

Roadmap for the Baltic Sea Region

Heritage protection, cultural tourism and transnational co-operation through the Cultural Routes

Cultural Routes | 2



Routes4U Project

Funded
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Foreword



For more than 30 years, the Cultural Routes of the Council of Europe have connected countries and people across Europe and beyond. The Cultural Routes promote a wider understanding of heritage involving local communities and stakeholders, taking into account

the value that heritage has in people's everyday lives. In the words of Snežana Samardžić-Marković, Director General of Democracy at the Council of Europe, "the Cultural Routes of the Council of Europe retain all their relevance in today's complex Europe, providing tools to bring people together through cultural and educational cooperation, artistic and creative production, cultural tourism, sustainable local development, mutual exchanges and intercultural dialogue".¹

Cultural Routes enhance mutual understanding across borders through the activities of over 1 600 members, including stakeholders such as local and regional authorities, cultural institutions, museums and universities. They build bridges between people and strengthen the economic development of countries through cultural tourism and co-operation. For instance, heritage activities of the Cultural Routes of the Council of Europe such as the "Follow the Vikings road show" have a positive impact on the cultural and economic development of local communities. By celebrating the way of life of the Vikings, the road show involves artists, volunteers and audiences from all participating countries.

Every year, transnational networks develop activities around our European heritage and apply for the certification "Cultural Route of the Council of Europe". This certification is a label of excellence, awarded by the member states of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA) according to the criteria defined by Committee of Ministers Resolution CM/Res(2013)67. As of 2018, 33 transnational networks are certified as a "Cultural Route of the Council of Europe".

The Routes4U Project is a joint programme between the Council of Europe (EPA on Cultural Routes) and the European Commission (DG REGIO). It fosters regional development in the four EU macro-regions through the Cultural Routes programme, in line with the principles expressed in the Faro Convention. The four EU macro-regional strategies (Adriatic-Ionian, Alpine, Baltic Sea and Danube Regions) are relevant partners of the Cultural Routes programme: all work in the field of sustainable tourism and transnational co-operation. The Cultural Routes contribute to the priorities identified by the EU strategy for the Baltic Sea Region (EUSBSR), such as increasing the prosperity of the macro-regions through the cultural and creative sectors.

I am pleased to present this publication, which not only compiles the contributions presented during the Routes4U meeting for the Baltic Sea Region held on 6 September 2018 in Oslo (Norway), but also goes a step further. Based on the meeting's discussions, this "Roadmap for the Baltic Sea Region" sets out recommendations and future steps to be taken in the framework of the Routes4U Project.

I am confident that the "Roadmap for the Baltic Sea Region" will contribute to the enhanced implementation of Cultural Routes activities in line with the EU Strategy for the Baltic Sea Region. Routes4U can only be successful if partners of the Cultural Routes and the EUSBSR work hand in hand. The Baltic Sea Region, with its long history of transnational co-operation, is surely the perfect place to come together and join this path!

Stefano Dominioni

*Executive Secretary, Enlarged Partial Agreement
on Cultural Routes, Council of Europe*

Director, European Institute of Cultural Routes

1. Governing Board of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe, Opening Remarks, Luxembourg, 27 April 2017.



Europe's rich cultural heritage is an asset that can be further explored, bringing many opportunities for economic and social cohesion. These are core elements in the New European Agenda for Culture, proposed on 22 May 2018 by the European Commission.

This important document answers calls from EU leaders for increased EU collaboration on culture, while also highlighting the 2018 European Year of Cultural Heritage as an opportunity to increase awareness of the social and economic importance of culture and heritage.

Beyond this political vision, Cultural and Creative Industries (CCI) are important assets for the economy and the society, and they directly generate jobs. These jobs require a range of rare talents, which are mostly displayed by young people. CCIs are significant sources of growth and innovation, accounting for 4.5% of the EU's GDP, and employing 12 million people (7.5% of total employment). At the same time, culture has a direct impact on sectors such as tourism, with 26% of all EU travellers naming culture as a key factor when choosing their holiday destinations.

The macro-regional strategies and the Interreg programmes support cultural heritage and the creative industries, both financially and politically. In particular, the macro-regions liaise existing structures and specialised actors to work together promoting traditions, arts, creativity, and entrepreneurship. They also activate a cross-sectoral dimension that impacts on competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection.

In view of the momentum created by the launch of the New European Agenda for Culture and the European Year of Cultural Heritage in 2018, the Directorate-General for Regional and Urban Policy of the European Commission and the Council of Europe have concluded an agreement for launching the Routes4U project, which aims at developing and certifying new Cultural Routes for each macro-regional strategy.

All key implementers specialised in culture from all four macro-regional strategies have contributed to this project.

The European Union Strategy for the Baltic Sea Region (EUSBSR) arose out of a wish to provide an effective and collective response to challenges and opportunities better handled together than separately. The Region faces common environmental, economic and social challenges. The sustainable economic development of the Baltic Sea Region is therefore of utmost importance in order to preserve natural and cultural resources.

Today, 15 Cultural Routes certified by the Council of Europe are located in the Baltic Sea Region. We are looking forward to further Cultural Routes certifications. It should be taken into account the recommendations set out in the analysis of the Cultural Routes of the Council of Europe in the Baltic Sea Region such as better geographical balance or themes that are underrepresented (e.g. industrial heritage). We would also encourage the Cultural Routes to engage more with the EUSBSR by, for example, becoming flagship projects of the latter. In addition, a related open call for proposals was launched for certified "Cultural Routes of the Council of Europe". The grants will assist the Cultural Routes in the implementation of activities on the sustainable regional development in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Regions.

I hope this action will increase awareness about the social and economic importance of our shared cultural heritage and will contribute to bring Europeans together and build our common future.

Marc Lemaître

Director-General for Regional and Urban Policy, DG REGIO, European Commission

Introduction

"[T]ourism products related to cultural routes, cultural cities and cultural must-do's – those which are connected to popular culture, arts, the search for authenticity of destinations and local cultures, are probably the core elements forming the basis of the new scenario of worldwide cultural tourism."²

The Cultural Routes of the Council of Europe are transnational networks for the promotion and protection of European shared heritage. As networks dedicated to specific topics, such as Hanseatic heritage, Art Nouveau style or the Megalithic period, they are tools to strengthen sustainable cultural tourism across Europe. They are in line with new tourism trends, which involve an increasingly segmented market with a "new profile of tourist-seeking experiences focused on relaxation, discovery, enjoyment, and knowledge"³

However, there is limited data on the certified Cultural Routes at a transnational level. The "Roadmap for the Baltic Sea Region" helps to close this gap by:

- ▶ providing data and information on the Cultural Routes in the Baltic Sea Region;
- ▶ summarising existing studies, reports and recommendations on sustainable and cultural tourism, undertaken by, for example, the European Commission, the Council of Europe, the United Nations World Tourism Organization (UNWTO), the Organisation for Economic Co-operation and Development (OECD), the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the International Council on Monuments and Sites (ICOMOS);
- ▶ identifying gaps and macro-regional needs;
- ▶ setting out recommendations in the field of sustainable tourism, cultural co-operation and social participation, in line with the objectives of the EU Strategy for the Baltic Sea Region (EUSBSR).

These recommendations are addressed to local and regional authorities to make best use of the Cultural

Routes of the Council of Europe to strengthen their regional development. It is also addressed to the managers of the Cultural Routes of the Council of Europe to take into due consideration the objectives of the macro-regional strategies in their activities.

The "Roadmap for the Baltic Sea Region" is divided in two parts providing data, background information and experts' recommendations to better understand the implementation of the Cultural Routes in the Baltic Sea Region. It is followed by a third part containing a roadmap for future steps to be taken.

