



Smart Cultural Tourism as a Driver of
Sustainable Development of European Regions

Deliverable D3.2

Cultural tourism interventions
towards sustainable development



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Deliverable D3.2

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Dissemination Level

- PU:** Public
- CO:** Confidential, only for members of the consortium (including the Commission Services)
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01 SmartCulTour

Background and context: Cultural tourism in Europe

- **Unbalanced tourism development**, leading to:
 - Overcrowded destinations affected by overtourism
 - Under-visited places, rich in terms of cultural resources
- **Uncertainties about the future**
 - Cultural tourism industry heavily hit by the Covid-19 pandemic
 - Uncertain evolution of cultural tourism demand
- **Trends in cultural tourism**
 - Digital technology
 - ‘Local’ vs ‘Global’: global lifestyle but increasing interest in the local culture
 - Experiential and creative tourism

01 SmartCulTour

Objectives of SmartCulTour:

- **Main objective:** propose and validate innovative, community-led interventions directed at sustainable cultural tourism; cultural tourism that supports the sustainable development of all European regions rich of tangible and intangible cultural assets, in particular rural regions and cities, and contributes to their resilience and inclusiveness.
- This PowerPoint presentation is part of the outcomes of SmartCulTour Work Package 3. The **objective of Work Package 3 is to outline** the state-of-the-art of cultural tourism interventions and the conditions for their successful implementation. A more extensive report will be published [here](#) in May 2021.

02 State-of-art of cultural tourism interventions

The need for a 'state-of-art' of cultural tourism interventions /1

- Businesses are constantly investing resources (time, money, expertise, skills, etc.) to innovate the cultural tourism offer and introduce new ways to experience culture
- Local governments, national public entities, the European Union and other international organisations grant financial resources for a wide range of programs, projects and activities, aiming at uncovering, understanding, designing and implementing more sustainable forms of cultural tourism
- A variety of governance settings are embraced by cultural tourism destinations, new policies are tested and implemented, bottom-up initiatives involving local communities are taking place
- ***Where are all these efforts leading to? What is the contribution of these efforts in making cultural tourism more sustainable? What are the lessons learnt and best practices deserving more attention?***

02 State-of-art of cultural tourism interventions

The need for a 'state-of-art' of cultural tourism interventions /2

- Answering these questions requires well-structured insights concerning the impacts and success conditions of interventions in cultural tourism.
- ***Tourism development efforts need to be framed within the linked human and environmental processes at the location in order to avoid the pitfalls of unsustainable development and contribute to resilient communities (Cheer and Lew, 2017).***



The iconic 18th-century windmills at Kinderdijk, The Netherlands
UNESCO World Heritage List
© Lidia Fourdraine / [Wikimedia Commons](#)

03 Cultural tourism intervention

Definition of cultural tourism intervention

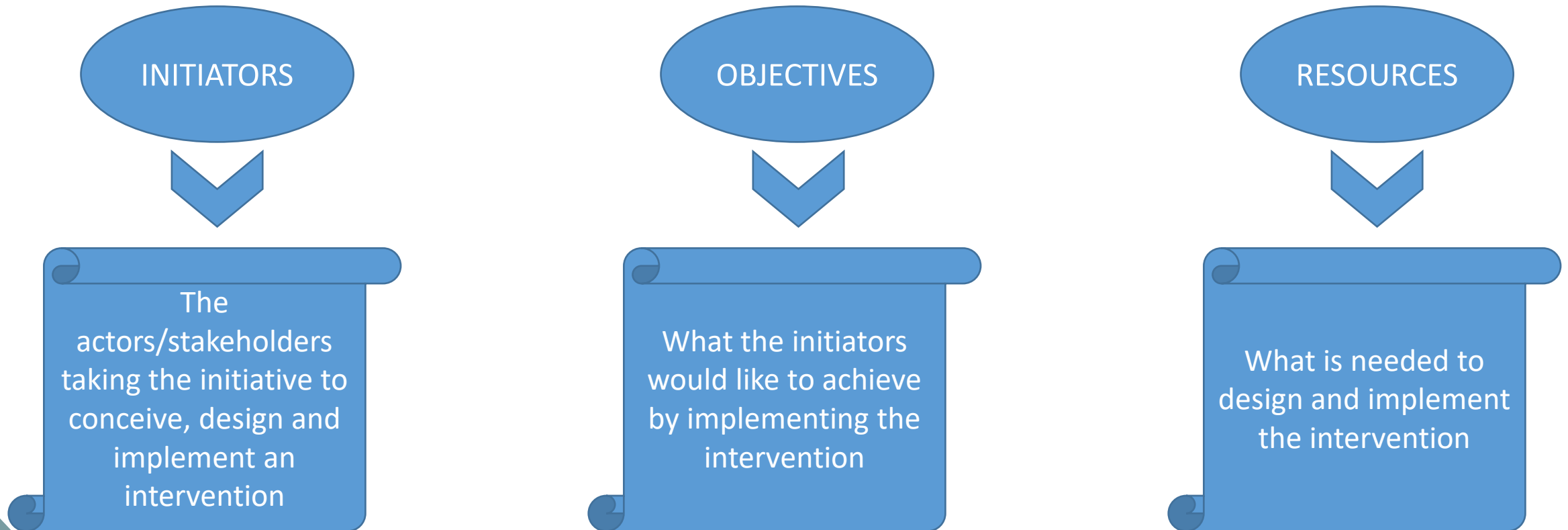


Exploring tangible cultural heritage in Split, Croatia
Peristyle of Diocletian's Palace
© Carole Raddato - [flickr](#)

In the context of SmartCulTour, we define a 'cultural tourism intervention' as: ***“A purposeful action planned and conducted by public institutions, NGOs, private organisations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or is/was designed to contribute to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place”***. Just as examples, we can think about policies, strategies, actions, collaborations, etc.

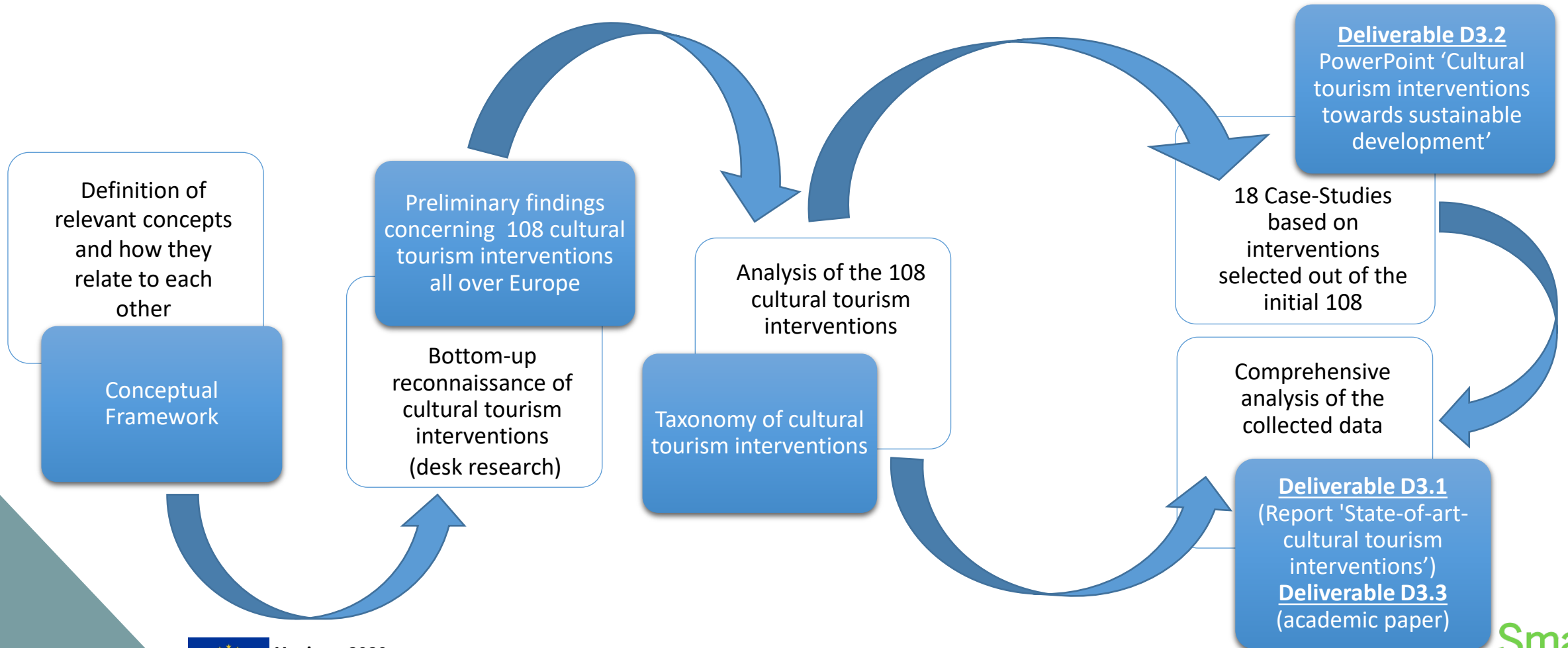
03 Cultural tourism intervention

Elements of a cultural tourism intervention



04 Steps & Outputs

Our journey through cultural tourism interventions



05 A taxonomy of cultural tourism interventions

Towards a taxonomy:

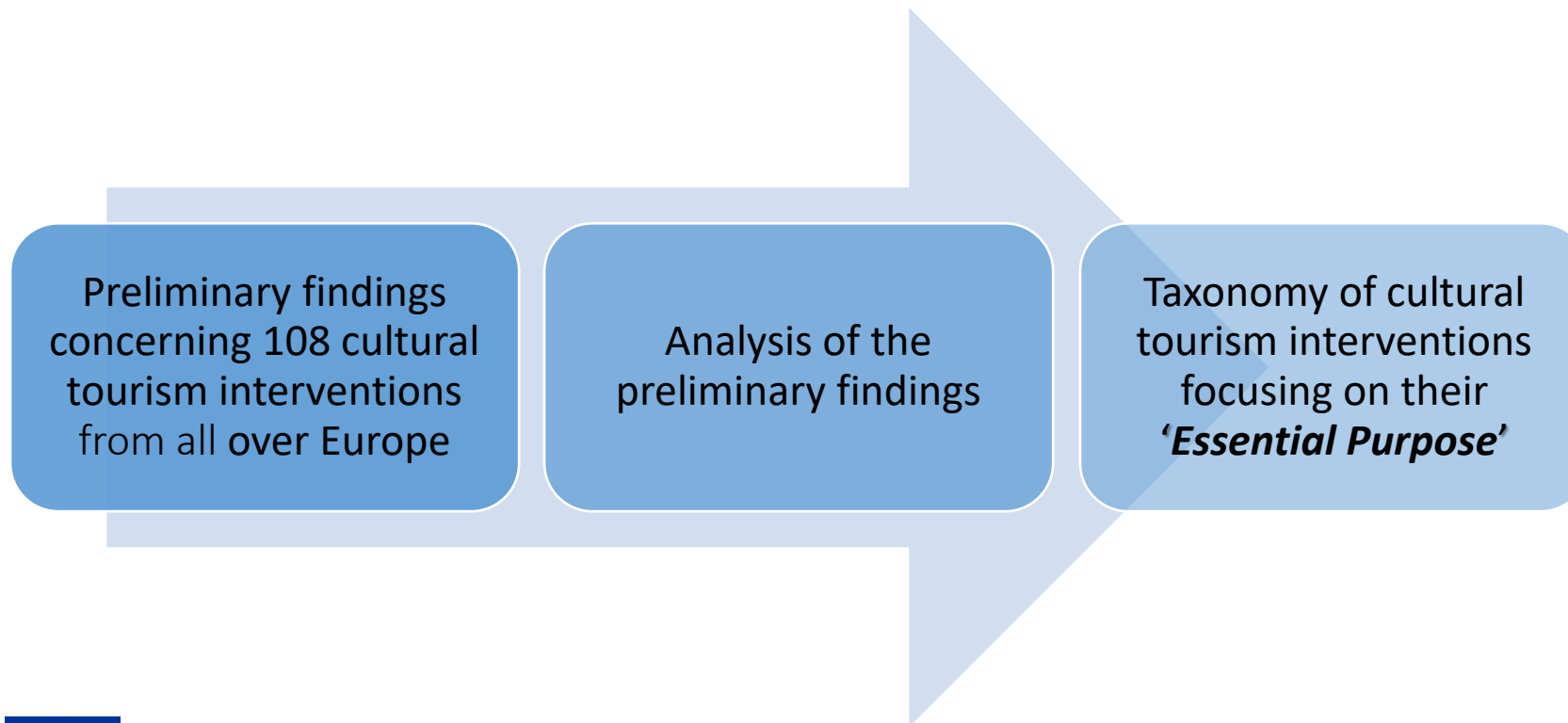
Bottom-up reconnaissance of cultural tourism interventions

- Several SmartCulTour *partners involved in the identification and analysis of interventions*
- Basic research frame provided:
 - **List of topics** to be investigated for each intervention (background, objectives, impacts)
 - **Geographical coverage**, aimed at collecting interventions from all over Europe
- **No pre-set guidelines in terms of type/nature** of interventions (to reduce the influence of pre-existing taxonomies)
- The agreed SmartCulTour's **definition of 'cultural tourism intervention' outlined the boundaries** of the research scope

05 A taxonomy of cultural tourism interventions

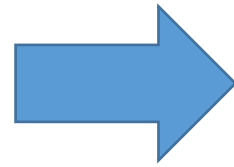
Towards a taxonomy:

Bottom-up reconnaissance of cultural tourism interventions



05 A taxonomy of cultural tourism interventions

Taxonomy of cultural tourism interventions focusing on their 'essential purpose'



'Essential purpose' of the intervention	Scope of the intervention
To protect, restore, safeguard and promote	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities
To develop and innovate	skills and professional knowledge
	products and experiences
To interpret, understand and disseminate	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities
To involve and connect	visitors and locals to cultural heritage
	cultural heritage located in different places
	destination stakeholders to form partnerships
To manage and influence	destinations' strategies and plans
	visitor's behaviour and actions
	quality and features of the offer



06 Cultural tourism interventions: relevant features

When analysing a cultural tourism intervention...

... certain '*relevant features*' can be identified. Interventions in cultural tourism can:

- Have a certain **objective**, but **produce impacts beyond** these objectives;
- Be initiated by and/or involve **different actors or stakeholders** (public, private, NGOs, mixed);
- Require a **variety of resources** (e.g., funds, skills, expertise, etc.);
- Have **multiple impacts on sustainable development** (economic, social, environmental, cultural);
- **Generate frictions** among different stakeholders (that are involved or not in the intervention);
- Be influenced by '**success conditions**' or '**limiting factors**';
- **Reveal specific 'lessons learnt'**: what can we learn from the intervention, considering its impacts and how it has been designed and implemented?

07 Cultural tourism interventions: impacts on local sustainable development

Cultural tourism intervention: impacts

Main impacts, based on the interventions' contribution to sustainable development of regions and cities:

Economic Impact	Social Impact	Cultural impact	Environmental Impact
<ul style="list-style-type: none">•Number of tourists•Tourists' expenditure•Tourism and cultural industry's revenues•Number of jobs•Public expenditure in (cultural) tourism•Value of assets & properties	<ul style="list-style-type: none">•Living conditions•Quality of jobs•Facilities, infrastructures and affordable accommodations available for locals•Socio-demographic trends•Local community attitude towards tourism and participation in tourism•Social cohesion and respect of cultural identity•Participation of minorities and indigenous groups in social life•Ethics and social justice	<ul style="list-style-type: none">•Protection, restoration and safeguarding cultural heritage•Valorisation of cultural heritage and contemporary creative and cultural expressions, activities and/or industries•Inter-cultural understanding•Awareness of the local culture•Pride of the local community•Participation of minorities and indigenous groups in local cultural life,•Management of heritage sites	<ul style="list-style-type: none">•Waste production•Pollution and CO₂ emissions•Green areas available for public•Conservation or depletion of natural resources, water and energy consumption•Biodiversity



08 A portfolio of cultural tourism interventions

Value of presenting a 'portfolio' of interventions

In the next slides, a '*Portfolio of cultural tourism interventions*' will be presented, revealing the relevant features of **18 case-studies** selected from the initial list of 108 interventions.

This is expected to provide cultural tourism destinations with useful insights by:

➡ Making them aware of (types of) interventions applied throughout Europe, in both similar and different contexts. The cases reported in this presentation can be a '**source of inspiration**' for **similar initiatives**.

➡ Helping to identify the necessary **conditions for (different types of) sustainable cultural tourism interventions to flourish**.

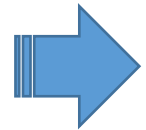
08 A portfolio of cultural tourism interventions

Case studies cultural tourism interventions

The portfolio of cultural tourism intervention summarise the results of case-studies conducted on the 18 interventions. The case-studies are based on:



Secondary data collection: online desk research conducted consulting relevant websites, online academic sources, professional and projects reports, institutional publications, national and local newspapers, etc.



Primary data collection: Semi-structured interviews have been conducted with relevant stakeholders, aiming at interviewing at least 3 relevant stakeholders for each intervention (e.g., initiators of the interventions, entrepreneurs, representatives of local governments, experts, residents, etc.)

