there is some semblance of connection between these aspects and people operating on one Key Element should be able to see the context against other necessary requirements for success. The Assessment Wheel provides a means of marshalling quite complex aspects of the cultural tourism environment and allows debate about relative priorities, priorities and linkages.

As a tool for Policy Guidance, the Assessment Wheel proves useful in discussions with stakeholders, particularly at the local level, but also helps to identify where action and/or political pressure can be applied at other levels, whether that is in framing Structural Fund programmes, engaging with national and regional tourism and culture programmes or in identifying partners to be brought into a cultural tourism programme (perhaps to ensure support for training, to identify sources of finance or to add additional expertise). SPOT has used the Joint Research Centre's regional development model with our 15 partner universities and with 187 stakeholders. The model has been soundly tested and is considered to be both extremely valuable and robust. SPOT has no hesitation in recommending the use of the Assessment Wheel to gain understanding of the development environment, to provide a graphical representation to focus discussion with stakeholders and to allow measurement of progress as a Cultural Tourism application progresses. The comprehensive and inclusive approach can assist stakeholders to address local issues (community, environment, economy, engagement etc.) in the context of those concerns of the wider region.

Together with SPOT Good Practice examples accompanying each Key Element (D1.5) and Recommendations (D5.5) for each of the Key Elements, SPOT has a suite of Deliverables which can serve to ease and accelerate the adoption of powerful cultural tourism programmes.

Appendix A

The Assessment Wheel - The Evaluation Process

The SPOT Assessment Wheel is inspired by the work carried out by Saublens and Gnamus for the S3 Platform and adapted for use under the RIS3 Programme for Smart Specialisation in Regions (<https://s3platform.jrc.ec.europa.eu/assessment-wheel>). The original concept has been reworked to reflect a specific focus on Cultural Tourism and is heavily influenced by the Policy Frameworks analysis of the SPOT Case Studies and specifically by the feedback from Stakeholders in those Case Studies.

The assessments used are purely subjective, but assessments by partners are informed by detailed experience of the situation in the relevant Case Study, together with background data gathered through surveys etc. as part of the SPOT project. As such, they identify a consensus position within each Case Study area and this provides a basis for debate on the way forwards.

Evaluation of the Key Elements:

Scores are allocated on the following scale:

- 0 - Little Emphasis;
- 1 – Acknowledged, but not a strong driver;
- 2 – Some role in shaping Cultural Tourism;
- 3 – Strong contributor;
- 4 – Excellent, little room for improvement.

POLICY FORMULATION

		Score
National/Regional Policy Framework	Please assess how good the policy framework is (at either National or Regional level – one will probably be dominant). Is there solid and credible policy guidance at the high level? (Many legal and financial opportunities will rely on this framework – cultural tourism may be a subset of broader policies).	
Local	How good are local policies, particularly in respect of Cultural Tourism?	
In Practice	No matter how good the above policies are, how well are they experienced at the local level in support of cultural tourism?	

LOCAL ENGAGEMENT/LOCAL BENEFIT

		Score
Citizen Engagement	How well are local citizens in the Case Study area engaged with cultural tourism – are they consulted, do they take part in events etc.?	
Service Provision	How good is service provision (for both visitors and residents)? Are services better due to the presence of cultural tourism?	
Employment/Local Creative Industries	Does cultural tourism provide significant local employment? Are local design and cultural industries stimulated as a result of cultural tourism?	

SHARED VISION

		Score
Identified 'Owner'	Who 'owns' the Vision? It can be an individual, an organization, a community thrust, but can you say who can speak about the shape of cultural tourism in the area?	
Defined 'meme'	How clearly expressed is the vision? 'Cultural call words' may encapsulate a theme; UNESCO recognition may provide a strong definition. Is there a shorthand expression for the cultural theme?	
Capacity to create a new vision	What capacity exists to change or modify the vision? Are people sufficiently marshalled around cultural tourism to be able to produce a new direction? Are people trapped in a vision imposed from outside?	

SUSTAINABLE DEVELOPMENT/GREEN AGENDA

		Score
Local importance	Are local residents actively interested in environmental issues? Or do jobs and the economy take priority over a green agenda?	
Residents' and public bodies' support	Is there local support (by public bodies, the private sector, residents) to push for more active engagement with green issues?	
Motivators	What exists to push the green agenda and sustainability? Finance, political pressure, national/international awards, tourist demand?	

INNOVATION* See **Note**

		Score
Radical	Incremental innovation is that routine innovation that most enterprises undertake as part of day-to-day management. Radical transformation is something of a change of direction, a new product, a different conception of existing facilities, making new links with other enterprises etc.	
Transformational	Transformational innovation often requires outside intervention – response to climate change, a new funding source, new revenue models, facilities for new businesses etc.	
Education for Innovation	What initiatives are there in the Case Study area to promote innovation through education? University courses, initiatives aimed at business development, training for residents to understand potential benefits of cultural tourism etc.	

INFRASTRUCTURE/POLICY MIX

		Score
Transport	Can visitors easily access the area? Can they move around when they are there?	
Accommodation	Is local accommodation suitable for present and future visitors?	
Sanitation	Are water supplies etc. adequate for present and an increased number of visitors? Are toilets, washing facilities suitable for visitors? Can local waste management operations cope with the level of tourism?	

IMPLEMENTATION

		Score
Leadership	Is it clear who (individual or body) would be responsible for/lead any programmes of implementation? Do they have the resources (staff etc.) to deliver a programme?	
Implementation Plans	Are programmes in place for the development of tourist services and facilities? (Or is the arrangement more 'ad hoc' – no plans, but if grants etc. come along, opportunities will be taken?)	
Funding	Is it clear where resources will be found to implement the plans? Are resources from outside or self-generated? This is a measure of the confidence that plans can be implemented.	

MONITORING* See **Note**

		Score
Visitor numbers/spending	Is basic information available about the visitors to the Case Study area and their economic impact?	
Cultural Tourism	Is information available specifically about Cultural Tourism? Is the information suitable to allow processes to be managed?	
Policy change	Are mechanisms in place to assess the impact of policy change (in the area of Cultural Tourism) and to manage appropriate responses?	

***Note.** These headings are used in the assessment, but, for presentation clarity, are not used on the graphic display of the Assessment Wheel. They are relevant in any discussion with Stakeholders etc.