Part I. Overview of the Cultural Routes of the Council of Europe programme and the EU Strategy for the Baltic Sea Region (EUSBSR)

This part provides a broad analysis of the Cultural Routes programme and its socio-economic impact in the Baltic Sea Region. It also analyses the potential of Cultural Routes in achieving sustainable regional development.

A section is dedicated to the priorities defined by EUSBSR stakeholders regarding the extension of existing Cultural Routes and assistance by the Routes4U joint programme to identified projects, in view of certification.

Part II. Experts' reports on regional development through the Cultural Routes in the Baltic Sea Region

The experts' reports are the result of the 2018 Routes4U meeting for the Baltic Sea Region (6 September 2018, Oslo, Norway). The three reports offer information and address specific regional needs on the following topics:

- ▶ regional development through cultural tourism;

2. World Tourism Organization (2015), "Global report on cultural routes and itineraries", Madrid.

3. Ibid., p. 35.

- ▶ social participation in the regionalisation and Europeanisation of cultural heritage;
- ▶ marketing strategies for the promotion and visibility of cultural heritage.

This section contains recommendations on the above-mentioned areas resulting from the discussion between experts and stakeholders of the Baltic Sea Region. Stakeholders of the Routes4U Project included the Council of Europe, the European Commission, the national authorities and Cultural Routes representatives.

Part III. Routes4U roadmap: shaping the future of the Baltic Sea Region

This last part defines recommendations for the implementation of the Cultural Routes programme in the Baltic Sea Region. It contains:

- ▶ guidance for the efficient implementation and sustainable management of the Cultural Routes programme, according to the EUSBSR;

- ▶ proposals on the improvement of strategies on sustainable cultural tourism and visibility of heritage;
- ▶ suggestions on filling identified gaps as well as ideas for future activities contributing to regional development through Cultural Routes.

We are confident that this roadmap will be, for our stakeholders – both macro-regional authorities and Cultural Routes – a tool to contribute to the construction of a continent connected through its heritage, improve citizens' quality of life and foster mutual understanding.

For more information about the Routes4U Project: www.coe.int/routes4u





PART I.

OVERVIEW OF THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE PROGRAMME AND THE EU STRATEGY FOR THE BALTIC SEA REGION

*By Constanze Metzger, Routes4U Senior Project Officer,
Enlarged Partial Agreement on Cultural Routes,
Council of Europe.*

**1. The Cultural Routes of
the Council of Europe**

2. The Baltic Sea Region

**3. Analysis of the Cultural Routes
in the Baltic Sea Region**

**4. Impact of Cultural Routes on
Regional Development**

5. Routes4U Project

1. The Cultural Routes of the Council of Europe

“It is ... in the shared interest of all Member States to harness the full potential of education and culture as drivers for jobs, social fairness, active citizenship as well as a means to experience European identity in all its diversity.”⁴

1.1. HISTORIC CONTEXT

Since 1987, the Cultural Routes programme has contributed to the protection and promotion of the “common heritage [of the member states of the Council of Europe,] ... facilitating their economic and social progress.”⁵ In order to understand the objectives and scope of the programme, the Cultural Routes need to be put in a contextual framework.

The Cultural Routes programme is a cultural initiative of the Council of Europe. The Council of Europe was founded in 1949 and is thus the oldest European international organisation that covers the entire European continent, with its 47 member states. Its work is led by the principles of human rights, democracy and the rule of law. It has a mandate to strengthen the unity between its members through the protection of the ideas and principles that form their common heritage.⁶

This is why, only five years after its founding and when the European continent was artificially divided into East and West, the Council of Europe adopted the European Cultural Convention. This convention is the fundamental text of the Council of Europe on cultural co-operation. It aims at strengthening cultural co-operation in Europe, fostering understanding among European countries, and preserving cultural heritage as an integral part of our shared European heritage.⁷ In the immediate post-war decade and despite the political tension between the two blocs, this convention promoted the cultural unity of Europe.

The Cultural Routes programme can be seen as a logical continuation of these efforts to strengthen cultural dialogue and promote cultural unity in Europe. The foundation of the programme was officially marked by the signing of the Santiago de Compostela Declaration on 23 October 1987.⁸ This

declaration, which emphasises the importance of roads and paths that overcome distances, frontiers and language barriers, was signed on the occasion of the certification of Saint James Ways. The medieval pilgrim routes of Santiago de Compostela displayed in a very concrete way the common and shared heritage of the Santiago de Compostela across borders. Even today, pilgrim routes are an integral part of the Cultural Routes programme.

Cultural heritage

The Council of Europe, in its Council of Europe Framework Convention on the Value of Cultural Heritage for Society, the so-called Faro Convention, defines cultural heritage as a “group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.”⁹

The Convention concerning the Protection of World Cultural and Natural Heritage (the World Heritage Convention) of UNESCO differentiates between tangible natural and cultural heritage.¹⁰ It defines cultural heritage as monuments, groups of buildings and sites, and natural heritage as natural features, geological and physiographical formations, and natural sites or areas. Mixed properties are those sites that combine natural and cultural heritage. In 2003, the Convention for the Safeguarding of the Intangible Cultural Heritage was ratified as the logical complement to the World Heritage Convention. This convention defines intangible cultural heritage as “practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.”¹¹

4. European Commission (2017), “Strengthening European identity through education and culture. The European Commission’s contribution to the leaders’ meeting in Gothenburg”, COM(2017) 673 final, p. 2.

5. Council of Europe (1949), Statute of the Council of Europe, London.

6. *ibid.* The Statute of the Council of Europe has been numbered “1” in the European Treaty Series.

7. Council of Europe (1954), European Cultural Convention, Paris.

8. Council of Europe (1987), Santiago de Compostela Declaration, available at <https://rm.coe.int/16806f57d6>, accessed 17 January 2019.

9. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro.

10. UNESCO (1972), Convention concerning the Protection of World Cultural and Natural Heritage.

11. UNESCO (2013), Convention for the Safeguarding of the Intangible Cultural Heritage.

1.2. DEFINITION

“I consider these [the Cultural Routes] Europe in the making because the process is really involving people and peoples’ stories into the heritage which we call cultural heritage. This is really the moment where we connect the ideas of Europe with the everyday lives of people and the experience of travellers and visitors.”¹²

Cultural Route of the Council of Europe

“[A] cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values.”¹³

Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l’Europe



In the following text, the term “Cultural Routes” describes the Cultural Routes certified by the Council of Europe. As of 2018, **33 Cultural Routes have been certified by the Council of Europe**. They display the richness of European heritage through traditions and the history and culture of people as well as philosophical, artistic, political and religious movements.¹⁴

Each Cultural Route is based on a **European theme**, exploring and explaining a historic fact, a European figure, an artistic movement, a particular landscape, or culture, common to different European regions. The theme of a Cultural Route is displayed through tangible and intangible heritage components such as sites, landscapes, traditions and philosophy. Cultural Routes activities are aligned with the overall theme at the local, national and international level. They

are mainly implemented in the following main fields of actions:

- ▶ cultural tourism and sustainable cultural development;
- ▶ enhancement of memory, history and European heritage;
- ▶ contemporary cultural and artistic practice;
- ▶ co-operation in research and development;
- ▶ cultural and educational exchanges for young Europeans.

Cultural Routes are also a **journey through time**, reflecting the past in the present. Therefore, they contribute to the protection of cultural heritage for future generations.