08 A portfolio of cultural tourism interventions

List of the 18 cultural tourism interventions classified by their essential purpose

'Essential purpose' of the intervention	Interventions
To protect, restore, safeguard and promote	8.1 - Historic villages of Portugal (Portugal)
	8.2 - City museum Lier (Belgium)
	8.3 - International Festival of Masquerade Games Surova (Bulgaria)
	8.4 - Rokerill Charleroi (Belgium)
To develop and innovate	8.5 - Brabant Remembers Living History App (The Netherlands)
	8.6 - Hôtel du Nord cooperative (France)
	8.7 - Strengthening Capacities for Tourism Changes - CulturWB (Western Balkans)
	8.8 - Storytelling Festival at the Alden-Biesen Castle (Belgium)
To interpret, understand and disseminate	8.9 - Migrantour (several European cities)
	8.10 - The “crazy guides” of Nowa Huta (Poland)
	8.11 - Pakruojis Synagogue (Lithuania)
To involve and connect	8.12 - Ontourage (Belgium)
	8.13 - CultPlatform21- Danube Culture Platform Creative Spaces (several countries)
	8.14 - Transylvanian Eco-Destination (Romania)
To manage and influence	8.15 - Bistrot de Pays (France)
	8.16 - Sámi Duodji handicraft label (Finland)
	8.17 - Plan Braies 2020 (Italy)
	8.18 - Culture Strategy London (United Kingdom)

08 A portfolio of cultural tourism interventions

Essential purpose of the intervention:

To protect, restore, safeguard and promote

- 8.1 Historic villages of Portugal (Portugal)
- 8.2 City museum Lier (Belgium)
- 8.3 International Festival of Masquerade Games Surova (Bulgaria)
- 8.4 Rokerill Charleroi (Belgium)

8.1 Historical Villages of Portugal

Context

The Historical Villages of Portugal, are located in the Portuguese region of Beira Interior, which faces several socio-economic challenges, such as depopulation, due to lack of opportunities for locals, especially concerning the younger generations.

What & Why

The intervention initially focused on restoring buildings of the historical villages and using them to promote heritage tourism. This was followed by a project extension, embracing a more comprehensive strategy to generate revenues and opportunities for residents through cultural tourism and mitigate depopulation. This second phase focuses more on combating socio-economic decline through cultural product innovation & sustainability.

Actors involved

The initiative was designed by a partnership including the Government of Portugal, national/regional public agencies, municipalities and private agencies. In the first stage of the project the implementation followed more a top-down approach and residents were not really involved in the decision-making process. A critical review of the intervention led to a more inclusive approach, recognising locals as active partners of the initiative.

Resources

- Financial resources: Between 1995 and 2006 44 million Euros (mainly funded by the EU) were invested in the renovation of tangible heritage;
- Network and coordination skills among different stakeholders;
- Technical and professional expertise (e.g., architects);
- Recent focus more on smart, green and social aspects, requiring expertise in these fields.

KEY TOPICS:

#heritagepreservation
#depopulation #rural
#EUfunding #bottomup
#restoringbuildings
#learningfrommistakes



Historical village of Castelo Mendo
© Pedroo/Wikimedia Commons [link](#)

8.1 Historical Villages of Portugal



Historical village of Pelourinho de Idanha-a-Velha
© Nmmacedo/Wikimedia Commons [link](#)

Significant impacts

The intervention achieved the objectives to restore and conserve tangible heritage, and promoted an increased “sense of belonging and pride in the community”. Nevertheless, the contribution to socio-economic development, improved living conditions and opportunities for residents has been lower than expected, especially in a first stage of the intervention.

Success or limiting conditions

EU funding was crucial to meet the objective to conserve tangible heritage. The initial top-down approach did not consider (enough) the needs, constraints and specificities of the local community. This was a limitation for an intervention intended to improve their living conditions and provide them with more opportunities.

Lessons learnt

When aiming at having an impact on the living condition and socio-economic perspective of residents, a bottom-up approach is desirable. This can lead to a more inclusive and effective intervention that considers the needs, specificities and values of the local community. The Association Historic Villages of Portugal (HVP) is building on these mistakes and adopts now a more inclusive, smart and green approach.



8.2 City Museum Lier

Context

Lier is a small town located in a mostly rural region in the North-East of Belgium, in the province of Antwerp. Their tourism strategy mostly relies on the green environment, with the promotion of activities such as walks and bike tours. In relation to cultural tourism, there are both challenges and opportunities for a small town like Lier, next to bigger players such as the cities of Antwerp and Mechelen.

What & Why

This intervention had the ambition to realise a new museum for the city of Lier (merging two already existing museums) that, next to presenting the collections of both, would focus on the city itself by telling the stories of its residents. Through a bottom-up approach involving residents, specific themes were selected. For each theme, a database of objects and stories that could be used and displayed in the new city museum was developed. This process was aiming at increasing the locals' awareness about their cultural heritage.

Actors involved

In 2015, the board of the (existing) city museum asked the citizens what, according to them, was typical of Lier. They received more than 1,000 replies, indicating as typical for Lier the historic buildings, the atmosphere of the city, it being quiet and green. Then, they launched an open call to recruit locals who would help to process and fine-tune those answers, leading to recommendations for the museum. In 2016, 30 locals were selected to form the local community steering committee.

Resources

- The intervention was initially subsidised by the city and, in a later phase, also by the Flemish Government with a subsidy for 2 years;
- The items showcased, representing what is typical for Lier, had to come from the local community.

KEY TOPICS:
#museum #forlocals
#bottomup
#culturalawareness
#culturalidentity



City Museum Lier - © FrDr / flickr [link](#)



8.2 City Museum Lier



City Museum Lier - © FrDr / flickr [link](#)

Significant impacts

There has been a significant growth of museum visitors, compared to the two old museums. However, the most relevant impact concerns a higher awareness of the local community about their tangible/intangible cultural heritage and identity. Locals recognised the change in the museum and are attracted by it, because they now feel it is 'their museum'. They make sure the heritage is well maintained. So, the sustainability is enhanced. However, more time and efforts are needed to attract all social groups.

Success or limiting conditions

Overall, this intervention is a success story. The museum is now capable of involving the local and regional community, making the museum more relevant. The process has benefitted from the abilities of the people involved in structuring a bottom-up approach, stimulating people's commitment and connecting them, being open-minded. They have been listening to what others had to say, remaining in the background. And this helped the voices of the locals to be heard.

Lessons learnt

Cultural identity is a sensitive topic. Whenever an intervention involves cultural identity, the participation, engagement and support of the local community is fundamental. In a participative approach, clarity from the start about who to involve, why and with which role, is crucial as well. In the case of City Museum Lier, some of the involved residents did not have a clear idea about how much their input would be retained by the museum, and this created some frustration that could have been avoided.



8.3 International Festival of Masquerade Games Surova

Context

Pernik, central-western Bulgaria, is a post-industrial town facing issues of fast depopulation due to unemployment and lack of opportunities. Despite not being a famous tourism destination, Pernik is well-known for the International Festival of Masquerade Games Surova, the most important event in the region. The area has a great cultural tourism potential, being rich in cultural resources and intangible cultural heritage.

What & Why

The Festival lasts 3 days and includes a parade of masquerade groups across the city centre, culminating in the main square, where groups perform in front of a jury. Today, the Festival can be considered as an umbrella intervention, encompassing lots of activities targeting both cultural tourists and residents. The main objective is to preserve, present and promote the rich intangible cultural heritage of the Pernik region, as well as the tradition of masquerade games from different regions of Bulgaria and foreign countries.

Actors involved

The municipality of Pernik established the Festival in 1966 and has always been in charge of its organisation. Cultural experts from the Municipality, museum specialists, ethnologists and plenty of volunteers from the local community participate in designing and realising the Festival. Every year, a scientific conference on 'masks and disguise' is organised within the Festival. The NGO 'Local Heritage' safeguards the local ICH and supports the Festival, providing communication/dissemination activities and volunteers.

Resources

- Festival overall costs to the local municipality between €150,000-€200,000 per edition;
- Artistic and creative skills, which are at the core of the Festival;
- Planning and organisation skills, project management experience, expertise in the field of culture and ethnology, helping hands provided by volunteers;
- IT expertise will become more and more important in the future.

KEY TOPICS:
#postindustrial #art
#socialcohesion #events
#intercultural
#intangibleheritage



Festival of Masquerade Games Surova

8.3 International Festival of Masquerade Games Surova



Festival of Masquerade Games Surova

Significant impacts

Attraction of approximately 300,000 visitors each edition, generating a positive economic impact for the region (accommodations, providers of tourism services and complementary businesses). The Festival also enhances socialisation among people from different social, professional and age groups, strengthening social cohesion. The Festival offers the opportunity to get more acquainted with the cultural specificities of different regions, contributing to intercultural understanding. There might also be, to some extent, an impact on socio-demographic trends, due to the increasing number of foreigners settling down in the villages around Pernik, attracted by the Festival and the local cultural heritage.

Success or limiting conditions

The constant passion, commitment and resources (also financial) invested throughout the decades by local administrative entities and cultural institutions have been decisive for the success of the Festival. Their actions have been inspired by a participatory approach that allows for a continuous flow of inputs from the local community, mainly in the form of groups' involvement in the Festival. A lack of strategic vision (including the drafting of strategic policy documents) on the sustainable development of a year-round cultural tourism offer are *de facto* limiting the potential of the initiative.

Lessons learnt

A Festival that celebrates the local intangible cultural heritage can be a meaningful way to strengthen the social cohesion within the communities and increase intercultural understanding. The Festival contributes to social cohesion also at a national level, because people from the whole country come to attend the Festival and masquerade groups from other Bulgarian regions participate in it.



8.4 Rockerill Charleroi

Context

Charleroi is a Belgian city with an industrial history forged by the steel industry and the coal mines. Together with the challenges of a post-industrial transformation, new opportunities also arise. One of them concerns the conversion of industrial heritage and how it can be used to develop a new vision for Charleroi, maintaining the liaison with its past, but also enlightening a new future for its citizens.