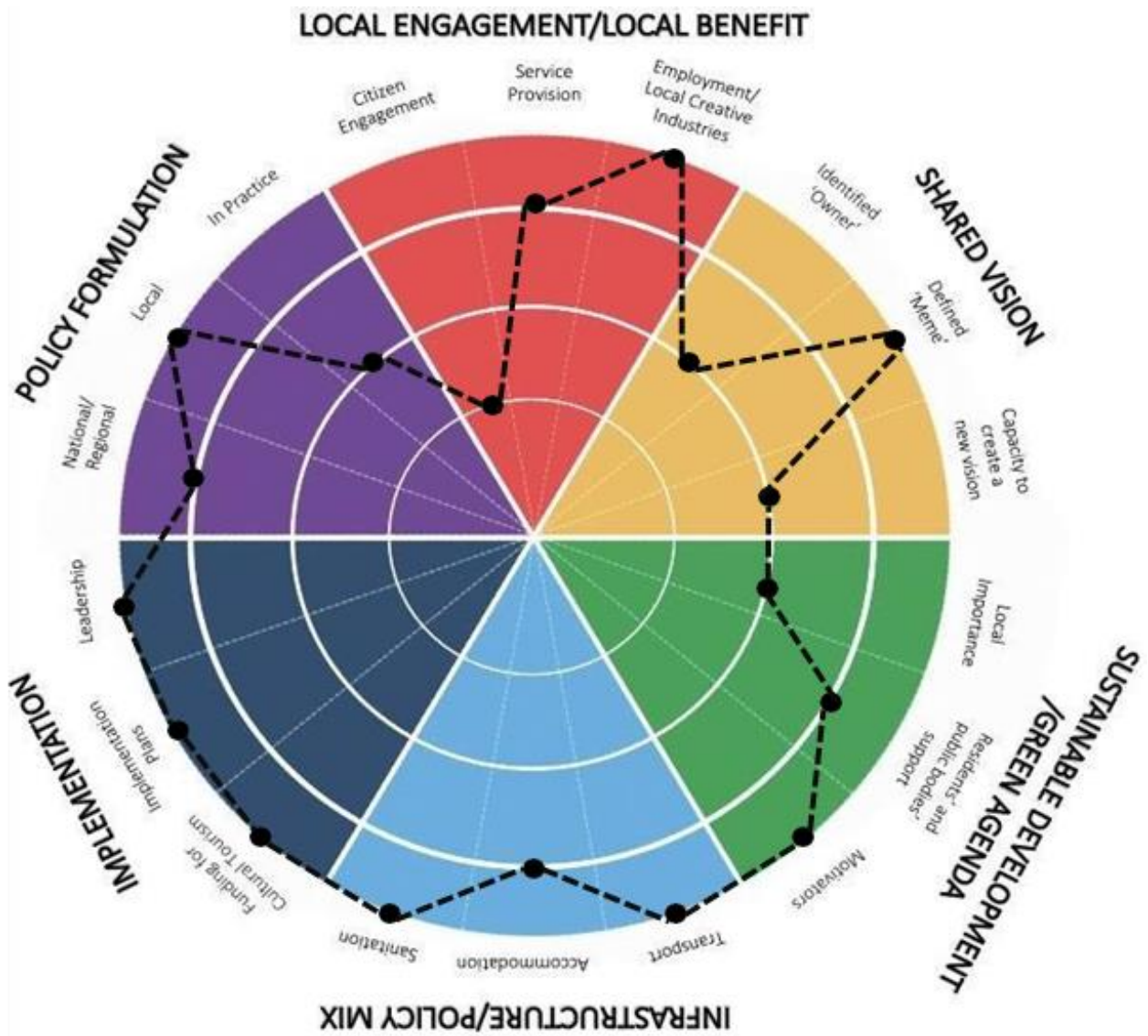
Appendix B

The Assessment Wheel - Case Study Evaluations

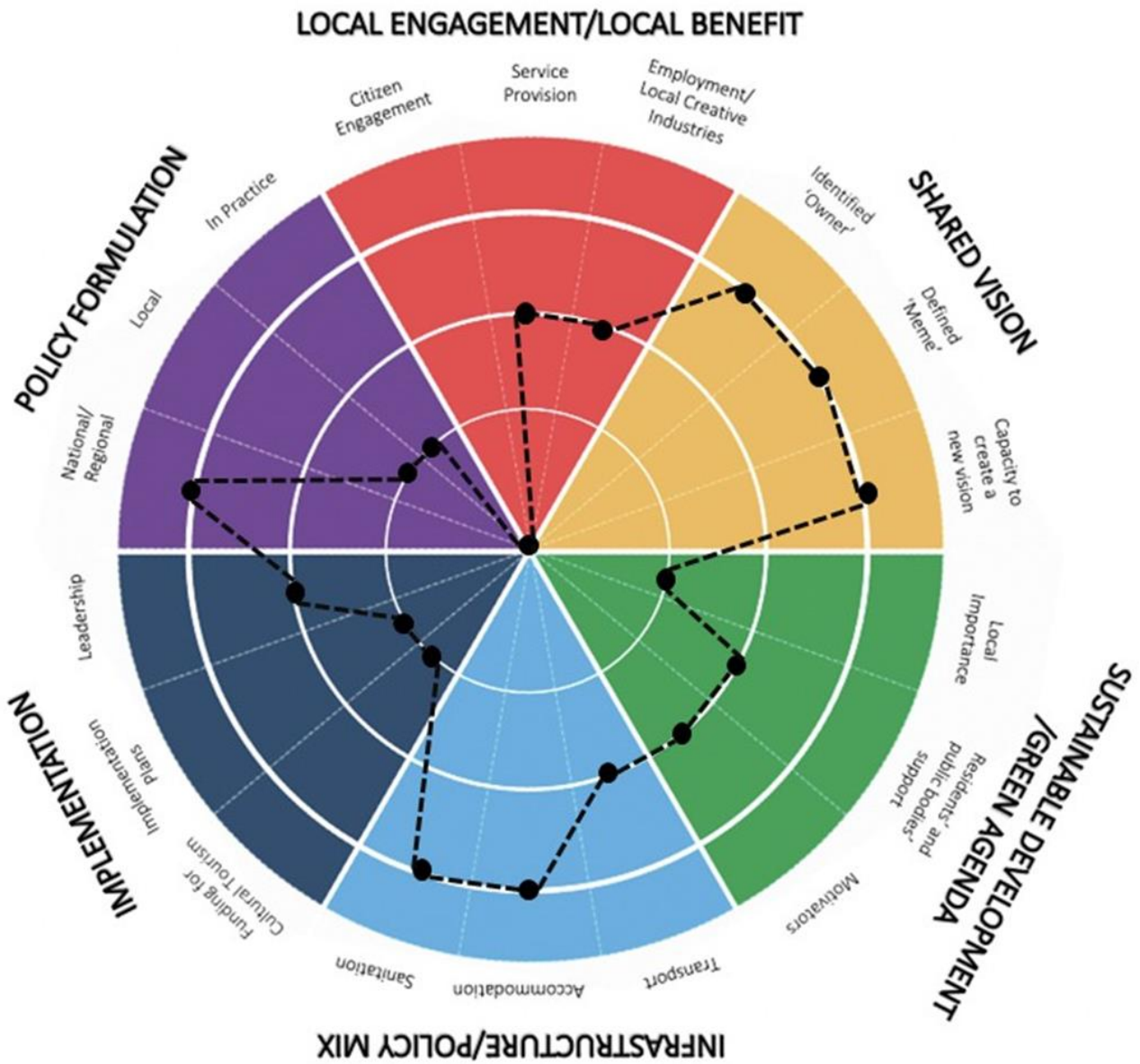
The Case Studies investigated through SPOT are:

- Art Nouveau, Barcelona, Spain (ES)
- Buzau Carpathians and Sub-Carpathians, Romania (RO)
- The Cyclades, Greece (EL)
- Ida-Virumaa, Estonia (EE)
- Kinderdijk, Netherlands (NL)
- Komárom, Hungary (HU and/or HU-SK)
- Lusatia, Germany (DE)
- Ljubljana, Slovenia (SI)
- The Valley of Palaces and Gardens (Lower Silesia, Poland) (PL)
- Media Tourism, Scotland (UK)
- Nitra, Slovakia (SK)
- Piedmont Landscape and Literary Park, Italy (IT)
- Southern Moravia, Czechia (CZ)
- Styrian Iron Route, Austria (AT)
- Beit She'an Valley, Israel (IL)

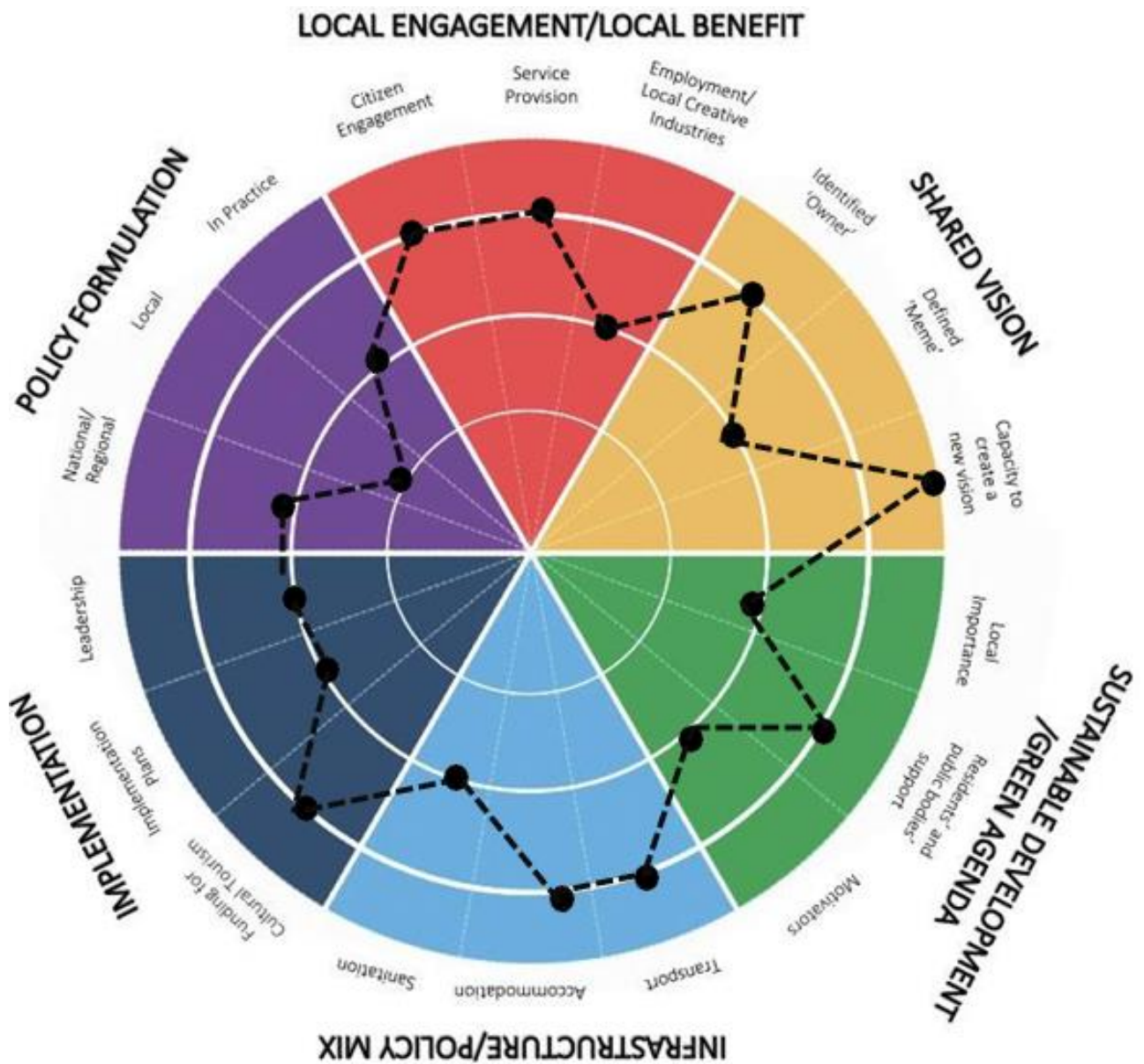
Art Nouveau, Barcelona, Spain (ES)