By linking the past with the present, they also contribute to the safeguarding of our heritage for generations to come:

“The Hansa means authenticity. All cities that are members today, they were also members at medieval times. And the municipalities did not know about the Hanseatic heritage. It had been destroyed during different wars, latest during the Second World War. They had to start to do research and they have done so. They did not only find out about the normal history – they also found interesting people; they have found old recipes that are now used again. So we combine the Hanseatic heritage of their medieval times with interesting products for the visitors of today.”¹⁵

Cultural Routes extend over a wide geographic area and have a strong **spatial dimension**. Due to this feature, they can involve local, national, regional and international partners. The term “Cultural Routes” does not automatically describe a pathway or trail but can also represent a thematic network of heritage elements under a common European theme. From a geographical point of view, Cultural Routes are either:

- ▶ linear routes presenting linear patterns;
- ▶ reticular (archipelagos) pattern routes with geographically separated elements;
- ▶ territorial routes involving territories presenting one common theme or character.¹⁶

Linear routes – such as the Santiago de Compostela – developed over time for the purpose of travel. They connect villages, towns and sites, mostly through a path that is still in use. Linear routes generally offer

12. Piekarska-Duraj, Łucja, video-interview at the occasion of the “Routes4U meeting for the Baltic Sea Region”, 6 September 2018, available at <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/voices-eusbsr>, accessed 18 January 2019.

13. Council of Europe Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

14. Explore all Cultural Routes by theme, see www.coe.int/en/web/cultural-routes/by-theme, accessed 18 October 2018.

15. Harlevi, Inger, video-interview on The Hansa at the occasion of the “Routes4U meeting for the Baltic Sea Region”, 6 September 2018, available at <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/voices-eusbsr>, accessed 13 December 2018.

16. Berti E. and Mariotti A. (2015), “The heritage of Cultural Routes: between landscapes, traditions and identity”, in: Council of Europe (eds.), *Cultural Routes management: from theory to practice*, Council of Europe Publishing, Strasbourg, pp. 42-53.



The Hansa: Turku, Estonia. (Photo by Grzegorz Jereczek)

a wide range of hiking and biking paths and serve as places for sustainable tourism.

Reticular pattern routes combine different elements under a common theme, as is the case with TRANSROMANICA. The route is not made up of connected geographical places but should be seen as a thematic entity. Reticular pattern routes have a uniting character as they link places and people from geographically disconnected areas under a common and shared heritage element.

Territorial routes involve the heritage elements of territories. They have a regional focus, highlighting one regional event that linked a region with other parts of Europe – as is the case of the Routes of El legado andalusi – or by a common theme across different regions, which is the case of the Olive Tree Routes that link the regions of the Mediterranean.

1.3. INSTITUTIONAL STRUCTURE

“The Cultural Routes of the Council of Europe programme is a fascinating programme connecting European culture, its history and people through space and time.”¹⁷

The Council of Europe has established **criteria for the certification** of Cultural Routes. These criteria are based more than 30 years of experience in the development and implementation of Cultural Routes. Compliance with the criteria is not only evaluated at the time of certification but also after successful certification through a regular evaluation cycle.

The relatively small number of 33 Cultural Routes bears testimony to the **high standards** set by the Council of Europe. Certification as a Cultural Route is a sign of excellence. The certification process from the development of a theme until the decision of certification requires time and resources.

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

Certification of the Cultural Routes is awarded by the **Enlarged Partial Agreement on Cultural Routes (EPA)** of the Council of Europe that was established in 2010. The EPA on Cultural Routes ensures the implementation of the programme.

The Secretariat of the EPA is located at the European Institute of Cultural Routes in Luxembourg. It comprises two statutory bodies: the Governing Board of the EPA is composed of representatives from ministries of member states and awards the certification “Cultural Route of the Council of Europe”. The Congress of Local and Regional Authorities of the

17. Dominioni, Stefano, interview on the Cultural Routes of the Council of Europe, available at <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/february-2018>, accessed 13 December 2018.

Council of Europe, the European Parliament, the European Commission, UNWTO, UNESCO and the OECD participate in its work. The Statutory Committee of the EPA is composed of representatives from ministries of foreign affairs and adopts the EPA's annual budget. As of July 2018, the EPA has 32 member states.¹⁸

In 2017, the European Commission adopted the resolution "Towards an EU strategy for international cultural relations" in which it defined the EPA as: "[A]n institutional tool for strengthening grassroots cultural relations also with third countries, with a view to promoting the fundamental values of cultural diversity, intercultural dialogue and sustainable territorial development of less well-known cultural destinations, while preserving their shared cultural heritage."¹⁹



The **European Institute of Cultural Routes (EICR)** was created in 1998 with the funding of the Ministry of Culture,

Higher Education and Research of the Grand Duchy of Luxembourg. The EICR co-operates in the creation, operation and promotion of the Cultural Routes. It carries out the evaluations of Cultural Routes as well as projects for new Cultural Routes. Furthermore, the EICR co-operates in educational and vocational training and workshops on the management of Cultural Routes.²⁰ It operates under the supervision of a board of directors, composed of an honorary president, a president, a vice-president, a director as well as six members.

18. Council of Europe Resolution CM/RES(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification.

19. European Parliament resolution on Towards an EU strategy for international cultural relations, 2016/2240(INI), 2017.

20. European Institute of Cultural Routes, see www.coe.int/en/web/cultural-routes/european-institute-of-cultural-routes, accessed 13 December 2018.



1.4. CREATION OF A CULTURAL ROUTE

"European shared heritage and transnational cooperation to allow dialogue and appreciation for cultural diversities – these are the principles, these are the building blocks that we share ... the Cultural Routes is a programme that allows Europeans to come together. This is the core message of the Cultural Routes – it is not a programme run by a state or the Council of Europe. It is a civil society-funded programme."²¹

The Cultural Routes are **grassroots European networks** of national, regional and local stakeholders with a legal status. The application of a new Cultural Route is developed and submitted by these networks and not by a representative of the respective member state. The application is then evaluated by the EICR as well as an external, independent expert.

After examination, if the project fulfils all criteria for the certification, and on the basis of the expert report and the EICR recommendation, the Governing Board of the EPA takes the final decision on the awarding of the certification. This grassroots approach to the certification process avoids politicisation in the decision-making process and ensures that the decision for certification is based on objective criteria.

Each Cultural Route defines a theme according to the criteria set out in the statutory **Resolution CM/RES(2013)67** on revising the rules for the award of the "Cultural Route of the Council of Europe" certification. The theme must represent European values, history and heritage and be common to at least three European countries, even involving countries beyond Europe. In a further step, the tangible and intangible heritage components of the Cultural Routes are identified. Furthermore, Cultural Routes need to implement activities in the following fields:

- ▶ co-operation in research and development;
- ▶ enhancement of memory, history and European heritage;
- ▶ cultural and educational exchanges for young Europeans;
- ▶ contemporary cultural and artistic practice;
- ▶ cultural tourism and sustainable cultural development.

21. Dominion, Stefano, opening speech at the "Routes4U meeting for the Baltic Sea Region", available at www.youtube.com/watch?v=iWjgqeMNNWlc, accessed 13 December 2018.

Cultural Routes themes

Thematic categories

- ▶ **agriculture** refers to agricultural production, products and gastronomy, for example the Ister Vitis Route deals with the heritage of wine production;
- ▶ **arts** refer to personalities who influenced the arts, including architecture, music and theatre, for example the European Mozart Ways deals with the heritage of the composer;
- ▶ **geography** refers to key features of the landscapes such as maritime heritage, fluvial heritage or mountain heritage, for example the European Route of Megalithic Culture;
- ▶ **history** refers to important historic events, historic personalities and to historic movements, for example the Huguenot and Waldensian Trail deals with migration and integration due to religious persecution;
- ▶ **society** refers to movements of people as well as important economic or trading networks, migration or transportation, for example The Hansa reflects a medieval network of commerce;
- ▶ **spirituality** refers to religions, spiritual events, heritage as well as religious identity, for example the Saint Martin of Tours Route refers to the life of Saint Martin, as well the architectural heritage linked to his veneration.