What & Why

The intervention consisted in converting the former factories of La Providence (after WW1 absorbed by the Cockerill-Sambre group) into an urban centre, named Rockerill, dedicated to popular, social and alternative culture (music, graphic and digital art, theatre, industrial aperitifs, etc.). The intervention intended to preserve one of the iconic industrial heritage of Charleroi by repurposing the site and focusing on the creative and cultural sector. It grew organically, before at regional and then at national level.

Actors involved

The initiative started in 2005 by a collective of artists and friends. Later it was supported and partially subsidised by the regional organisation Fédération Wallonie-Bruxelles and by the City of Charleroi. It started as an art collective, a small group of art-passionate who needed a place to expose their art and organise small cultural events. Now, it has become a place for rock, techno and pop, attracting people from all over Europe.

Resources

- The intervention was subsidised by the Fédération Wallonie-Bruxelles and the City of Charleroi. Now, financial resources come mainly from their operations (yearly budget of €140,000), supporting a team of 3 permanent employees;
- Entrepreneurial vision, business management skills (marketing, finance, legal etc.), art-based expertise, 'horeca' professional skills (bar), networking and promotional skills.

KEY TOPICS:
#postindustrial
#industrialheritage
#peripheral
#fromsteeltoart
#combineoldandnew



The Rockerill from outside
© #PhilippeCPhoto / flickr [link](#)

8.4 Rockerill Charleroi



Part of the Rockerill, view from inside
© #PhilippeCPhoto / flickr [link](#)

Significant impacts

While direct employment impacts is limited (3 permanent jobs), more significant impacts are supporting cultural industries and artists' jobs and income. Tourism impact is also significant, as Rockerill attracts visitors from all over Europe. The initiative allowed for the preservation of industrial heritage that would otherwise disappear, promoted a socio-cultural revival of a disadvantaged part of Charleroi and contributed to a new and dynamic image of the entire city.

Success or limiting conditions

The passion and expertise in the field of art, personal motivation and bravery, and an innovation-oriented vision are recognised as part of the human capital of the initiators that certainly contributed to the success of Rockerill, together with the ability to combine and enhance the 'old' (locally rooted industrial heritage) and the 'new' (contemporary artistic expressions) in a unique cultural landmark.

Lessons learnt

Rockerill set a useful example for the several European cities that are going through a post-industrial transformation and want to experiment new forms of socio-economic development of peripheral areas. The rich industrial heritage of these cities has a huge potential that can be enhanced by combining the historical meaning of this heritage with contemporary forms of artistic expression.



08

A portfolio of cultural tourism interventions

Essential purpose of the intervention:

To develop and innovate

- 8.5 Brabant Remembers Living History App (The Netherlands)
- 8.6 Hôtel du Nord cooperative (France)
- 8.7 Strengthening Capacities for Tourism Changes in Western Balkan – CulturWB (Western Balkan)
- 8.8 Storytelling festival at the Alden-Biesen Castle (Belgium)



8.5 Brabant Remembers Living History App

Context

Brabant, a Province of the Netherlands located in the Southern part of the country, has much to offer in terms of cultural tourism: cities, monasteries, places connected to Vincent van Gogh, but also the heritage of WWII. Now that the memory of WWII is gradually becoming history, a challenge consists in finding new ways in which people can still learn from this important and dramatic period.

What & Why

By using the Brabant Remembers Living History App people can watch videos based on stories about life changing events in WWII, that happened exactly in the place where they are. Being based on the Augmented Reality technology, these videos involve the surrounding environment and create immersive and memorable experiences. This is useful for transferring historical knowledge, insights and awareness about these events.

Actors involved

The stories were collected through the framework of Crossroads, a foundation connecting the Province, the regional DMO (Visit Brabant) and several WWII memorial sites/institutions. In 2017 the Province gave Crossroads the assignment to deliver a program for the 75-year anniversary of the liberation, focusing on stories of 'normal people' about life changing events that took place in Brabant during WWII.

Resources

- The development of the App required a budget between €500.000 and €600.000 euros;
- It required a wide range of expertise ranging from historical knowledge, storytelling and scriptwriting abilities, IT skills, video editing expertise and project management;
- The stories were collected through 12 workshops involving the local community.

KEY TOPICS:
#digitaltechnology
#history #localstories
#augmentedreality
#app #storytelling
#keephistoryalive
#innovation



© Brabant Remembers [link](#)

8.5 Brabant Remembers Living History App



© Brabant Remembers [link](#)

Significant impacts

Although the number of downloads was less than expected (promotional campaign cancelled due to Covid-19 pandemic) all actors are positive about the impacts, as the intervention stimulates people to visit places in Brabant and helps in keeping the memory of WWII alive. A small evaluation study showed strong responses by users, in terms of positive emotions. Also, the process of bringing people together to share their stories had important social impacts. The project offers valuable insights into using storytelling and digital techniques to reach out a wider and younger audience.

Success or limiting conditions

The engagement and commitment of involved actors was a success factor. It allowed frictions to be solved and difficult choices to be made (e.g. selecting a story instead of countless others, facts versus storytelling, finding a balance in terms of geographical spread, themes addressed, and perspectives), under substantial time pressure. The combination of personal stories, technology and history was an innovative, distinctive (and success) factor. Corona obviously limited the success in terms of the number of downloads of the App.

Lessons learnt

The experience of Brabant Remembers showed how to reach out a wider and younger audience, maybe not familiar/interested in historical events. The key relied on combining innovative technology-oriented approaches (AR, App) with storytelling based on personal real-life stories gathered from the local community. Overall, the intervention shows the value of using personal stories to bring history alive. Several (more technical) lessons were also learnt regarding technical possibilities and future improvements of the AR app.



8.6 'Hôtel du Nord' cooperative

Context

The Hôtel du Nord (HdN) cooperative operates within the northern districts of Marseille, where the poorest neighbourhoods of the city can be found. This area is considered to be the violent centre of the city's drug trade and mostly (disproportionately) populated by residents of minorities group. Negative stereotypes are built on grains of truth, but they often generalise to become self-fulfilling prophecies that HdN seeks to correct.

What & Why

The northern districts are mostly excluded from the official representation of the city. HdN provides an alternative narrations of these neighbourhoods, organising its hospitality activities emphasising 'the small heritages, facts and stories' embodied in the daily life of the citizens of these districts, with attention for workers' memories, migration stories, etc. The HdN offers a range of services including heritage walks, guided tours, accommodation services. Their guided tours offer opportunities to discuss the socio-historical problems.

Actors involved

The HdN operates as a cooperative. The principles are free, voluntary and open membership, democratic power, control by residents (they hold at least 51% of the voting rights), exchange of knowledge, pooling of resources, autonomy, and independence. The cooperative now has 80 members. The Board consists of 5 members, rotating every year. Each member is encouraged to sit in the board.

Resources

- Annual operating budget: about €80.000, 50% comes from membership fees, sales of heritage walks, local products and accommodation services and the remaining comes from urban regeneration consulting contracts and public funding;
- None of the coop members is employed by the cooperative. With some exceptions (e.g. heritage walk and accommodation fees) all work is voluntary. HdN depends vitally on the passionate commitment of its members.

KEY TOPICS:
#urban #peripheral
#disadvantagedareas
#doitdifferently
#change #innovate
#involvinglocals



Architecture in Marseille Nord
© Fred Romero / Wikimedia Commons [Link](#)

8.6 'Hôtel du Nord' cooperative



Cultural Heritage in Marseille Nord
© RValette / Wikimedia Commons [Link](#)

Significant impacts

The cooperative primarily benefit economically through accommodation fees, heritage walk fees and products' sales. However, most importantly, HdN is a source of local pride and a boost for community social cohesion. Members derive pride and satisfaction through the experience of shared activities and knowledge transfer. An important social impact concerns the fact that, via the cooperative, a growing number of other districts' residents are re-discovering the northern districts, through a less negative narration.

Success or limiting conditions

Different actors agree on considering HdN as a successful adventure so far. This success was facilitated by strong synergies, powered by committed actors. Furthermore, the adherence to the Faro convention and its three key principles (right to heritage, sustainable management and democratic governance) has helped to promote the process. Another success factor is that the cooperative work-processes are extremely fluid and adaptable, to cope with any situation.

Lessons learnt

The HdN initiative has led to hosts and visitors benefitting through personal encounters, and more authentic experiences, off the beaten track. By organising all of this together, starting from the basis of the Faro conventions, members derive pride and satisfaction. In organising community-based / bottom-up initiatives fluidity and adaptability are essential, as well as strong personalities, passionate dedication guided by ethics of care and a sense of stewardship.



8.7 Strengthening Capacities for Tourism Changes in Western Balkan (CULTURWB)

Context

The CULTURWB project involves 3 Western Balkan countries: Serbia, Bosnia and Herzegovina, and Montenegro. Despite being very rich in cultural heritage, none of these countries is realising their cultural tourism potential. There is a lack of adequate institutional frameworks and cooperation among stakeholders. Moreover, the cultural sector lacks knowledge on project management, marketing, finances and tourism, while the tourism sector lacks knowledge on culture and heritage management.