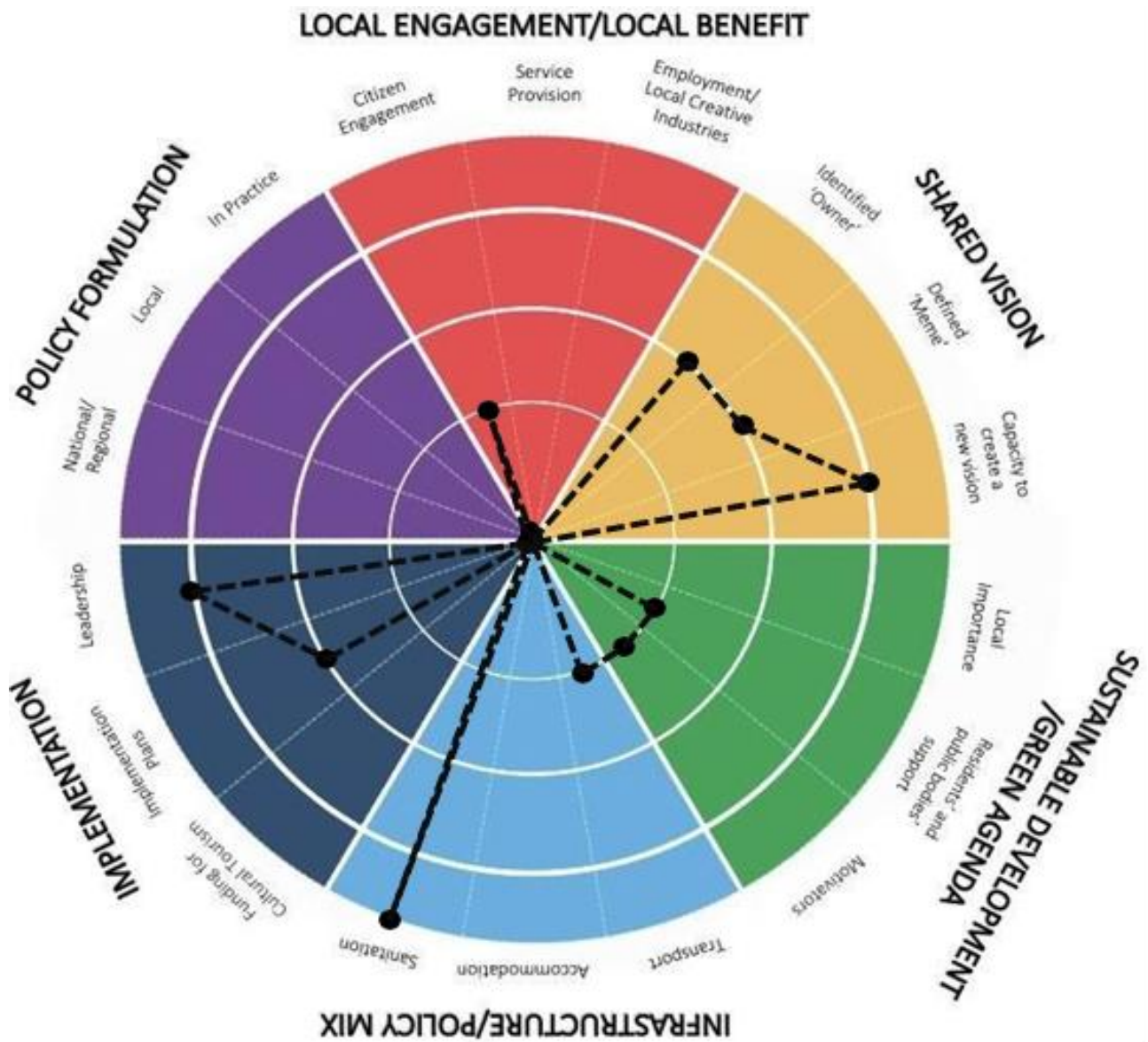
Buzau Carpathians and Sub-Carpathians, Romania (RO)



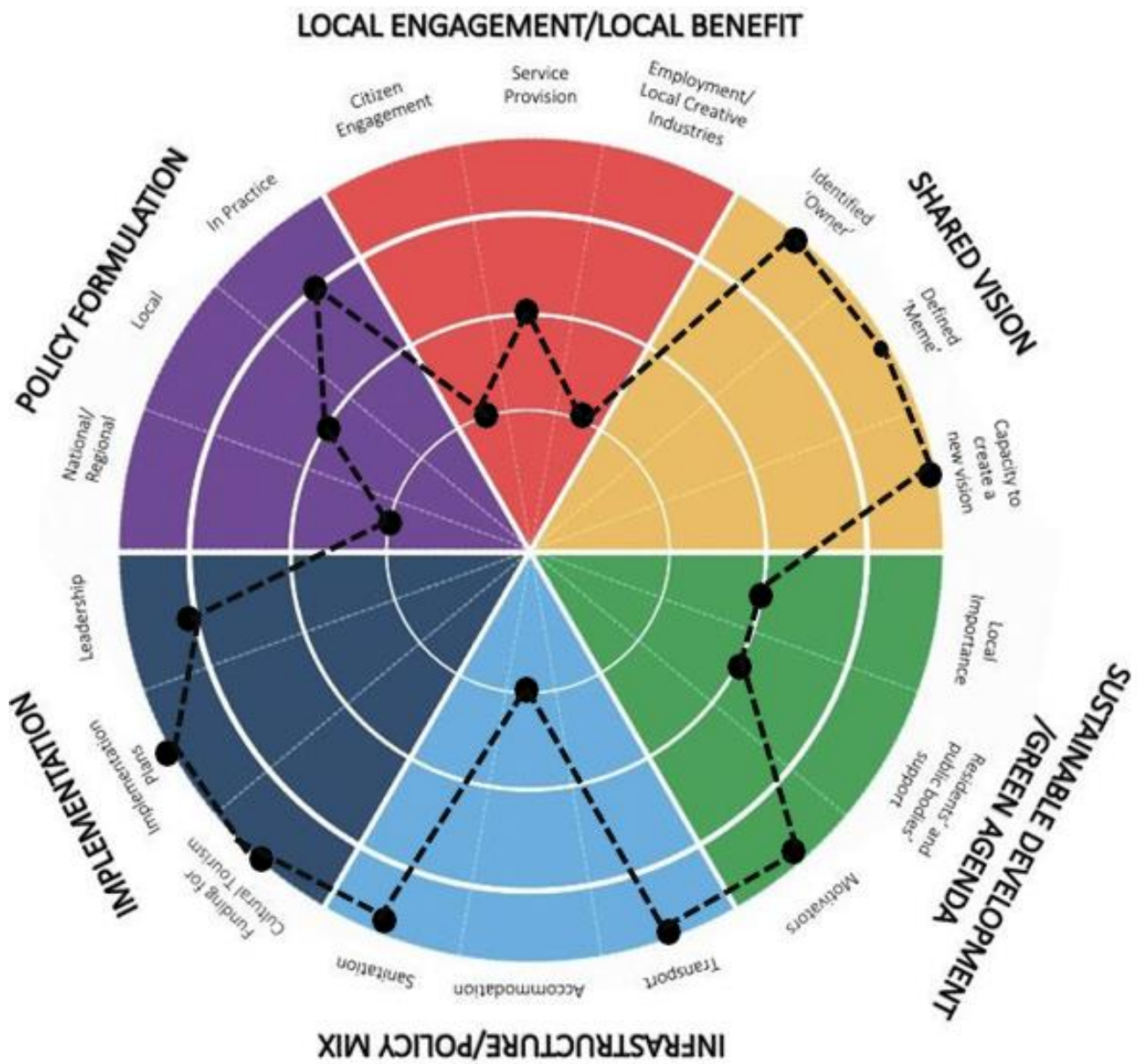
The Cyclades, Greece (EL)



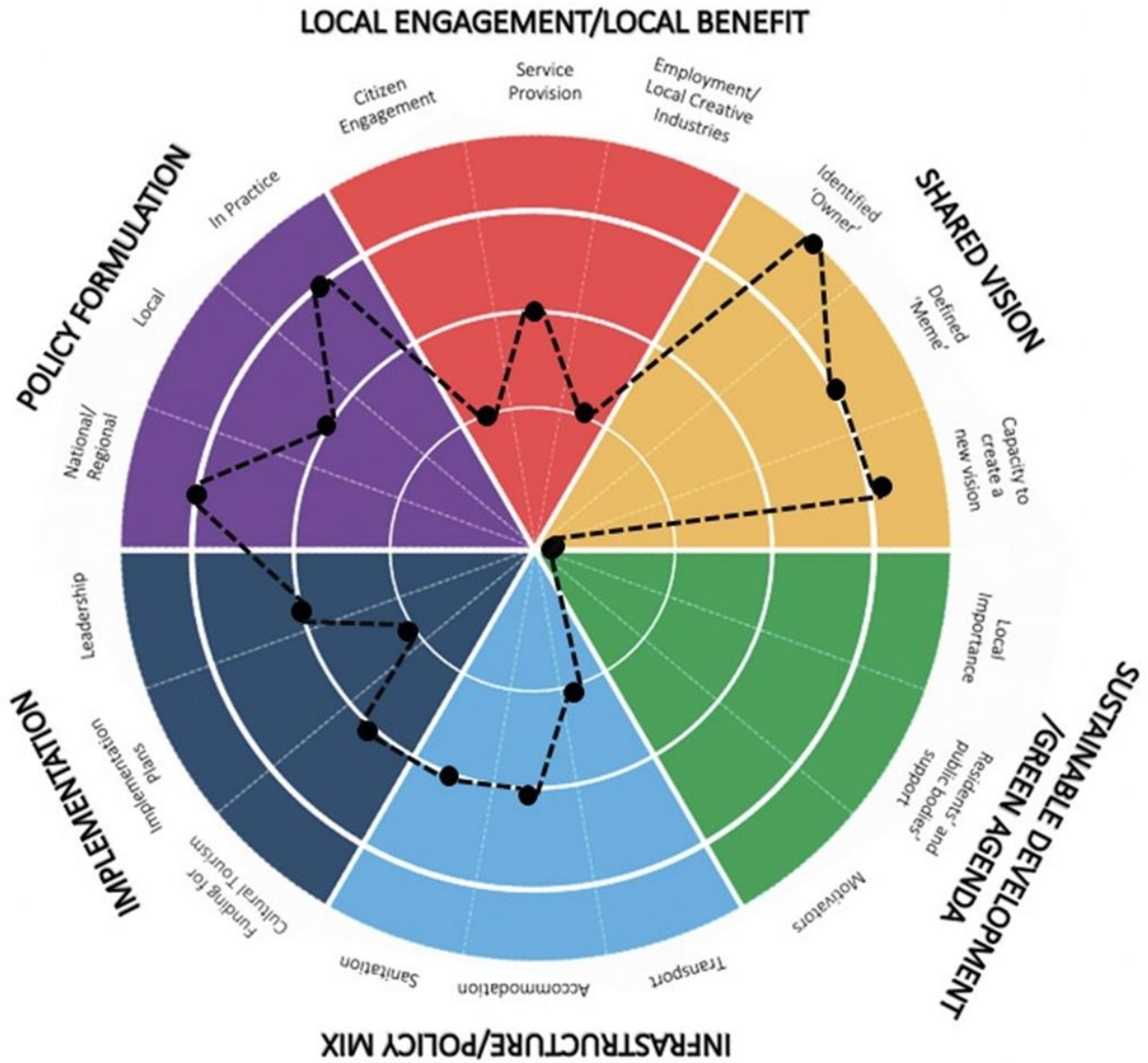
Ida-Virumaa, Estonia (EE)