Chronological categories

- ▶ prehistory/ancient history;
- ▶ medieval Europe;
- ▶ 15th and 16th century;
- ▶ 17th and 18th century;
- ▶ 19th and 20th century – modern heritage;
- ▶ 21st century – contemporary heritage.

After successful certification, each Cultural Route has to undergo a regular and thorough evaluation process every three years to ensure that the criteria of Resolution CM/RES(2013)67 are still met. If this is not the case, the certification is withdrawn.



Council of Europe Committee of Ministers Resolution CM/RES(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification

Certification process

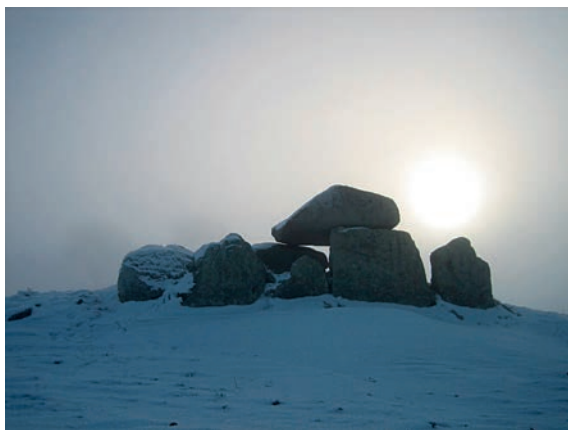
In the framework of the joint programme of the Council of Europe and the European Commission Routes4U, projects for the development of new Cultural Routes for the Baltic Sea Region will be identified and then further developed.

In this context, due attention needs to be paid to the criteria established by the Council of Europe for the certification of Cultural Routes (see certification cycle in box).

The Cultural Routes are grassroots **European networks with a legal status** (in form of an association or a federation). These networks involve **at least three countries in Europe** and operate in democratic structures to ensure the transnational and participatory character of the Cultural Routes.

The development of a Cultural Route requires the following steps:

- ▶ defining a theme that is representative of European values and common to several countries of Europe;
- ▶ identifying heritage elements that can involve tangible and intangible elements;
- ▶ creating a European network with legal status in at least three European countries;
- ▶ co-ordinating common activities in the priority fields of action;
- ▶ creating common visibility to ensure recognisability and coherence of the route across Europe.



Megalithic Routes: Falbygden, Sweden.
(Photo by Hans Göran Johnson)

CERTIFICATION CYCLE

YEAR 1

July

- ▶ Call for application for the certification “Cultural Route of the Council of Europe”.

September-October

- ▶ Deadline for submitting the application form for certification.
- ▶ Review of the dossier by the EICR. When applicable, sent to an independent expert for review.

November-December

- ▶ Independent expert review: contact with the candidate projects. Field visit and preparation of the evaluation report.

YEAR 2

January-February

- ▶ Submission of the evaluation report by the independent expert to the EPA secretariat.
- ▶ Examination by the EICR and recommendations to the EPA Bureau.
- ▶ Experts’ auditions during the EPA Bureau meeting.

March-April

- ▶ Communication to the candidate projects of the conclusions of the EPA Bureau meeting.
- ▶ Examination by the EPA Governing Board of the evaluation reports and the recommendations made by the EICR and EPA Bureau.
- ▶ Audition of the selected projects at the EPA Governing Board meeting.
- ▶ Decision by the EPA Governing Board concerning certification.

May

- ▶ Notification letter by the EPA Executive Secretary to auditioned candidates concerning the results of their application for certification of their network as a “Cultural Route of the Council of Europe”.

Criteria for the certification

Define a theme

The theme should be representative of the values of the Baltic Sea Region and common to at least three countries.

The theme should permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable development.

The theme should take into account the needs and gaps of the Baltic Sea Region with regards to the existing Cultural Routes of the Council of Europe.

Create a European network with legal status

One important criteria is the establishment of a legal entity in charge of the management of the Cultural Route in question.

Each network has to work in a democratic and participatory way, involving all the partners in the decision-making process.

Cultural Routes projects have to create a financially viable network, in general through a system of membership fees or other financially viable sources.

Implement activities in the main field of action

The Cultural Routes, once certified, have to carry out activities with the aim of promoting and protecting common heritage. This heritage comprises cultural and natural resources.

They should be active on a scientific level and must establish a university network and a scientific committee exploring different aspects related to their themes.

Cultural Routes have to implement activities to strengthen cultural practices and exchanges between people from different cultures and backgrounds, thus reflecting the living and dynamic feature of culture.

Cultural Routes represent a vector for local economies and activities. They have to ensure sustainable cultural tourism and sustainable economic development in their area of coverage.

1.5. KEY FEATURES

Cultural Routes promote shared European heritage

The notion of heritage originated in the European states over the course of the 19th century. Its role was to promote an exclusive national identity and provide a collective identity to those belonging to a clearly defined nation.²²

Cultural heritage and actions linked to it can be an identity factor. A Eurobarometer survey in 2017 investigated the relevance of European cultural heritage to people's lives.²³ Seven out of ten declared that they were proud of Europe's cultural heritage and that living close to sites of European cultural heritage contributed to the sense of belonging to Europe. In times of growing Euroscepticism, cultural heritage can thus contribute to the construction of a European identity.

Cultural Routes are concrete examples of how to strengthen this sense of belonging to Europe. They display common heritage under a common European theme. They thus raise awareness for the European values that are shared across national borders. In doing so, they contribute to European cohesion.

Cultural Routes combine tangible and intangible heritage

Until the 1980s, cultural heritage was mainly considered in terms of built monuments. However, in line with the European Landscape Convention,²⁴ Cultural Routes are not static places, but landscapes – living cultural and natural heritage resulting from historical processes that actively involve both inhabitants and people travelling along the routes.²⁵ They are dynamic places with people living in the landscape and as such, are often key points in the landscape “whose character is the result of the action and interaction of natural and/or human factors”.²⁶

As landscapes, Cultural Routes combine tangible and intangible heritage because they do not only safeguard cultural and natural sites, but also living intangible expressions such as traditions, performing arts and traditional knowledge related to a specific

22. Holtdorf C. (2011), “The changing contribution of cultural heritage to society”, in: UNESCO (eds.), *The social benefits of heritage*, pp. 8-16.
23. European Union (2017), Special Eurobarometer survey 466, Cultural Heritage, September-October 2017.
24. Council of Europe (2000), European Landscape Convention, Florence.
25. Berti E. and Mariotti A. (2015), “The heritage of Cultural Routes: between landscapes, traditions and identity”, in: Council of Europe (eds.), *Cultural Routes management: from theory to practice*, Council of Europe Publishing, Strasbourg, pp. 42-53.
26. Council of Europe (2000), European Landscape Convention, Florence.

Cultural Route.²⁷ By the time of the creation of the Cultural Routes programme, this was a fundamentally new approach to heritage.