What & Why

The CULTURWB project focused on capacity building. It started as a response to the urgency of enhancing skills and knowledge of key stakeholders from both tourism and culture. One of the specific objectives is to foster university/enterprise cooperation through a Lifelong Learning Program (LLP) and an interdisciplinary master program that consolidates the fields of tourism and management of culture and heritage.

Actors involved

The intervention was initiated by the NGO 'Sarajevo Meeting of Cultures' and the University of Novi Sad (Serbia) is the main coordinator of the project. Other universities contributed to the design and implementation of the Master and the LLP. The Provincial Institute for the Protection of Cultural Monuments (public organisation) contributed to the LLP and is one of its beneficiaries. The Kotor Tourist Board was in charge of the promotion and dissemination of project outputs.

Resources

- The project was financed through 'ERASMUS+ Capacity Building in Higher Education KA2', by €795,284 Euro and a 100% co-financing rate;
- Project management and coordination skills, knowledge of cultural tourism concepts and trends, accreditation process and standard expertise. Research and education skills in project management, finance, marketing, digital technologies, cultural heritage, etc.

KEY TOPICS:
#capacitybuilding
#education #EUfunding
#culturevstourism
#training #developskills
#complementaryskills



Discussing about capacity building
© KulturKontakt Austria/ flickr [link](#)

8.7 Strengthening Capacities for Tourism Changes in Western Balkan (CULTURWB)



Discussing about capacity building
(the image is not concerning the CULTURWB project)
© Pilar Valbuena/ flickr [link](#)

Significant impacts

It is too early for a comprehensive evaluation of all the project's impacts. Nevertheless, the expected impacts also provide meaningful insights. By enhancing human capital knowledge and skills, CULTURWB is expected to generate a significant indirect economic impact in the long-term. Strengthening the skill-set of current/future professionals will also provide them with more opportunities in the future, improving their living conditions. In the long-term the project might also strengthen attitudes towards safeguarding cultural heritage, enabling a better valorisation of cultural resources and an increased awareness of the local culture.

Success or limiting conditions

The availability of financial resources granted by the Erasmus+ program was fundamental in order to overcome the structural lack of communication and cooperation among stakeholders in the cultural and tourism sectors. Providing a framework for communication and cooperation was a key success factor which enabled an effective and creative collaboration and partnership among stakeholders from academia and practice, from cultural and tourism sectors. The effectiveness of this cooperation was strengthened by a balanced mix of partners, bringing together complementary expertise and experiences.

Lessons learnt

Sustainable cultural tourism development requires collaboration and partnership between a wide variety of stakeholders from culture and tourism. Working separately leads to missed opportunities and waste of resources. Creating a common ground to work together starts from educating and training current and future professionals. By developing and strengthening their skill-set, combining tourism and culture knowledge and expertise, they are empowered to embrace innovative and sustainable approaches for sustainable cultural tourism.



8.8 Storytelling Festival - Alden-Biesen

Context

Alden-Biesen lies in the eastern part of Limburg, a Province in Flanders (Belgium). It is a mostly rural and peaceful environment, attracting walking visitors and bike tourists. The castle of Alden-Biesen (Vertelkasteel) is part of the cultural heritage of the area and is used as a cultural and conference centre. Workshops, courses and trainings on storytelling are held in the castle. This is supported, for example, by the Erasmus+ programme.

What & Why

The most important activity organised at the castle, which has also become part of its brand image, is the annual International Storytelling Festival. It is the biggest multilingual storytelling festival in Europe and its main objective is to promote storytelling as an art and technique. The focus is on education, and primary targets are schools, from kindergarten to adult education. It includes 2 events per year, one in January (for kindergarten and primary schools) and one in April (for high schools and adult education).

Actors involved

The first edition of the festival was organised in 1996, by the previous director of the castle. Schools are not directly involved in designing the program. Performing storytellers are obviously the protagonists of the festival.

Resources

- Organisational skills and event management experience, provided by the event organisers;
- Creativity and storytelling expertise, provided by the storytellers;
- ‘Helping hands’ such as volunteers supporting the festival with practical tasks;
- Networking and PR abilities.

KEY TOPICS:
#storytelling #event
#art #rural #creativity
#uniqueness
#innovateculturaloffer



Alden-Biesen Castle,, view from outside
© Francisco Conde Sánchez/ Wikimedia Commons [link](#)

8.8 Storytelling Festival - Alden-Biesen



Alden-Biesen Castle,, view from outside
© Stanley Patty/ Wikimedia Commons [link](#)

Significant impacts

12,000 visitors per year visit the Storytelling Festival, generating a substantial economic impact. Keeping the art of storytelling alive and visible has an important cultural impact, as through this form of art cultural heritage can be preserved, disseminated or even interpreted. Storytellers usually stay over during the days of the festival, transforming the castle into a creative hub where people meet and share knowledge and experiences. The festival has become an international reference in the field of storytelling. This has given an international visibility to the castle and the entire region.

Success or limiting conditions

The uniqueness of the festival (in the country, it is the only storytelling event with an international allure) and its added value to the cultural offer of the area has been recognised as a key success factor. Additionally, it resonates storytelling through the environment represented by the castle, the building and the history of this cultural heritage site. A limitation might be the limited involvement of the local community.

Lessons learnt

Rural areas are often rich in hidden and unique pieces of cultural heritage. When valorised in a coherent and respectful way (for example as a stage of a particular form of art), they can provide unique opportunities to innovate the cultural offer of a region and position this region in a specific niche of cultural tourism.



08 A portfolio of cultural tourism interventions

Essential purpose of the intervention:

To interpret, understand and disseminate

- 8.9 Migrantour (several European cities)
- 8.10 The 'crazy guides' of Nowa Huta (Poland)
- 8.11 Pakruojis Synagogue (Lithuania)

8.9 Migrantour

Context

Several European cities experience challenges in the socio-cultural integration of migrants, leading to neighbourhoods populated by specific groups of migrants. These neighbourhoods are often seen as dangerous and unattractive, as they are considered as populated by disadvantaged people. Even the socio-cultural heritage of these groups of 'new locals' are often looked at with stigma.

What & Why

Migrantour offers 'intercultural walks' facilitated by an 'intercultural companion' (a local resident with a migration background), exploring neighbourhoods shaped and influenced by migrations. The walks involve interactions with other locals with migrant background. It has multiple objectives: anthropological (creating alternative narrations on migration), socio-cultural (facilitating encounters among people), formative (providing training as intercultural companion for residents), economic (achieving economic sustainability).

Actors involved

Migrantour originates from an encounter between an anthropologist interested in the connection between migration and tourism and a tour operator in responsible tourism (Viaggi Solidali). The 'experimental' phase of the intervention took place in Turin (Italy) and was supported by 2 NGOs (Oxfam Italia and ACRA-CCS). Since then, Migrantour expanded, before in Italy and then creating a network of cities in Europe, with the involvement of other local associations and tour operators.

Resources

- Funding from the EU and the Italian agency for International Cooperation;
- Organisational skills, entrepreneurial expertise (incoming responsible cultural tourism);
- Educational/training and pedagogic skills to train intercultural companions;
- Listening skills to understand territories and people and storytelling skills to narrate them;
- Anthropological scientific & academic skills and knowledge.

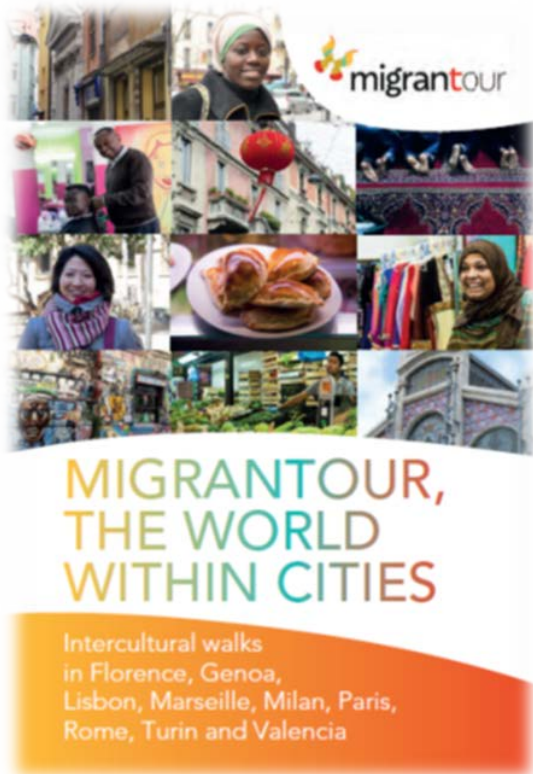
KEY TOPICS:

#migrants #urban
#peripheral #minorities
#intercultural #bottomup
#anthropology #training
#socialcohesion
#understanding



Image taken from the publication "Migrantour, the world within cities" © Migrantour [link](#)

8.9 Migrantour



Cover page of the publication "Migrantour, the world within cities" © Migrantour [link](#)

Significant impacts

The intercultural companions benefit on multiple levels: economic (complimentary income and training), social (professional growth, social integration, self-esteem and self-realisation) and cultural (going through a process of 'appropriation' of a certain community, increasing their pride of being part of it). By reaching out to people with experiences that can share opinions and beliefs, Migrantour fights stigmas. It promotes relational dynamics between migrants, visitors and native residents. It allows territories to express and narrate themselves. Involved tour operators have an indirect benefit in terms of brand image.