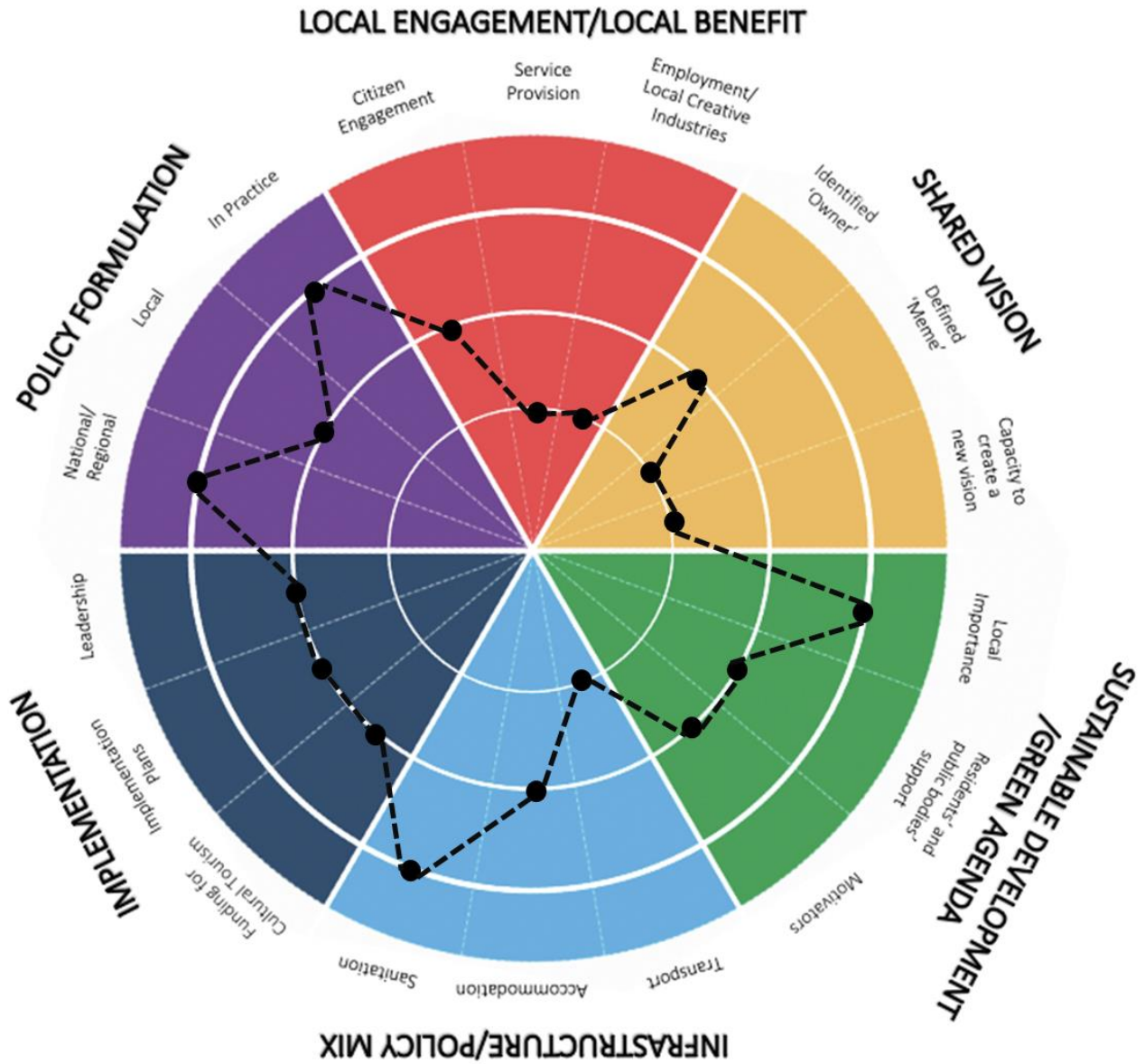
Kinderdijk, Netherlands (NL)



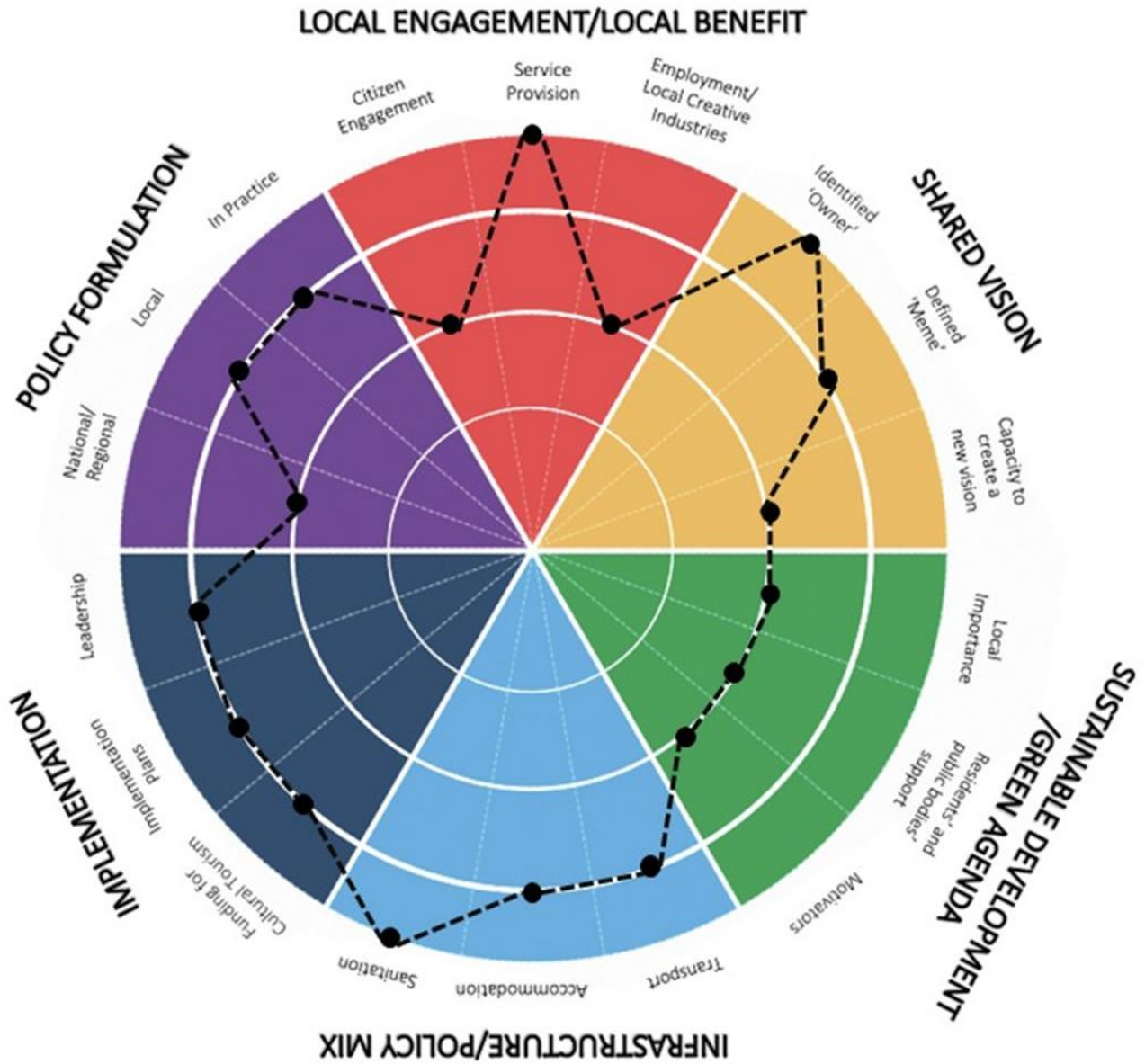
Komárom, Hungary (HU and/or HU-SK)