Cultural Routes are networks of social participation

The strategic stakeholders of the Cultural Routes are local communities. They need to be involved in the preparation and implementation of a Cultural Route. Local communities living along the Cultural Routes define and shape the cultural tourism along them. This bottom-up process ensures the sustainability of the Cultural Routes.²⁸

This approach goes hand in hand with the aims of the Framework Convention on the Value of Cultural Heritage for Society (Faro Convention), which defines the principles of the use of heritage. The Faro Convention puts people at the heart of the concept of cultural heritage. It emphasises participation in “the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage.”²⁹

Faro Convention

The Framework Convention on the Value of Cultural Heritage for Society, the so-called Faro Convention, addresses an enlarged and cross-disciplinary concept of cultural heritage: cultural heritage is a resource for sustainable development and quality of life, but it is also a reflection and expression of the values, beliefs, tradition and knowledge of people, including all aspects of the interaction between people and places. Cultural heritage is therefore subject to a dynamic environment, to which it adapts.

The Faro Convention is a framework convention, which means that each state party can decide how to implement the convention within its legal or institutional frameworks, practices and specific experience. No specific obligations are included for state parties to the convention but a Faro Convention Action Plan provides practical examples of the implementation of the Faro Convention and offers a platform for recommendations on further steps to be taken by state parties.

As of 2018, 18 members of the Council of Europe have ratified the Faro Convention.

Cultural Routes as tools of cultural diplomacy

Due to their transnational character, Cultural Routes “encourage intercultural dialogue and ... facilitate conflict prevention and reconciliation.”³⁰ Cultural Routes initiate cultural co-operation across borders, mainly through the active participation of the local communities. They engage travellers in an intercultural dialogue.

In doing so, they pave the way for further co-operation on a larger scope and for the promotion of values such as human rights, democracy and the rule of law – the objectives of the Council of Europe. The Cultural Routes programme is thus a vital tool for cultural diplomacy in Europe: “Cultural Routes are a truly European Programme.”³¹

Landscape

The European Landscape Convention of the Council of Europe was the first international convention with a specific focus on the protection, promotion as well as management of landscapes.

According to the Landscape Convention, a landscape describes an area that is the result of the action and interaction of natural and/or human factors. It is “an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas.”³²

Landscapes describe the perception of people of their environment, and thus the complex relations between people with regards to their living environment. It defines the living environment of people but also the living conditions of these peoples. In other words, it is the practice of heritage through different forms and settings. This includes traditions, local knowledge and perceptions.

The definition is broader than the definition of Cultural Landscapes that UNESCO introduced in the Operational Guidelines of the World Heritage Convention, which defines cultural landscapes as cultural properties that represent the combined works of nature and of man.³³

27. UNESCO (2013), Convention for the Safeguarding of the Intangible Cultural Heritage.

28. Further information under the chapter 1.4 Creation of a Cultural Route. Certification Process (page 15).

29. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro, Article 12.

30. Council of Europe Resolution CM/Res(2013)67 on revising the rules for the award of the “Cultural Route of the Council of Europe” certification.

31. Dominioni, Stefano, opening speech at the “Routes4U meeting for the Baltic Sea Region”, available at www.youtube.com/watch?v=iWjgqeMNNWlc, accessed 13 December 2018.

32. Council of Europe (2000), European Landscape Convention, Florence.

33. UNESCO (2017), *Operational Guidelines for the Implementation of the World Heritage Convention*, WHC.17/01, Paris.

Added value of Cultural Routes

"[C]ultural heritage and cultural identity are an important tool for fostering people's knowledge and awareness of Europe's common cultural, spiritual and religious roots ... in all their diversity. Cultural heritage and cultural identity can improve understanding of changes in and the history of society, and can increase tolerance and acceptance of differences in response to Euroscepticism and growing anti-European divisions."³⁴

Transnational networks

Cultural Routes are transnational cultural networks with members of at least three countries in Europe that implement joint activities. Members are very heterogeneous in terms of their capacities and expertise. These networks have proven to be successful tools for capacity building: members of a Cultural Route create synergies, and exchange practices and knowledge on management practices. Members with lower capacity can thus profit from the network and implement joint activities that they would not have been able to carry out alone.

Furthermore, the Cultural Routes of the Council of Europe programme offers opportunities of exchange between the different certified Cultural Routes, for example on the occasion of the Annual Advisory Forum of the Cultural Routes of the Council of Europe. In 2018, the 8th Annual Advisory Forum was organised in Görlitz under the theme "Cultural Routes of the Council of Europe as a link between cultural values, heritage sites and citizens: strategies and synergies from a global perspective."³⁵ Another networking platform provided to certified Cultural Routes is the annual Training Academy for Cultural Routes of the Council of Europe that discussed "Innovation and new trends in Cultural Routes: (re)interpreting European cultural heritage" in Yuste in 2018.³⁶ Therefore, the transborder co-operation of Cultural Routes not only allows the efficient implementation of activities, but also provides a platform for the exchange of lessons learnt and best practices between partners with

different capacities. Cultural Routes make best use of limited resources.

Rural destinations

Cultural Routes cross remote and rural areas. They contribute to the attractiveness of these places. They can play a significant role in the redistribution of tourists, leading them from mass-tourism destinations to less-known destinations. According to Resolution CM/Res (2013)67, Cultural Routes must "identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring". Travellers of Cultural Routes thus get acquainted with cultural aspects of remote destinations in Europe and broaden their knowledge about the diversity of heritage in Europe. Cultural Routes are tools to display the rich and diverse culture of Europe. They are also tools to deepen intercultural dialogue and to foster mutual understanding. As such, they can be used as networks for cultural diplomacy. In times of growing extremism, they are important networks to strengthen pluralistic, democratic societies and to display the assets of cultural diversity in Europe.

Participatory approach

Especially in the field of heritage management, a participatory approach is essential, given the perception of heritage as common property and the relevance of local and regional communities in bringing this heritage to life. Cultural Routes generally offer an entry point for interaction with local people in the course of a journey. This approach is in line with the Framework Convention on the Value of Cultural Heritage for Society, which emphasises that knowledge and use of heritage form part of a citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights. If such a participatory approach fails, heritage activities might exclude important heritage aspects and the activities might not reflect the heritage practices of the local communities.³⁷ In fact, the management of Cultural Routes involves a multitude of local partners. It is due to the involvement of civil society that the Cultural Routes are sustainable networks. The "stay"-element of Cultural Routes, which deals with the lengths of the stays of visitors, seeks to maximise the benefits for local communities and to encourage visitors to experience local culture rather than just pass through it.

This social inclusiveness is also a vital basis for the economic opportunities generated by Cultural Routes, for example through the creation of innovative tourism

34. European Committee of the Regions (2018), Cultural heritage as a strategic resource for more cohesive and sustainable regions in the EU, SEDEC/VI-035.

35. See www.culturalroutes2018.goerlitz.de/en, accessed 18 July 2018.

36. European Route of Emperor Charles V, see www.itineracolorus.eu/en/content/vii-training-academy-cultural-routes-council-europe-12th-%E2%80%93-15th-2018-royal-monastery-yuste, accessed 18 October 2018.

37. UNESCO/ICCROM/ICOMOS/IUCN (2013), *World heritage resource manual. Managing cultural world heritage*, Paris.



European Routes of Jewish Heritage: Vilnius, Lithuania. (Photo by Mantas Volungevicius).

products by local small and medium-sized enterprises (SMEs). The Deputy Secretary General of the Council of Europe, Gabriella Battaini-Dragoni, has described the Cultural Routes as follows: “Cultural Routes are the spark that lights a lasting economic flame in this region”.³⁸ Cultural Routes generate tourism-related income revenues in remote and rural areas. This is of utmost importance for young people, who represent twice as much of the labour force in the tourism sector than in other economic sectors.³⁹

Sustainability

Each proposal for the certification of a new Cultural Route must ensure that the project is financially and organisationally viable. All certified Cultural Routes are legal entities in the form of an association or a federation with members. In line with the objectives of the Council of Europe to strengthen democracy, certified Cultural Routes are democratic networks that work in a participatory manner.