Success or limiting conditions

Generally considered successful, although the economic sustainability of the project is still a challenge (not possible yet to survive in the long term without any external contribution). Among the success factors: External funding used to create a network of experiences; mix of complementary skills and backgrounds; bottom-up approach, in terms of content of the intercultural walks (starting from what the people have to say) and in organisation; high level of flexibility, making it possible to replicate the initial idea in different contexts.

Lessons learnt

Migrations are complex phenomena, with implications on several layers of the socio-economic and cultural structure of societies. Interventions dealing with such complex and multi-faced phenomena require to 'have on board' a wide range of expertise and skills, to anticipate and balance the variety of potential impacts. Having a 'bottom-up' approach, both in terms of content and organisation, helps to ensure flexibility, adaptability and replicability of the intervention in different contexts and the successful creation of a network.



8.10 The 'crazy guides' of Nowa Huta

Context

Nowa Huta is a district of Krakow (Poland), originally created in the 1950s as a utopian socialist ideal city. After the change of the political system in 1989 the town was confronted with unemployment, poverty, socio-economic struggle and a communist heritage dividing the society between the ones inclined to reject and forget the past and the ones willing to understand more about it.

What & Why

The 'crazy guides' of Nowa Huta aimed to offer an alternative to the mainstream mass tours offered in Krakow. By exploring the local environment, the Crazy Guides narrate ironically the everyday life during the communist past, combining education, entertainment and experiences of iconic stereotypes, such as driving in an old Trabant. The entrepreneurial initiative also aims at generating job and economic opportunities for locals.

Actors involved

This entrepreneurial intervention was initiated in 2004 by a local entrepreneur. It now has 11 employees, mainly young locals working as guides. Other small businesses in Nowa Huta supported this intervention by adapting their own products and providing the atmosphere of 'the old days'. Over the time, its success triggered other entrepreneurs to start offering similar products in Nowa Huta.

Resources

- Entrepreneurial vision, marketing and communication skills;
- Human capital: knowledge of the guides about the cultural environment, heritage, belief systems, customs, and cuisine;
- Storytelling skills, especially in heritage interpretation, supported by adding material features to the experience (e.g. old car 'Trabant').

KEY TOPICS:
#urban #storytelling
#communistheritage
#education #edutainment
#dissonantheritage
#interpretation



Street view in Nowa Huta [link](#)

8.10 The 'crazy guides' of Nowa Huta



Iconic Trabant car used by the Crazy Guides
© Véronique Mergaux /Wikimedia Commons [link](#)

Significant impacts

The intervention managed to create a profitable product and job opportunities for young locals, boosting an economic revitalisation through tourism. The initiative promotes the conservation of cultural heritage and manages to find an appropriate interpretation of a dissonant local heritage that was causing frictions and divisions among locals. It also helps international tourists to have an alternative and critical gaze on East European communist heritage.

Success or limiting conditions

Stakeholders recognise the intervention as successful, both as an entrepreneurial initiative and a historical education project. Success factors are the uniqueness of the place (Nowa Huta is one of the two cities ever built as a utopian socialist city), the proximity to other well-known tourism destinations in southern Poland and the effective use of storytelling skills (e.g. adding a certain level of exaggeration, by means of an artistic approach).

Lessons learnt

Cultural tourism interventions based on edutainment (combing education and entertainment) supported by appropriate storytelling skills and narrative techniques represent a possible solution for the interpretation of dissonant and divisive heritage. They might even help healing profound fractures existing in the socio-cultural fabric of a community.



8.11 Pakruojis Synagogue

Context

Pakruojis is a small town in the north of Lithuania, mostly known by visitors for the Pakruojis Manor and the Pakruojis synagogue, which was abandoned in a poor state, almost collapsing. Although nowadays there is no Jewish community, in 1710 Jews settled there and for a long time they contributed to the economy and social life, becoming part of the village's heritage.

What & Why

An intervention aimed at restoring the wooden Pakruojis Synagogue as cultural heritage was launched in 2004. Since then, it functions as an attraction for tourists, but mainly as cultural centre for locals, hosting cultural events up to 100 people, such as film projections, book presentations and education projects for children. The renovation is one of the activities funded by the EEA Norway Grant, in order to combat antisemitism.

Actors involved

The project was initiated, developed and implemented by the municipality of Pakruojis. Sessions with the local community were organised to include the local community in the design of the intervention, which was combining a variety of objectives: combat antisemitism, restore heritage, increase number of visitors, address social problems by providing education and cultural opportunities, etc.

Resources

- Costs of the restoration: €736,230, covered by EEA Grants (€556,958), Lithuanian Jewish Community, Lithuanian National Government and the Pakruojis district municipality;
- Project Management skills, procurement experience, knowledge and professional experience in renovation techniques, legal knowledge concerning restoration regulations.

KEY TOPICS:
#restoringheritage
#culturalopportunities
#heritageinterpretation
#culturalevents
#fortouristsandforlocals



View of the Pakruojis Synagogue from outside
© Vilensija/ Wikimedia Commons [link](#)

8.11 Pakruojis Synagogue



View of the Pakruojis Synagogue from inside
© Vilensija/ Wikimedia Commons [link](#)

Significant impacts

No study has been conducted on the economic impact of the intervention, but there seems to be a certain (limited) economic benefit for local entrepreneurs, such as restaurant and fast-food, due to the increasing number of visitors. Moreover, together with the building, the history of an extinct community has been restored, allowing for a deeper understanding of the history of the former Jewish community in Pakruojis. The Synagogue has become a place of education, aggregation and cultural encounter, playing a crucial role in the socio-cultural development of the local community.

Success or limiting conditions

The availability of financial resources granted by the EEA was fundamental in order to restore the synagogue. Moreover, the fact that the intervention did not solely focus on the restoration but aimed at creating an intercultural meeting space was a key success factor. That resulted in a multiplier of the positive impacts on the local community.

Lessons learnt

Preserving and restoring tangible cultural heritage is not only about renovating a building. It's about interpreting the complex socio-cultural values that a place carries from the past and giving them a new place and function in the contemporary society, possibly balancing its value for the local community and its potential as a tourism resource.



08

A portfolio of cultural tourism interventions

Essential purpose of the intervention:

To involve and connect

- 8.12 Ontourage (Belgium)
- 8.13 CultPlatform21- Danube Culture Platform Creative Spaces (several countries along the Danube)
- 8.14 Transylvanian Eco-Destination (Romania)



8.12 Ontourage

Context

Ontourage involved 7 heritage venues in the Belgian region of Flanders, chosen because of their cultural heritage. Some of them have a tourism-related profile and are well connected to tourism markets (being a castle, fort, tower, etc.), while others not (e.g., stations).

What & Why

Free DJ-sets played at selected heritage locations for a (randomly) selected group of people. The DJ-sets were captured via camera-operators and drones and were live-streamed, providing valuable footages for marketing purposes. For different reasons, the initiators were interested in the opportunity to bring cultural heritage under the attention of a youthful audience that might not necessarily have a big interest in history or culture.

Actors involved

The initiative grew out of a chance encounter between 3 main parties with different objectives: DJ Nico Morano (interested in increasing his community/reputation further), CityCubes (experiential marketing agency, interested in building a portfolio on innovative marketing initiatives), and Arrowminded by Jeroen Bryon (consulting business for heritage locations, interested in expanding their network among cultural heritage venues and establishing a proof-of-concept for attracting younger people to heritage attractions).

Resources

- Budget needed: around €15,000 per event, financed by small contributions from local municipalities, sales of drinks at the event and sponsorships;
- Digital technologies for the live streaming and drones;
- Complementary skillset provided by initiators: musical expertise, organisational, marketing and logistic skills, networking skills to connect with the heritage sites.

KEY TOPICS:
#heritagevalorisation
#reachingoutyoungers
#musicandheritage
#heriatgeandpeople
#involve #connect



Gaasbeek castle, one of the locations of Ontourage
© Luc van Muylem / flickr [link](#)

8.12 Ontourage



Open Air DJ-set. This image is not concerning Ontourage

Significant impacts

The intervention was mainly used by the initiators as a tool for marketing, promotion and networking activities, leading to indirect economic benefits that are difficult to estimate. The socio-cultural impact might be limited by the size of the events (regulations only allowed for a limited number of attendees) but opening-up the heritage venues to younger visitors helped in connecting them with the local heritage. Participants reported increased awareness and appreciation of the heritage sites.

Success or limiting conditions

The initiators agree on considering the initiative as a success, for the objectives they had. From a heritage destination standpoint, Ontourage was considered successful for its novel way of connecting cultural heritage with younger generations, attracting the attention of national media. The driving passion of the initiators was also reported as a success factor, together with their complementary skills and expertise. Larger funding opportunities and a more long-term oriented vision and strategy could strengthen the potential impacts.