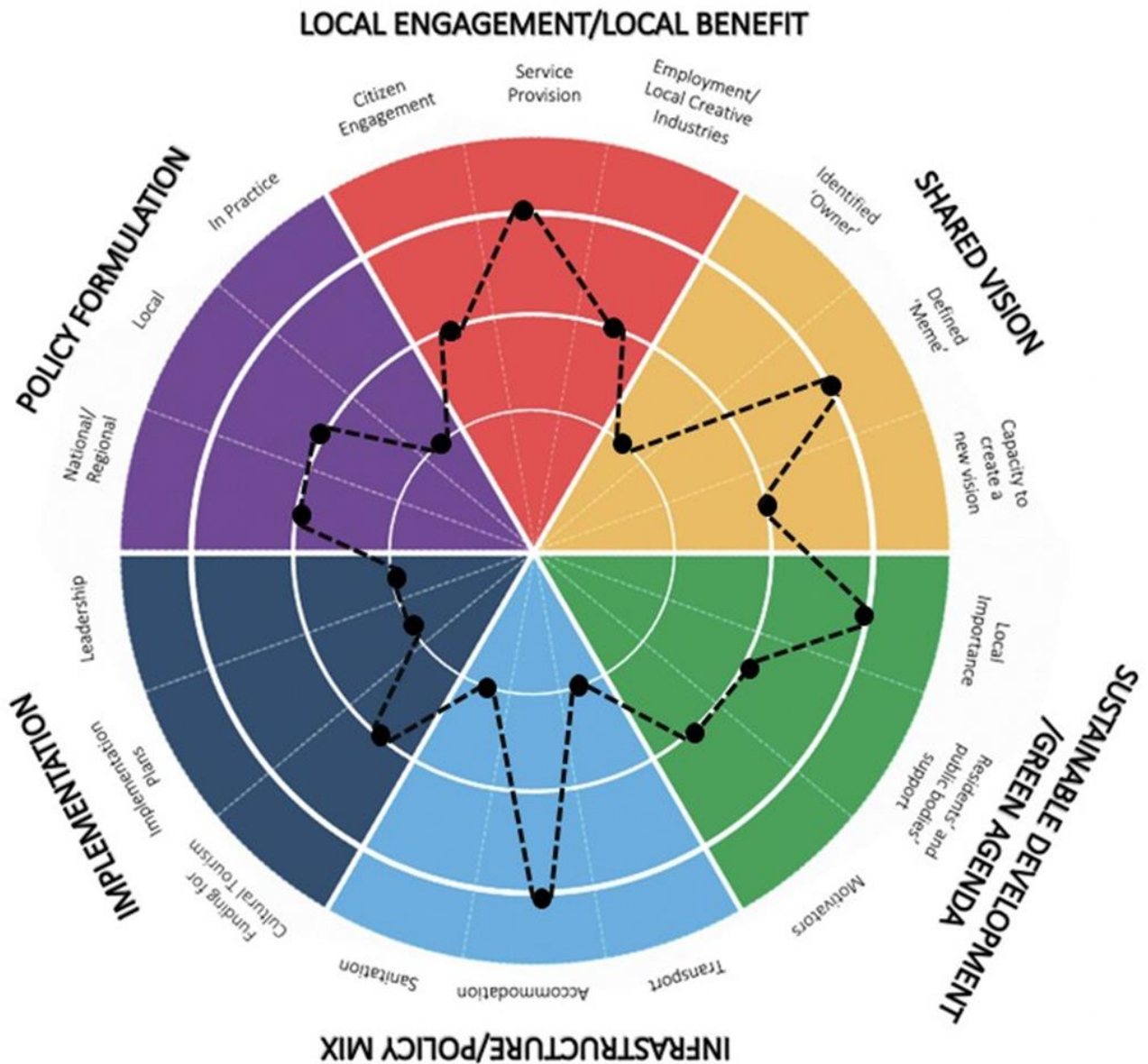
Lusatia, Germany (DE)



Ljubljana, Slovenia (SI)

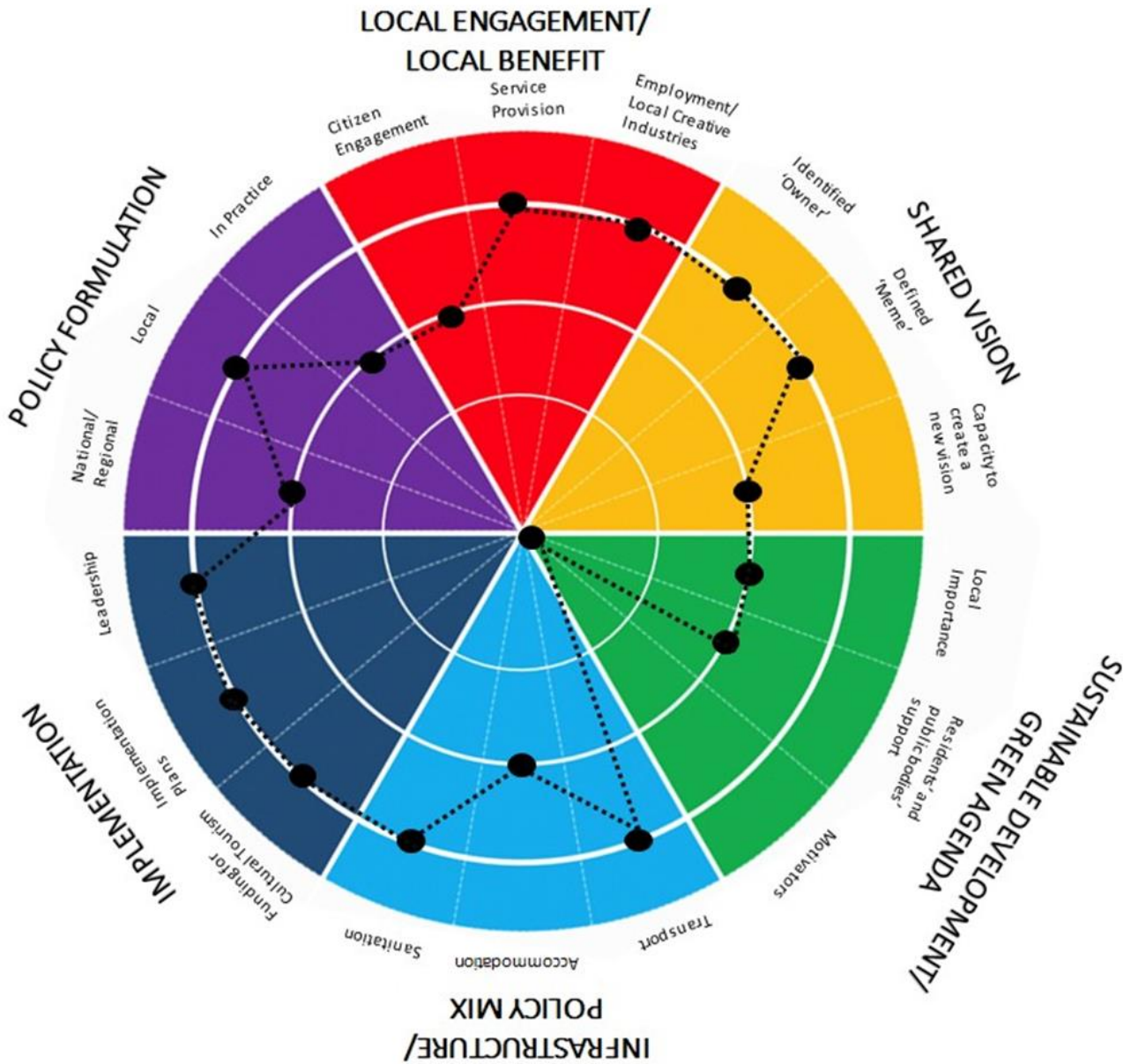


The Valley of Palaces and Gardens (Lower Silesia, Poland) (PL)