This is implemented through alternating presidencies or regular meetings of the assembly of members. Due to this structure, Cultural Routes have been proven to be legally sustainable. Cultural Routes members can furthermore ensure financial sustainability, for example through their membership fee: “There is a very strong democratic dimension connected to the implementation of the Cultural Routes of the Council of Europe: each of the 31 routes is in fact managed by an association or federation with members (municipalities, local and regional authorities, museums, foundations, etc.) present in the various countries concerned. Routes are based on democratic principles of participation, governance, access to information and sharing of experiences. The Cultural Routes are decentralised networks managing their own programme of activities and financial resources, embodying the articles of the Faro Convention (Council of Europe, 2005)”⁴⁰

38. Battaini-Dragoni, Gabriela, opening speech at the “Routes4U meeting for the Adriatic and Ionian Region, 6 June 2018, Venice, available at www.coe.int/en/web/deputy-secretary-general/-/routes4u-meeting-of-the-adriatic-and-ionian-macro-region-on-fostering-regional-development-through-the-cultural-routes-of-the-council-of-europe, accessed 13 December 2018.

39. European Commission (2007), “Promoting young people’s full participation in education, employment and society”, COM(2007)498 final.

40. Dominioni, Stefano, interview on the Cultural Routes of the Council of Europe, available at www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni, accessed 13 December 2018.

2. The Baltic Sea Region

"[T]he Baltic Sea region is facing new external and internal challenges, which have to be addressed by all members and stakeholders of the CBSS. EU and NATO enlargement of 2004 has fundamentally changed the geopolitical landscape of the region. Since 2014 new geopolitical realities have emerged affecting regional cooperation. Trust among several of the countries in the region has decreased. The confidence building and problem-solving capacities of international and regional institutions demand reinforced and new approaches."⁴¹

The Baltic Sea Region represents 80 million people in eight EU member states: **Sweden, Denmark, Estonia, Finland, Germany, Latvia, Lithuania and Poland.** These countries account for nearly 16% of the EU's population⁴².

The area extends over significant distances, especially in the northern part. It is an almost entirely enclosed marine region. A huge drainage area surrounds the Baltic Sea. Activities in this area thus strongly influence the marine environment.

Most inhabitants of the Baltic Sea Region live in the southern half, many in Poland. The countries of the region are relatively small, making national actions limited in their scope. They thus rely on effective regional co-operation within the Baltic Sea Region as well as with non-EU members: Norway, Russia, Belarus and Iceland. Regional co-operation has a long tradition and is apparent in the multitude of regional institutions, such as the Council of the Baltic Sea States (CBSS), established in 1992, including a Monitoring Group on Cultural Heritage in the Baltic Sea Region (BSMGHC); the Baltic Assembly (BA), including the Education, Science and Culture Committee, established in 1991; and the Baltic Region Heritage Committee (BRHC), established in 1998.



The Baltic Sea Region includes countries with very diverse economic development. A study of the European Commission on the macro-regional strategy for the Baltic Sea Region reveals: "The highest performers in 2008 and 2014 were the regions in Sweden, Denmark and Germany (Berlin, Brandenburg, Hamburg). These regions show simultaneously a high

41. Council of the Baltic Sea States (2018), "Vision for the Baltic Sea Region beyond 2020. Report by the Council of the Baltic Sea States Vision Group", available at www.cbss.org/wp-content/uploads/2018/06/Vision-Group-Report.pdf, accessed 19 November 2018.

42. European Commission (2018), Factsheet - EU Strategy for the Baltic Sea Region, available at https://ec.europa.eu/regional_policy/sources/cooperate/baltic/pdf/factsheet/factsheet_eusbr_en.pdf, accessed 19 November 2018.

GDP per capita and a high productivity. The highest GDP per capita and productivity is to be found in the BUTS-2 regions: Hovestaden, Brandenburg, Hamburg, Stockholm, and Östra Mellansverige. [...] The lowest values for the indicator Economic performance exhibit Latvia and about two thirds of the NUTS-2 regions in Poland."⁴³ The same study provides data indicating that the regions with the highest GDP per capita, Denmark, Finland and Sweden, have also the highest scores for the European Union Regional Social Progress Index.

Natural and cultural heritage

The Baltic Sea macro-region represents a sensitive and vulnerable ecosystem, and is home to numerous diverse species and landscapes.⁴⁴

This ecosystem is vulnerable to climate change. The Baltic Sea basin is affected by a warming trend that can be observed as a decrease in the number of very cold days during winter as well as a decrease in the duration of the ice cover and its thickness in many rivers and lakes. There is a strong need to mitigate and adapt to climate change in this region.

The Baltic Sea Region displays a rich heritage linked to the coastal and maritime life as well as a rich underwater heritage, for example historic wrecks and archaeological structures. The sustainable economic development of the Baltic Sea Region is therefore of utmost importance in order to preserve its natural and cultural resources.⁴⁵



*The Vikings Route: Rosala, Finland.
(Photo by Miguel Virkkunen Carvalho).*

43. European Commission (2018), "Study on macroregional strategies and their links with cohesion policy. Final report", Publications Office of the European Union, Luxembourg.
44. Baltic Marine Environment Protection Commission - Helsinki Commission, "Biodiversity", see www.helcom.fi/baltic-sea-trends/biodiversity, accessed 13 December 2018. An estimated 100 species of fish, 450 species of macroalgae, 1 000 zoobenthos species, 3 000 plankton species and many thousands of unknown species of bacteria and viruses make up the biodiversity of the Baltic Sea.
45. Baltic Region Heritage Committee, see <http://baltic-heritage.eu>, accessed 19 January 2019.

2.1. EUROPEAN UNION STRATEGY FOR THE BALTIC SEA REGION

*"European Territorial Cooperation offers a unique opportunity for regions and Member States to divert from the national logic and develop a shared space together, build ties over border and learn from one another. It is a laboratory of EU integration and EU territorial cohesion. Travelling across Europe, I am constantly impressed by projects that would not exist without it."*⁴⁶

The Baltic Sea area was the first geographic area for which a macro-regional strategy was developed. In 2009, the Council of the European Union confirmed the creation of the European Union Strategy for the Baltic Sea Region (EUSBSR) to respond to common challenges by joining capacities, co-ordinating activities and creating synergies. The Strategy focuses on the question of how to improve the region's competitiveness, create new transport and energy connections, protect the environment, promote knowledge-based co-operation and contacts, and ensure safety for people and for the environment.

The EUSBSR has three main goals:

1. Save the sea

- ▶ clear water in the sea;
- ▶ rich and healthy wildlife;
- ▶ clean and safe shipping;
- ▶ better co-operation.

2. Connect the region

- ▶ good transport conditions;
- ▶ reliable energy markets;
- ▶ connecting people in the region;
- ▶ better co-operation in fighting cross-border crime.

3. Increase prosperity

- ▶ the Baltic Sea Region as a frontrunner for deepening and fulfilling the single market;
- ▶ contributing to the implementation of the Europe 2020 Strategy;
- ▶ improved global competitiveness of the Baltic Sea Region;
- ▶ climate change adaptation, risk prevention and management.

46. European Union (2011), "European territorial cooperation. Building bridges between people", available at https://ec.europa.eu/regional_policy/sources/information/pdf/brochures/etc_book_lr.pdf, accessed 13 December 2018.

The EUSBSR has three main goals that are implemented through different actions. These actions are being these actions are grouped within 13 Policy Areas of the Action Plan that was revised in March 2017. Two Policy Areas touch upon the area of sustainable cultural tourism and development of the Baltic Sea Region: Policy Area Tourism and Policy Area Culture are included under the overall goal to “increase prosperity”.