Lessons learnt

Private businesses base their own existence on developing connections with people. Therefore, when it comes to connecting people to cultural heritage, it is possible to identify interventions where private businesses pursue their own interests and, intentionally or not, also play a role in getting people closer to a cultural heritage that would otherwise not be accessible or not even considered by specific groups of people. In the case of Ontourage, this happened unintentionally, but cultural destinations might also be able to intentionally design creative interventions aiming to exploit the mentioned opportunity.



8.13 CulPlatForm_21

Context

The area of interest consists of towns and villages along the Danube river and the river itself. The Danube connects regions belonging to different countries, with a wide variety of cultures, languages and communities. The area has experienced a chequered past, resulting in a rich but fragmented history and a sometimes hidden cultural heritage.

What & Why

The aim of the project has been 'to work against forgetting and to create awareness of cultural diversity and history in the Danube region'. Among the main activities: a) an innovative strategy for cultural routes and the creation of a Policy Learning Platform as a network for stakeholders b) discovering hidden heritage along the Danube and 'make the invisible visible' through artistic and technological (3D applications) pilot projects, contributing to narrate historic places and events in a contemporary innovative manner.

Actors involved

Under the project lead of the Federal Chancellery of Austria, Arts and Culture Division, nine project partners (PP) and ten associated strategic partners (ASP) from eight countries within the Danube area, have developed cooperation on culture and tourism with the aim of supporting and expanding European cultural routes. The project was closely coordinated with the European Institute of Cultural Routes of the Council of Europe.

Resources

- EU Funding by the Interreg -Danube Transnational Programme 2014-2020 (Project total budget €1,676,878.64);
- Project management skills, leadership in stimulating cooperation and collaboration;
- Storytelling abilities and knowledge of others art-based techniques;
- Digital technologies expertise.

KEY TOPICS:
#hiddenheritage
#culturalroutes
#storytelling #connect
#peopleandheritage
#art #technology



Bridge on the Danube in Regensburg (Germany)

8.13 CulPlatForm_21



Golubac fortress on the Danube (Serbia)
© Greenes Music / flickr [Link](#)

Significant impacts

The ideas that have been generated and, to some extent, tested during the project showed a potential to be implemented in existing routes along the Danube, bringing a positive impact on the local community and showed that a closer connection between tourism and culture bring further value in terms of sustainable development. One of the main outputs of the project is the Policy Learning Platform, a cultural policy network of the project partners, which is enhancing the cooperation between culture and tourism. The project also enhanced the sense of belonging as stakeholders feel part of the 'Danube culture family'.

Success or limiting conditions

The diversities in terms of cultural heritage and history among the towns and region along the Danube have actually been considered a success factor. Moreover, some of the tested sub-projects identified storytelling as a key methodology for successfully interpreting heritage and connecting hidden heritage to people. A limiting factor was represented by PR and dissemination activities that could have been more incisive. Also bureaucracy and the dependency on external funding represented limiting factors.

Lessons learnt

Sustainable cultural tourism development requires collaboration and partnership between a variety of stakeholders from both culture and tourism. Working separately leads to missed opportunities and waste of resources. Through the development of the Policy Learning Platform, CultPaltForm21 showed how such a framework can be generated, when it is missing. Nevertheless, the project showed the beneficial outcomes of using art-based methods, such as storytelling, for interpreting cultural heritage and connect it to people.



8.14 Transylvanian Eco-Destination

Context

Râșnov is a town located in the South Transylvania, in Romania. Tourism slowly started to be developed during the '90s, after the communist regime. Due to historical reasons, there is still a gap that needs to be closed in terms of professional skills and entrepreneurial abilities in tourism. Moreover, there wasn't an established tradition of partnership and collaborations among stakeholders. These reasons, plus an unstable regulatory framework, posed challenges in terms of continuity of any tourism initiative.

What & Why

The intervention seeks to stimulate economic development by promoting sustainable forms of eco-tourism. This is done by catching opportunities provided by different projects and sub-interventions that, although limited in time, can be implemented providing value in a long-term perspective. This approach aims at consolidate partnerships among stakeholders, developing skills in ecotourism, develop nature-friendly infrastructures and professional and entrepreneurial skills.

Actors involved

Several stakeholders involved: local and regional NGOs, public Institutions and administrations at local level, tourism organisations and businesses, as well as members of the local community and local small businesses such as farmers and craftsmen.

Resources

- Activities and sub-interventions often funded through European projects and external funding, but operated embracing a start-up vision, with the emphasis on their ability to produce results after the time limit of the initial funding;
- Networking and collaboration abilities, project funding expertise, knowledge of sustainable tourism principles, project management, organisational and leadership skills.

KEY TOPICS:

#rural #longterm
#connectstakeholders
#developaframework
#ecotourism #training
#involvelocals



Râșnov fortress

© Himbeerdoni / Wikimedia Commons [link](#)



Horizon 2020
No. 870708

8.14 Transylvanian Eco-Destination



Râșnov fortress

© Jorge Lascar / Wikimedia Commons [link](#)

Significant impacts

The town has developed strongly over the past 10 years and has become a tourism hub, one of the few cases in rural Rumania that continues to grow. This has brought cultural status for the town and income for local small businesses. Projects have also supported formal and informal educational activities in the area, increasing human capital. The intervention led to greater cooperation within the communities and contributed to the preservation of cultural heritage.

Success or limiting conditions

Success factors included: a) tourism development vision focused on a long-term approach and a choice of quality over quantity b) independence from politics c) continuous training for tourism professional and workers d) local economy focus on diversified income streams rather than overdependence on tourism e) emphasis on dialogue and cooperation among stakeholders. Limiting conditions included the uncertainty of local legal frameworks and frictions among some of the stakeholders.

Lessons learnt

The experience of Râșnov highlights the importance of taking a long-term approach to destination development. By continuing to build upon earlier work under a single vision, with a diversity of stakeholders (cooperation is difficult but important), it has become possible to make a change to the local community. In addition, it is important not to focus on quick gains and mass tourism, but instead focus on using tourism as part of a diverse economy, in a way that fits with the values of the local community.



Horizon 2020
No. 870708

08

A portfolio of cultural tourism interventions

Essential purpose of the intervention:

To manage and influence

- 8.15 Bistrot de Pays (France)
- 8.16 Sámi Duodji handicraft label (Finland)
- 8.17 Plan Braies 2020 (Italy)
- 8.18 Culture Strategy London (United Kingdom)



8.15 Bistrot de Pays

Context

Bistros have important social functions in small rural communities across France. These multiservice cafés are part of the living heritage of these regions, they are unique places for meeting, socialising and carrying out local activities, having a value also in terms of cultural tourism. The challenge in these small communities is to keep a bistro profitable and thus open.

What & Why

By implementing a label/certification scheme, the Federation of Bistrot de Pays aims to increase the quality of the bistros' customer experience and create a solid network of professionals. They also support bistros through communication activities, organisation and coordination of events, inventory of their needs and training sessions, helping them to contain costs and therefore achieving economic sustainability.

Actors involved

A local elected official in 1993 designed and proposed the intervention to the Intercommunal Syndicate, which supported the initiative through subsidies from the EU (Leader program) and from different levels of the public system (departments, regions, tourism offices). Because of this funding structure, the project relies on the engagement of local parties, which can be different in each region of France.

Resources

- Departments, regions and tourism offices financially support the initiative;
- Managerial, organisational and negotiation skills (to organise and develop the network, negotiate funding, manage budget etc.);
- Marketing and communication expertise, practical & training skills to support the bistros;
- Professional knowledge concerning standards, quality levels and auditing.

KEY TOPICS:
#rural #socialvalue
#combatdepopulation
#qualitylabel #local
#supportquality
#createnetworks



Bistrot de Pays in RocheGude
© Marianne Casamance /Wikimedia Commons [link](#)

8.15 Bistrot de Pays



Smiling staff at the Bistrot de Pays in Niozelles
© Voyages Provence/Wikimedia Commons [link](#)

Significant impacts

The support to local Bistros helps them to contain costs and generate more revenues (improved quality standards) with a positive impact on their economic sustainability. Indirectly, other local businesses benefit from it, such as producers of local agricultural products, accommodation providers, other local shops, etc. The bistros act as celebration of local heritage, helping to preserve it. They are animators of the social and cultural life of the village. Having an active Bistrot contributes to revive a village, mitigate depopulation, improve livability and the quality of life.

Success or limiting conditions

The intervention helps to keep alive important actors for the socio-cultural and economic life of the community, so it is generally recognised as a success. The fact that different levels of the public system are involved and financially committed is an important success factor, as well as the fact that positive results are generated for a variety of stakeholders. Sometimes the level of engagement of certain owners represents a limitation and there can be technology barriers. This might limit the implementation of certain types of support.

Lessons learnt

In the context of small communities in rural areas, the presence of small businesses such as bistros can make a huge difference for the quality of life of residents. They can function as a catalyst for socio-economic development. Starting from the needs of the local community and embracing a bottom-up approach helps to design successful interventions and identify the role of cultural tourism, also when it is not the focus of the initiative.