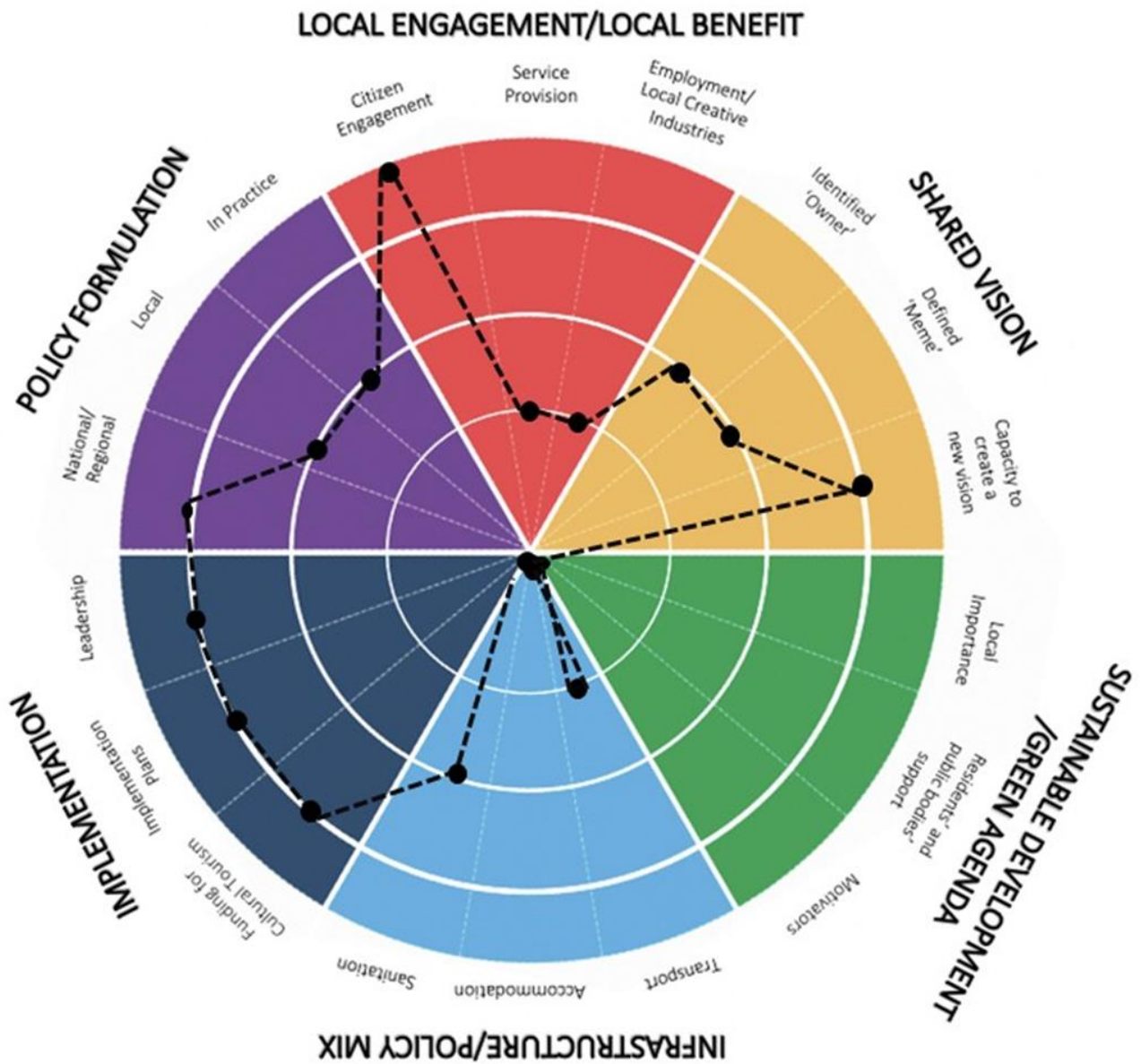
Media Tourism, Scotland (UK)

a. Abbotsford

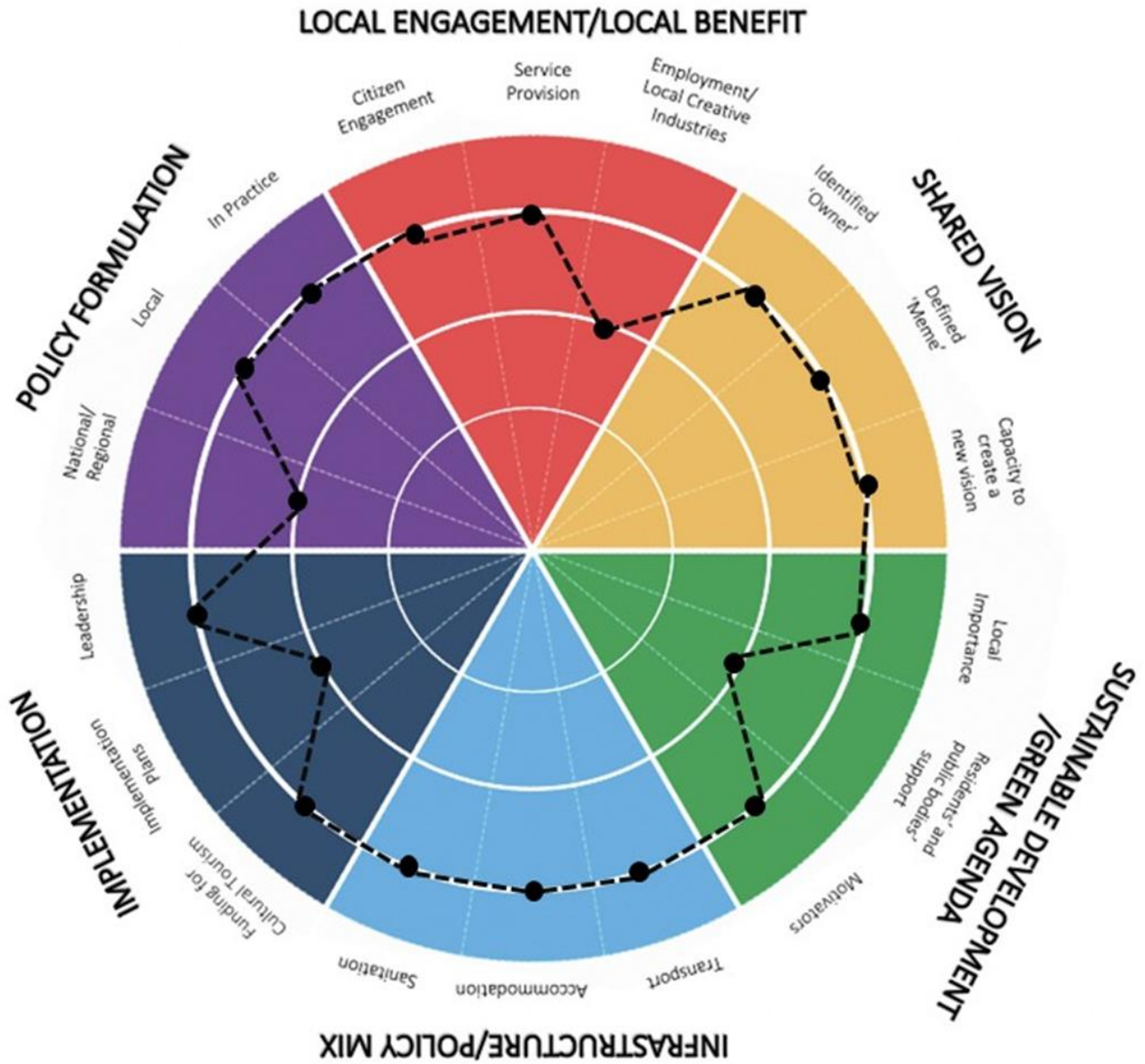


Media Tourism, Scotland (UK)