These Policy Areas were created to provide a platform for policy discussions and to facilitate the implementation of actions and flagships-projects in the Baltic Sea Region.

Policy Area Culture



In 2015, the EUSBSR recognised culture as one of 13 priorities of the strategy. The Policy Area Culture deals with questions related to the protection and promotion of cultural heritage and the impacts of culture and creativity on the economy in the region.

This Policy Area is co-ordinated by the Ministry of Culture and National Heritage of Poland and the Ministry of Justice, Culture and European Affairs of Land Schleswig-Holstein of Germany. The work of the Policy Area is monitored by a Steering Committee. The cultural network ARS Baltica and the Forum of the Nordic Council of Ministers support the work of the Steering Group. Furthermore, the Baltic Heritage Committee forms part of the Steering Committee.

The Policy Area Culture mainly deals with questions related to culture and creative industries and their potential for economic growth in the Baltic Sea Region. It considers the area as one common cultural region. More specifically, the Policy Area addresses the protection and showcasing of cultural heritage, the strengthening of cultural co-operation as well as the promotion of the cultural and creative industries in the region.⁴⁷

47. See www.eusbsrculture.eu, accessed 13 December 2018.

Macro-regional strategies

“Regional development is a complex, multidimensional concept. Various factors influence regional development, such as endowment with natural resources, quantity and quality of labour, availability of and access to capital, investment in physical and technological infrastructure, factor productivity dynamics and sectorial structure of the economy.”⁴⁸

A macro-region is a grouping of regions or territories that principally share a common functional context, such mountains or sea and river basins, and that have common features or challenges. The entities come together to co-operate on common issues contributing to economic, social and territorial cohesion. There are four EU macro-regions: the Adriatic and Ionian Region, the Baltic Sea Region, the Danube Region and the Alpine Region.⁴⁹

With regard to the particularities of every macro-region, specific macro-regional strategies were put in place representing a policy framework for transregional co-operation. This allows countries located in the same region to jointly tackle and find solutions to problems or to better use the potential they have in common. The four macro-regions include EU member states and non-EU countries as well as candidate countries. Altogether, they encompass 27 countries with about 340 million inhabitants.

Currently, four EU macro-regional strategies have been adopted: the EU Strategy for the Baltic Sea Region (EUSBSR in 2009),⁵⁰ the Danube Region (EUSDR in 2010),⁵¹ the Adriatic and Ionian Region (EUSAIR in 2014)⁵² and the Alpine Region (EUSALP in 2015).⁵³ All adopted macro-regional strategies are also accompanied by a rolling action plan to be regularly updated in light of new, emerging needs and changing contexts.

48. European Commission (2018), “Study on macroregional strategies and their links with cohesion policy. Final report”, Publications Office of the European Union, Luxembourg.

49. *ibid.*

50. EU Strategy for the Baltic Sea Region, see www.balticsearegion-strategy.eu, accessed 13 December 2018.

51. EU Strategy for the Danube Region, see www.danube-region.eu, accessed 13 December 2018.

52. EU Strategy for the Adriatic and Ionian Region, see www.adriatic-ionian.eu, accessed 19 January 2019.

53. EU Strategy for the Alpine Region, see www.alpine-region.eu, accessed 19 January 2019.

Policy Area Tourism



“We are convinced that in several respects transnational cooperation is indispensable and thus can be beneficial for the whole Baltic Sea Rim, if coordinated smartly and effectively. Since the Strategy follows a multilevel governance approach, we would like to link and combine views as well as activities at the transnational, national, regional and local levels in order to foster the implementation and the impact of the EU Strategy for the Baltic Sea Region in the area of tourism. The fact that tourism has become a policy area in the Strategy is a clear chance for the sector to raise our voice, to increase our visibility and to advocate a sustainable tourism development in the Baltic Sea Region. Let’s use this chance wisely.”⁵⁴

Since 2014, the Ministry of Economics, Employment and Health of Mecklenburg-Vorpommern has been in charge of the co-ordination of the Policy Area Tourism. Members of the Policy Area discuss how transnational tourism activities can raise competitiveness and visibility. A strong focus lies on the advocacy of a more sustainable tourism. Co-operation between the members of the Baltic Sea Region contributes to capacity building in the field of regional tourism.

The EUSBSR has identified sustainable tourism as one of its priorities: “The tourism sector accounts for 10 % of GDP and 12 % of total employment, making it the third most substantial socio-economic activity in the EU. [The] sector is largely made up of micro-, small and medium-sized enterprises, which [are] the main resource for some EU regions, such as the islands, and plays a key role in the economic development and economic, social and regional cohesion of the EU and in achieving the goals of the EU 2020 strategy.”⁵⁵

54. Policy Area Tourism – EU Strategy for the Baltic Sea Region, “Transnational Destination Branding for the BSR. Political Aspiration & Practical Application”, available at www.balticsea-region-strategy.eu/attachments/article/590767/PA-TOURISM-discussion_paper.pdf, accessed 13 December 2018.

55. European Parliament (2011), “Report on Europe, the world’s No 1 tourist destination – A new political framework for tourism in Europe”, (2010/2206(INI)), available at www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN, accessed 13 December 2018.

Sustainable tourism

Sustainable tourism refers to different areas of public concern such as air, water, natural and cultural heritage as well as quality of life. It also refers to different forms of tourism and types of destinations, including mass tourism and the various niche tourism segments.

Sustainability principles refer to the environmental, economic and socio-cultural aspects of tourism development. A balance must be established between these three dimensions to ensure long-term sustainability.

It can only be implemented with the broad participation of stakeholders from the tourism sector (tourism enterprises, operators, tourists), the political leadership (governments) and civil society (local communities).

Sustainable tourism calls for constant monitoring of impacts in order to detect potential negative effects and mitigate those effects through corrective measures.

Sustainable tourism must:

1. “Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.
2. Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.
3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.”⁵⁶

56. United Nations Environment Programme/World Tourism Organization (2005), *Making tourism more sustainable – A guide for policy makers*, Paris/Madrid.

2.2. THE ROLE OF CULTURAL TOURISM FOR THE REGION

In the Baltic Sea Region, Germany (Berlin) recorded the highest numbers of arrivals, followed by Sweden and Poland. Arrivals in absolute terms have increased by 29% between 2008 and 2015. If we look into the arrivals per inhabitant, Germany, Sweden and Estonia record the highest number of arrivals. Latvia and Lithuania have also recorded significant arrivals per inhabitant.⁵⁷

Growing numbers of tourists request sound management systems to mitigate the negative impacts of tourists on destinations. These management systems have to ensure the prudent use of the cultural and natural resources in the long term, for example by anticipating and preventing potential risks. The increase in tourism also demands careful tourism planning with the involvement of the local communities to ensure that their needs are recognised. This might include measures such as limiting the entry of visitors to a site, directing visitors to less frequented areas, reducing the number of large groups, and creating off-site facilities such as accommodation, restaurants and recreational facilities.