8.16 Sámi Duodji handicraft label

Context

The Sámi are the only indigenous people in the EU. The Sámi homeland territory includes parts of the northern territories of Finland, Sweden and Norway and the Kola Peninsula in Russia. This area is collectively called Sápmi. In the Northern European handicraft and souvenir market there are products that imitate or resemble traditional Indigenous Sámi handicrafts. It might be difficult for buyers to know if a product is genuinely Sámi or not.

What & Why

The Sámi Duodji label certifies that a product is genuinely Sámi and helps protecting local Indigenous heritage and ensuring that incomes are directed to Indigenous handicraft makers. The label requires that the handicraft is made by Sámi and the materials and working methods are based on Sámi handicraft traditions. The label sometimes raises questions from curious buyers, creating opportunities to spread correct information about the products and the Sámi culture.

Actors involved

The Sámi Duodji label is a Sámi initiative and used in the whole Sápmi. Designing the label was a natural outcome of cross-regional cooperation in Sápmi. The label has a legitimate organisational structure and a sustainable funding system. The juridical owner is the Saami Council. The label is applied by filling in a specific form which will be approved and granted by Sámi handicraft associations. The handicraft associations are responsible for monitoring the quality, materials, use value and durability of handcrafted crafts.

Resources

- Significant investment by Finland's Duojarát association (nowadays Sámi Duodji). The prints of the label costed 36,000 Swedish Kronas and were supported by Regional development funding and the Ministry of Education. The labels were evenly shared with the handicraft producers of the other countries;
- Legal and regulatory knowledge concerning the design and implementation of labels.

KEY TOPICS:
#rural #label
#localproducts #quality
#indigenous #localculture
#productstellstories



Sámi Duodji mittens ©Mauri Lähdesmäki

8.16 Sámi Duodji handicraft label



Sámi Duodji earrings ©Mauri Lähdesmäki

Significant impacts

The label generates understanding that there is a limited amount of these kind of products in the market, therefore conscious visitors have been showing a preference for labelled products, helping genuine Sámi handicrafts to gain an advantage over imitations. By respecting and restoring the Sámi culture, more knowledge and understanding about the local culture is generated, supporting the pride of the local community and the living conditions of handicraft makers. Environmental sustainability is also an important impact of the implementation of the label, as natural materials are used for the handicrafts.

Success or limiting conditions

It is a visually beautiful label, and it can be seen as successful practice. One big factor in this is that the handicraft maker who uses the label, doesn't have to prove anymore her or his being Sámi. Nonetheless, the label has also been criticised because not all Sámi making genuine handicrafts have access to use the label and for excluding those Sámi handicraft makers who do not make handicrafts based on Sámi handicraft traditions. Even though there are economic and social benefits, not all the Sámi handicraft makers see enough benefits to use the label.

Lessons learnt

The intervention showed that labels/certifications can be useful instruments for protecting original and indigenous handicrafts productions, helping customers to distinguish the original from imitated products. This proved to support local handicraft producers and contributes to the recognition and knowledge of local cultural heritage.



8.17 Dolomites - Plan Braies 2020

Context

The intervention concerns the area of lake Braies, located in the Dolomites, a mountain range in the northern Italian Alps. Since parts of the Dolomites have been inscribed on the UNESCO World Heritage list, in 2009, tourism flows have increased exponentially, and it became one of the most 'Instagrammed' destinations worldwide. The tourism pressure has been causing long queues of cars trying to reach the Lake and an unbearable traffic congestion.

What & Why

Approved in July 2020, the 'Plan Braies 2020' aims at protecting the natural heritage of the area. It includes visitor management policies, mobility/infrastructure improvements, and communication strategies. Among the specific objectives: limiting private vehicles (-500 cars/day during peaks) by closing the road when the parking is full, encouraging green mobility (e.g., shuttle bus and hydrogen bus in the future). Apps are available for booking the parking or the shuttle and a counting system provide additional useful data.

Actors involved

The full intervention has been designed by the Autonomous Province of Bolzano and IDM Südtirol (Innovation, Development and Marketing), with the cooperation of the Council of Braies. The Council of Braies and the Autonomous province of Bolzano are in charge of implementation. It appears to be a top-down approach. The local community has not been directly involved in the design of the intervention.

Resources

- Tourism strategies and visitor management expertise;
- IT & engineers' expertise to develop the apps for booking, the software for the people/car counting systems and the hydrogen technology for the buses;
- Mobility expertise to plan new infrastructures and solutions;
- The Autonomous Province of Bolzano funded the intervention.

KEY TOPICS:
#rural #naturalheritage
#environment #mobility
#visitormanagement
#limitations
#digitaltechnologies



Lake Braies

© Thomas Mørkeberg/ Wikimedia Commons [link](#)

8.17 Dolomites - Plan Braies 2020



Around Braies lake

© Murray Foubister/ Wikimedia Commons [link](#)

Significant impacts

A negative impact on tourism expenditure has not been experienced so far, as visitors can always reach the area by bus, on foot or by bike. The intervention is expected to improve the living condition of the residents, who are less exposed to traffic congestion and have more opportunities to enjoy the natural heritage. The plan is expected to reduce the environmental impact caused by visitors, also due to specific guidelines on responsible behaviours, which will raise awareness among the visitors and hopefully reduce rubbish and preserve biodiversity. As a general expected result, the cultural-natural heritage of the area will be more protected and safeguarded.

Success or limiting conditions

The initiators consider the plan a successful beginning towards a more efficient management of the tourism flow. Alternative mobility has already increased greatly, considering the summer of 2020. The support of digital technology (apps and people counters) has been a key factor, as well as the involvement of all the governance stakeholders with decision-making power (no local community). Despite the good start, the problem of the overcrowding persists (as noticed in summer 2020) and the waiting time/queue to get into the shuttle represents a limiting factor.

Lessons learnt

It is too early to outline a full picture of the insights provided by this experience. Nevertheless, it is already evident how digital technologies enabled the use of innovative and smart solutions to manage visitors flows and, to some extent, influence tourist behaviours/choices. Despite that, we see that 'soft' measures like the ones included in the plan, might mitigate an issue, but they might not entirely solve it. Another lesson learnt concerns the need to anticipate and manage visitors' responses to specific limitations. For instance, anticipating the increased demand of transport by bus (e.g., planning more buses) would avoid endless queues for the shuttle when the road is closed to private vehicles.



Horizon 2020
No. 870708

8.18 Cultural Strategy London

Context

London is the economic and cultural hub of the United Kingdom. It is rich in cultural heritage and well known for its multiculturalism. Despite an increasing population, in the recent past the city has seen its creative communities gradually decreasing, because of living costs. A high number of artistic organisations/venues are struggling and many of them were forced to shut down.

What & Why

A new 'London's culture strategy' aims to tackle the challenge of an inadequate cultural infrastructure, in the light of an increasing population. It addresses the need of investments in supporting new skills and creative employment opportunities in the cultural sector, for a more diverse community of residents. The vision is that culture plays a fundamental role in unifying residents from different backgrounds, enhancing social integration and cohesion.

Actors involved

The London Assembly and The Mayor's Cultural Leadership Board were key actors in initiating the intervention, by collecting inputs from a variety of stakeholders (including residents, academics, local and national authorities, artists and creative businesses) and designing the new strategy. In 2018 the Mayor of London held consultations with stakeholders on the draft Culture Strategy.

Resources

- Significant financial funds have been designated to stimulate the ambitious plans;
- A wide variety of expertise brought into the process by consulted stakeholders (organisation and leadership skills, networking and engaging abilities, academic knowledge, industry and professional knowledge about cultural products).

KEY TOPICS:
#urban #strategicplan
#art #socialcohesion
#inclusion #minorities
#creativecommunities
#creativeemployment
#bottomup



Victoria Palace Theatre London
© Andreas Praefcke /Wikimedia Commons [link](#)

8.18 Cultural Strategy London



National History Museum, London
© J.A. Alcade / flickr [link](#)

Significant impacts

The strategy has been implemented only in December 2018, therefore several impacts are not visible or measurable yet, also due to the pandemic disruption. Nevertheless, the economic impact of London's cultural and creative industries has risen from £47bn to £52bn in 2019. Concerning expected results, the strategy is expected to have a positive impact on participation and inclusion in socio-cultural life of minorities and disadvantaged citizens, breaking barriers to creative employment that have been experienced by young Londoners from ethnic minorities backgrounds.

Success or limiting conditions

It might be too early to define success conditions. Nevertheless, the strategy required a 'devolution of powers': significant decision-making responsibilities have been transferred from the central government to the Mayor. This is expected to be a key success factor in effectively transforming the strategy's vision into concrete benefits for residents and visitors. This step is necessary to effectively embrace a bottom-up approach, in line with the decision to draft the strategy starting from consultations with a variety of stakeholders.

Lessons learnt

The Culture Strategy for London represents a complex intervention, and its full implementation will probably lead to several lessons we will learn in the coming years. For now, the wide range of actions and programmes part of this strategy shows how culture can be interpreted as the backbone of socio-economic development for a wide and diverse community that is facing challenges often occurring in highly urbanised areas.



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