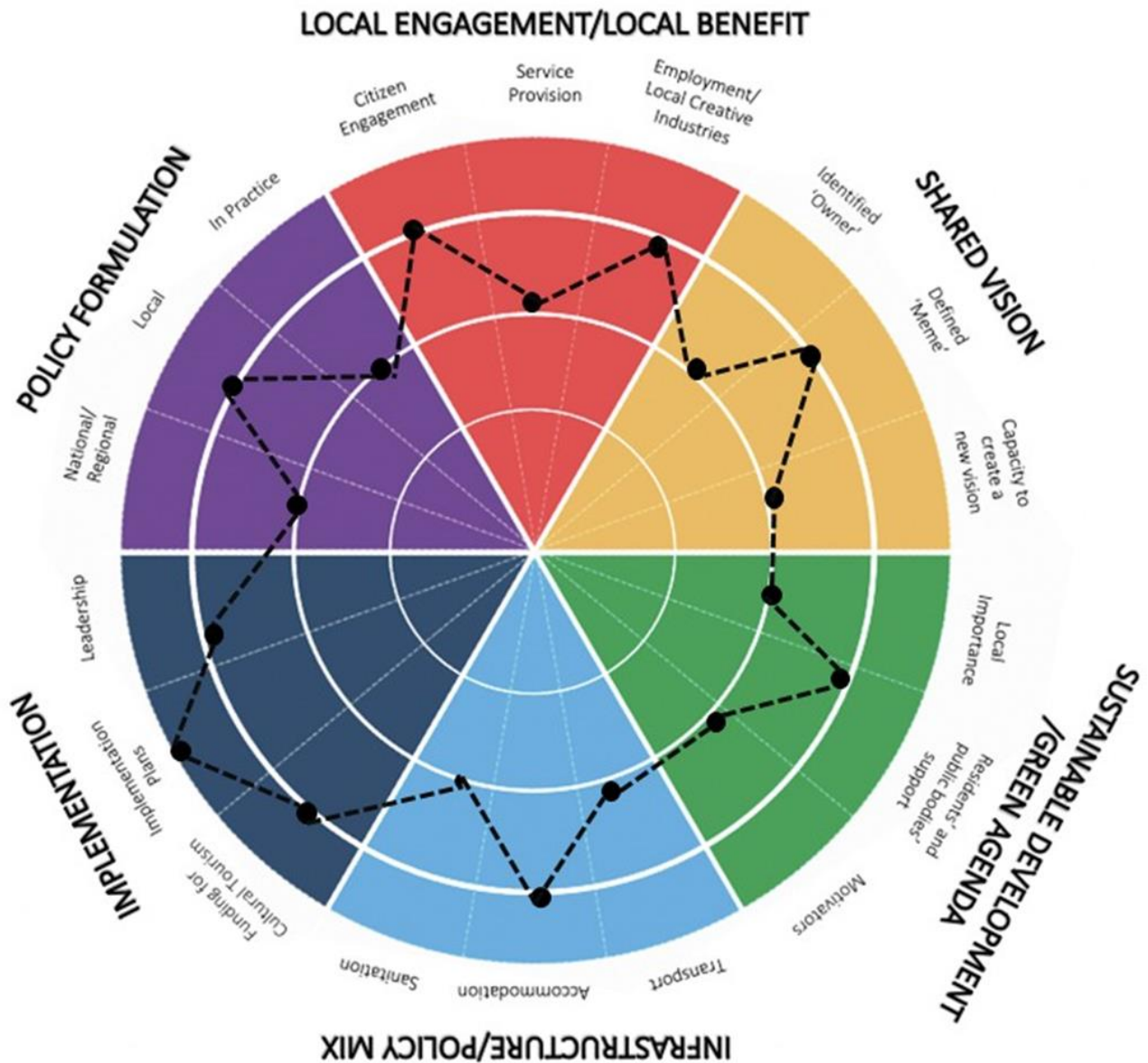
b. Doune



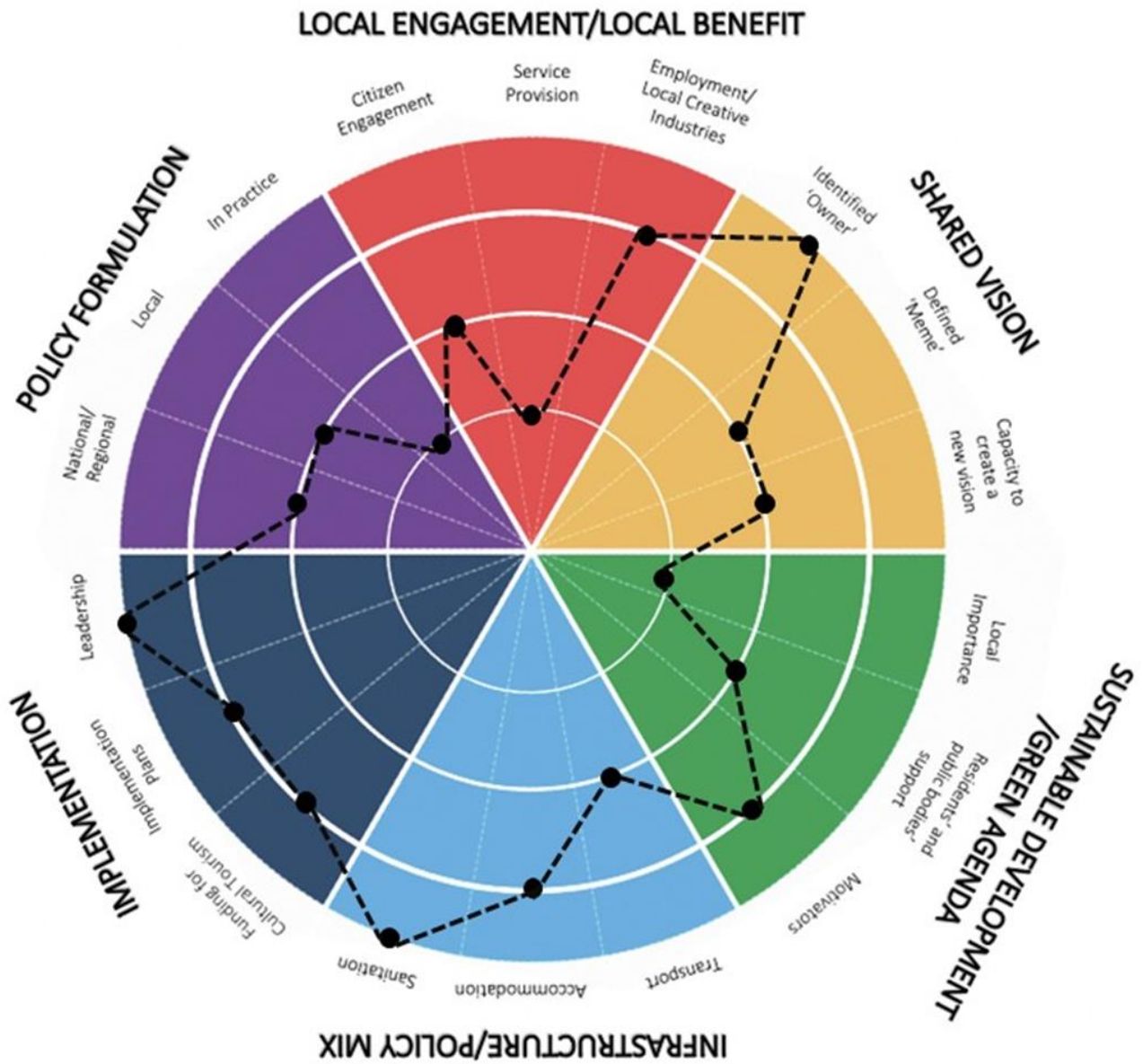
Nitra, Slovakia (SK)



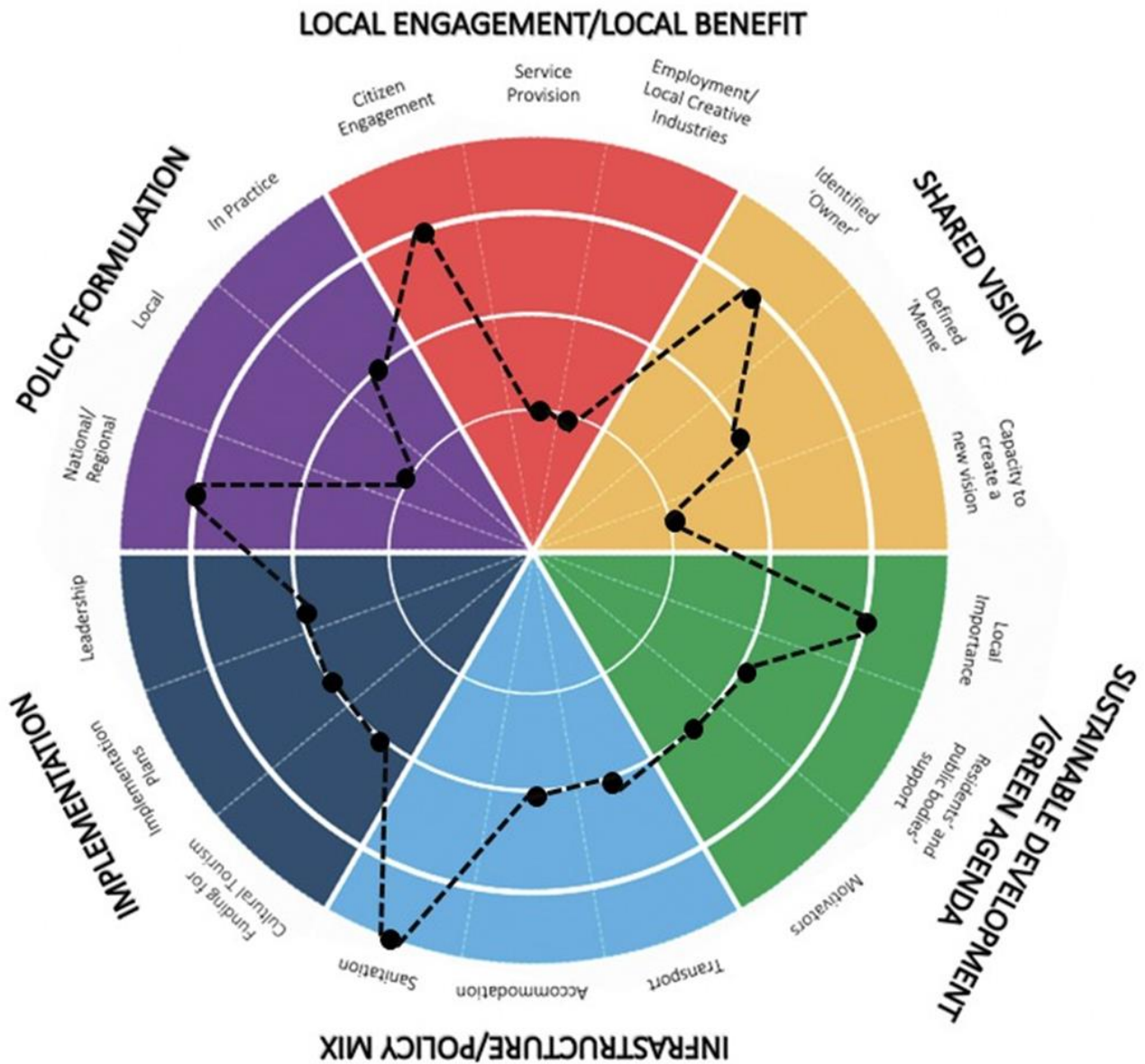
Piedmont Landscape and Literary Park, Italy (IT)



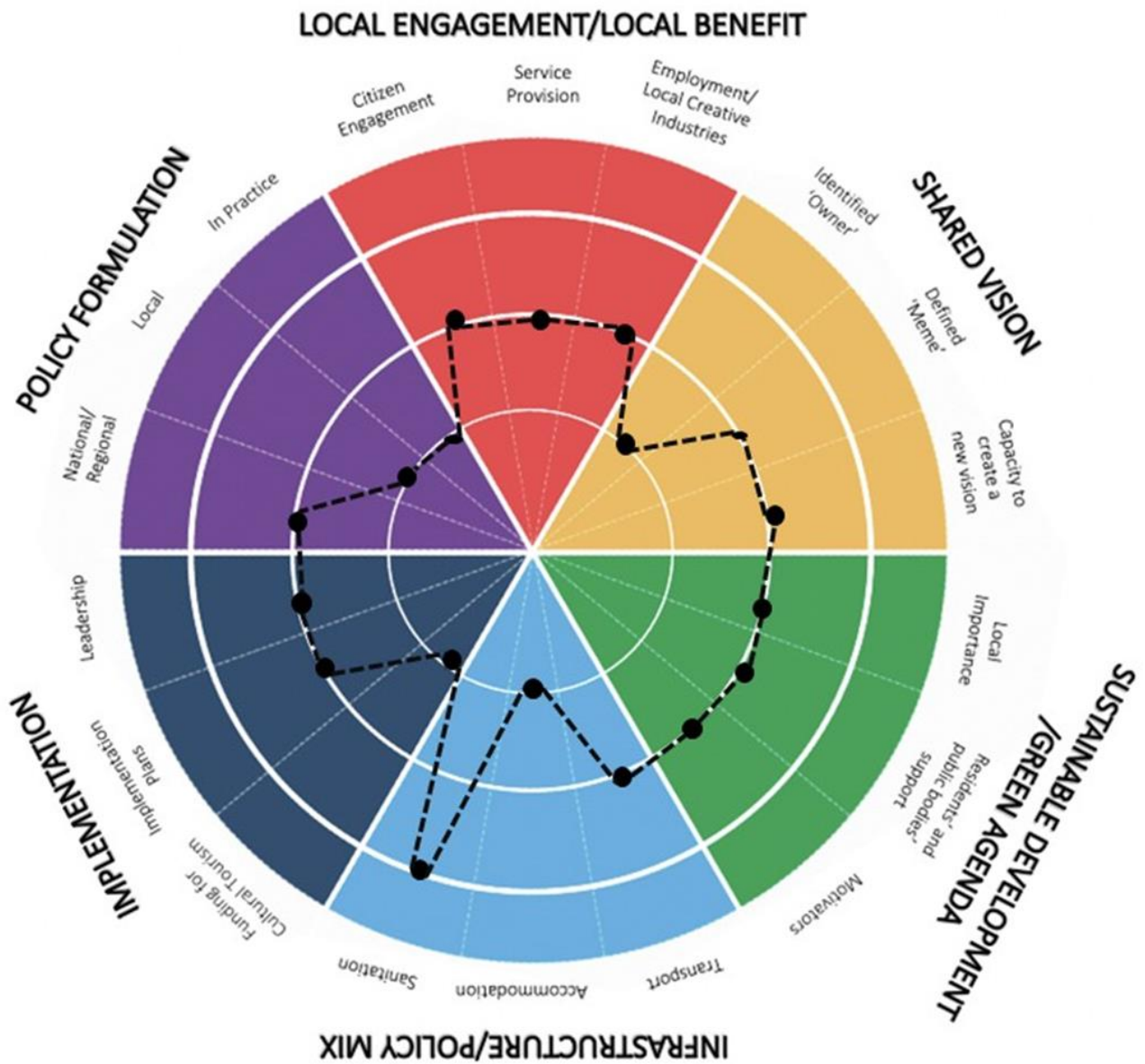
Southern Moravia, Czechia (CZ)



Styrian Iron Route, Austria (AT)



Beit She'an Valley, Israel (IL)



Appendix C

Policy Instruments relevant for the development of Cultural Tourism policy and practice

This initial list of policy instruments is set out by institution:

EUROPEAN UNION

Key relevant areas for Cultural Tourism policy are:

- I. European Regional Development Fund
- II. Cohesion Fund
- III. European Social Fund
- IV. Common Agricultural Policy
- V. Response to the coronavirus pandemic

With some exceptions, the impact of these policy directions will be identified within national and regional policies and in the relevant programming documents. They are provided here as a checklist, having regard to the fact that a mid-term review in 2025 will determine if changes in the programmes are needed for the last two years of the funding period and this may provide an opportunity to bend programmes to support Cultural Tourism.

Regional Development and Cohesion Policy 2021-27 (https://ec.europa.eu/regional_policy/en/2021_2027/)

The main objectives driving EU investments in 2021-2027 are:

Regional development investments will strongly focus on objectives 1 and 2. 65% to 85% of ERDF and Cohesion Fund resources will be allocated to these priorities, depending on Member States' relative wealth.

Smarter Europe, through innovation, digitisation, economic transformation and support to small and medium-sized businesses

a Greener, carbon free Europe, implementing the Paris Agreement and investing in energy transition, renewables and the fight against climate change

a more Connected Europe, with strategic transport and digital networks

a more Social Europe, delivering on the European Pillar of Social Rights and supporting quality employment, education, skills, social inclusion and equal access to healthcare

a Europe closer to citizens, by supporting locally-led development strategies and sustainable urban development across the EU.

Within these broad themes, there are some elements which may be particularly relevant for the development of Cultural Tourism, for example:

The ERDF supports the competitiveness, sustainability and quality of tourism at regional and local levels.

Interreg – with the possibility to develop inter-regional and cross-border operations. Additionally, the European Cross-Border Mechanism is introduced to harmonise relevant legal frameworks.

Smart Specialisation Strategies can have a particular emphasis on Cultural and Creative Industries and Natural Heritage. (<https://s3platform.jrc.ec.europa.eu/cultural-creative-regional-ecosystems>) Nine of SPOT's partner countries are registered for RIS3 Smart Specialisation approaches which can give added leverage to funding/policy change at regional, national and EU levels.

European Social Fund post-2020

Focusing on Social Rights, the Fund aims to strengthen social inclusion and to tackle inequality, with a particular emphasis on and civil society- and community-based organisations. There are implications for Cultural Tourism including in local economic development, training, social inclusion and support to left-behind communities.

Common Agricultural Policy 2021-2027

https://ec.europa.eu/info/food-farming-fisheries/key-policies/common-agricultural-policy/future-cap/key-policy-objectives-future-cap_en#nineobjectives

The key objectives set out for the new period are:

- to ensure a fair income to farmers;
- to increase competitiveness;
- to rebalance the power in the food chain;
- climate change action;
- environmental care;
- to preserve landscapes and biodiversity;
- to support generational renewal;
- vibrant rural areas;
- to protect food and health quality.

Within these objectives, there is considerable opportunity to enhance the economic and environmental impact of Cultural Tourism approaches.

LIFE

The 2021+ LIFE programme covers the following areas:

- Nature and biodiversity
- Circular economy and quality of life
- Climate change mitigation and adaptation
- Clean energy transition

Calls for proposals were expected from 'Late Spring 2021'

In addition, an expanded Integrated Projects programme addresses large-scale environment and climate projects. 7 of SPOT's partners are in affected countries.

European Green Deal 2019-24

To include the Just Transition Mechanism (https://ec.europa.eu/info/strategy/priorities-2019-2024/european-green-deal/actions-being-taken-eu/just-transition-mechanism_en)

This seeks to support those areas most impacted by the move to a green economy.

Response to the Coronavirus Pandemic

A wide range of measures (many relevant for Cultural Tourism and development) are introduced to tackle economic and social issues arising as a result of the pandemic. Actions in several areas including the cultural sector are supported through the Coronavirus Response Investment Initiative https://ec.europa.eu/regional_policy/en/newsroom/coronavirus-response/ as part of Cohesion Policy and implemented through the Member States.

The Coronavirus Dashboard <https://cohesiondata.ec.europa.eu/stories/s/4e2z-pw8r> describes some of the broad measures being implemented through national and regional actions.

Council Resolution on a coordinated approach to travelling and travellers during the pandemic (13/10/2020)

https://ec.europa.eu/info/live-work-travel-eu/coronavirus-response/travel-during-coronavirus-pandemic-0/common-approach-travel-measures-eu_en

Current information on disease progress, travel restrictions, testing requirements etc. for countries in the EU is contained in a website/app <https://reopen.europa.eu/en> and is particularly pertinent for coming tourism requirements.

COUNCIL OF EUROPE

The Council of Europe has a number of relevant programmes, but also works with the UN and EU in some of their programmes.

Examples include:

The European Charter for Regional or Minority Languages protects and promotes languages used by traditional minorities. (<https://www.coe.int/en/web/european-charter-regional-or-minority-languages/about-the-charter>)

Cultural Routes of the Council of Europe (<https://www.coe.int/en/web/cultural-routes/home>)

UNITED NATIONS

The wide-ranging programmes of the United Nations have influenced many national and regional approaches. Amongst these are:

Agenda 2030 - The Sustainable Development Goals (<https://sdgs.un.org>)

'Culture' is specifically identified in SDG11 with an aim to safeguard the world's cultural and natural heritage, but as a cross-cutting theme it also impacts

- environment and resilience
- prosperity and livelihoods
- policies for sustainable tourism
- knowledge and skills,
- inclusion and participation

World Tourism Organisation (UNWTO) – (<http://www.unwto.org/>)

The Organisation's main priorities are:

- Mainstreaming tourism in the global agenda
- Improving tourism competitiveness

- Promoting sustainable tourism development
- Advancing tourism's contribution to poverty reduction and development
- Fostering knowledge, education and capacity building
- Building partnership

UNESCO <https://en.unesco.org/>

UNESCO'S World Heritage Sites <http://whc.unesco.org/en/list/>

Sites must be of outstanding universal value and meet at least one out of ten selection criteria.

UNESCO'S Representative List of the Intangible Cultural Heritage of Humanity <https://ich.unesco.org/en/lists>

Celebration of oral tradition and expression, crafts, knowledge and practice on nature and the universe, social practices, rituals and festivals, performing arts.

ORGANISATION FOR ECONOMIC CO-OPERATION AND DEVELOPMENT

<http://www.oecd.org>

The Organisation For Economic Co-Operation And Development (OECD) has, in the light of coronavirus issues, instituted a specific interest in cultural and creative sectors as vehicles for local development.

EUROPEAN TRAVEL COMMISSION

<https://etc-corporate.org>

The European Travel Commission (ETC) is the non-profit organisation responsible for the promotion of Europe as a tourist destination in third markets. 33 National Tourism Organisations work together to build the value of tourism across Europe through cooperation in sharing best practices, market intelligence and promotion.