The European Commission describes the challenges for the sustainability of European tourism thus: "Finding the right balance between an autonomous development of the destinations and the protection of their environment on the one side and the development of a competitive economic activity on the other side may be challenging."⁵⁸

In the context of sustainable tourism, the role of culture on tourism has to be emphasised: culture and tourism have a beneficial relationship that contributes significantly to the attractiveness and competitiveness of regions. A Eurobarometer survey on the attitude and opinions of Europeans on cultural heritage was released in 2017. Of the participants, 84% felt that cultural heritage was important to them personally; 82% took pride in historical monuments and sites, works of art or traditions from their region; and 70% claimed that living close to such destinations created a sense of belonging to Europe.⁵⁹

For most destinations in Europe, **culture is the major source for destination attractiveness** and thus for tourism development. On the other hand, cultural tourism stimulates jobs and income. The World

Tourism Organization estimates that 40% of tourist activity is linked to cultural heritage and cultural tourism is expected to become the fastest growing sector of tourism. The relationship between culture and tourism is of utmost importance, given the fact that tourism and culture are vital for economies. Especially for rural areas, cultural tourism is often the only source of income.⁶⁰

To summarise, sustainable cultural tourism contributes to:

- ▶ job creation and income revenue;
- ▶ greater destination attractiveness;
- ▶ local investment, especially in urban areas;
- ▶ preservation of heritage;
- ▶ social cohesion of regions.

In this context, a special focus must be on the sustainable use of the cultural resources of a destination to ensure that they are not harmed, destroyed or negatively affected. This rule does not only apply to the tangible heritage but also to the intangible heritage of a destination. Tourism flows have to be managed in a way that does not affect negatively the quality of life of the local communities.

There is evidence that the sustainable management of tourism not only contributes to the satisfaction of travellers, but also results in the increased demand for tourism, with a positive impact on destinations and local communities.⁶¹

Nevertheless, data to measure the effects of cultural tourism are limited. The **measurement, collection and analysis of viable data on tourism in the Baltic Sea Region**, for example on Cultural Routes, are vital for the further elaboration of activities in the priority fields of action specified.

RECOMMENDATION 1

Member states of the Baltic Sea Region should further develop monitoring mechanisms to gather data on tourism numbers, tourism management and tourism offers. They should also collect information on legislative frameworks for the best management of tourism.

Cultural Routes should exchange best practices and lessons learnt on how to measure the impact of tourism and how to ensure sustainable tourism.

57. European Commission (2018), "Study on macroregional strategies and their links with cohesion policy. Final report", Publications Office of the European Union, Luxembourg.

58. European Commission (2007), "Agenda for a sustainable and competitive European tourism", COM(2007) 621 final.

59. European Union (2017), Special Eurobarometer survey 466, Cultural Heritage, September-October 2017.

60. OECD (2009), "The impact of culture on tourism", available at www.mlit.go.jp/kankocho/naratourismstatisticsweek/statistical/pdf/2009_The_Impact.pdf, accessed 13 December 2018.

61. United Nations Development Programme/World Tourism Organization (2018), *Tourism and the Sustainable Development Goals – Journey to 2030*, available at www.e-unwto.org/doi/pdf/10.18111/9789284419401, accessed 13 December 2018.

3. Analysis of the Cultural Routes in the Baltic Sea Region

15 Cultural Routes are located in the Baltic Sea Region. In order to evaluate in depth the situation of Cultural Routes in the macro-region, they will be analysed according to:

- ▶ the geographical framework, looking into the question of geographical balance;
- ▶ the sectorial framework, looking into the question of their sectorial membership;
- ▶ the thematic framework, looking into the question of thematic areas.

This analysis of Cultural Routes in the Baltic Sea Region will be the prerequisite for recommendations on a strengthened, balanced and representative network.

Strong partnerships between all stakeholders – Cultural Routes, macro-regional strategies, Cultural Routes of the Council of Europe programme as well as the tourism, economy and culture sectors – will be needed to make further use of the Cultural Routes for regional development.

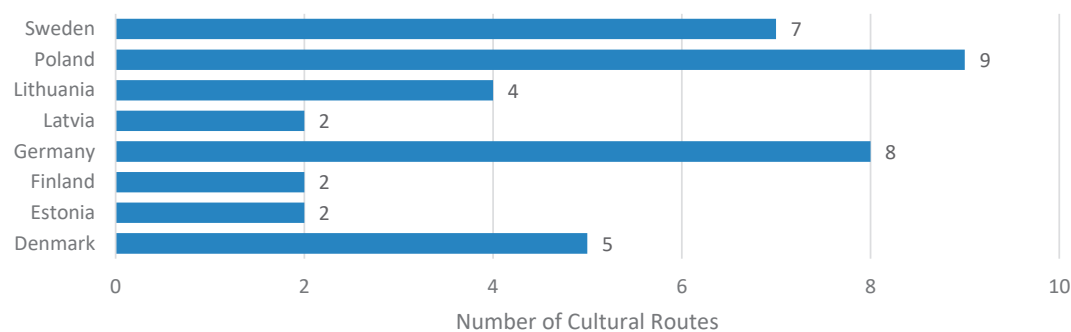
3.1. GEOGRAPHICAL FRAMEWORK OF CULTURAL ROUTES IN THE BALTIC SEA REGION

The following analysis was undertaken on the basis of quantitative research and a comparative analysis. This data should also allow comparability over time in order to measure the impact of activities on strengthening Cultural Routes in the Baltic Sea Region.

Just 15 Cultural Routes⁶² cross the Baltic Sea macro-region. Even though this can be explained by the geographic expansion of the macro-region and the geographical size of the countries therein, there is a need to look into the potential expansion of the 33 Cultural Routes in the Baltic Sea Region as well as the potential for the creation of new Cultural Routes in the macro-region.

Figure 1 provides an overview of the itineraries represented.

Figure 1 – Cultural Routes represented in the Baltic Sea macro-region (N=15)



62. In the following, the term “Cultural Route” is used to describe the Cultural Routes certified by the Council of Europe, in accordance with Resolutions CM/Res(2013)66 and CM/Res(2013)67, see Appendix 1.

Looking at the quantitative distribution of the Cultural Routes, it is evident that most of them cross Germany and Poland, with nine and eight Cultural Routes respectively. Seven Cultural Routes cross Sweden, five cross Denmark and four cross Lithuania. Estonia, Finland and Latvia are crossed by only two Cultural Routes.

A higher presence of Cultural Routes correlates with a higher number of tourists visiting the country. According to a study published by the European Commission Directorate-General Regional and Urban Policy (DG REGIO) in 2017,⁶³ Germany records the highest number of tourist arrivals, followed by Sweden and Poland. The study also reveals a discrepancy between coastal and non-coastal areas: coastal areas are more popular in Denmark, Estonia and Latvia whereas tourism in Lithuania, Poland and Finland is orientated to non-coastal zones. In some regions, particularly in Sweden and Germany, both geographical parts perform equally well.

In this context, Cultural Routes provide opportunities to connect more touristic and remote zones and to strengthen regional economic development, especially in remote areas (see also chapter 1.5 Key Features. Added value of Cultural Routes).

RECOMMENDATION 2

Cultural Routes members are not distributed in a geographically balanced manner in the Baltic Sea Region. Estonia, Finland and Latvia deserve particular attention and support, as they represent underexploited potential for Cultural Routes projects⁶⁴ and the extensions of already certified Cultural Routes.



Réseau Art Nouveau Network: Riga, Latvia.
Building by Mikhail Eisenstein.

63. European Commission (2018), "Study on macroregional strategies and their links with cohesion policy. Data and analytical report for the EUSBSR", Publications Office of the European Union, Luxembourg.
64. "Cultural Routes projects" describe either existing routes undergoing a certification process by the Council of Europe or initiatives aimed to create new Cultural Routes certified by the Council of Europe.

3.2. SECTORIAL FRAMEWORK OF CULTURAL ROUTES IN THE BALTIC SEA REGION

*"The Cultural Routes are made possible by the people for the people. All Cultural Routes are in fact associations. They operate democratically and gather citizens: youngsters and adults, people from the public sector with people from the private sector, individuals and communities, museums, local and regional authorities, schools and educational institutions."*⁶⁵

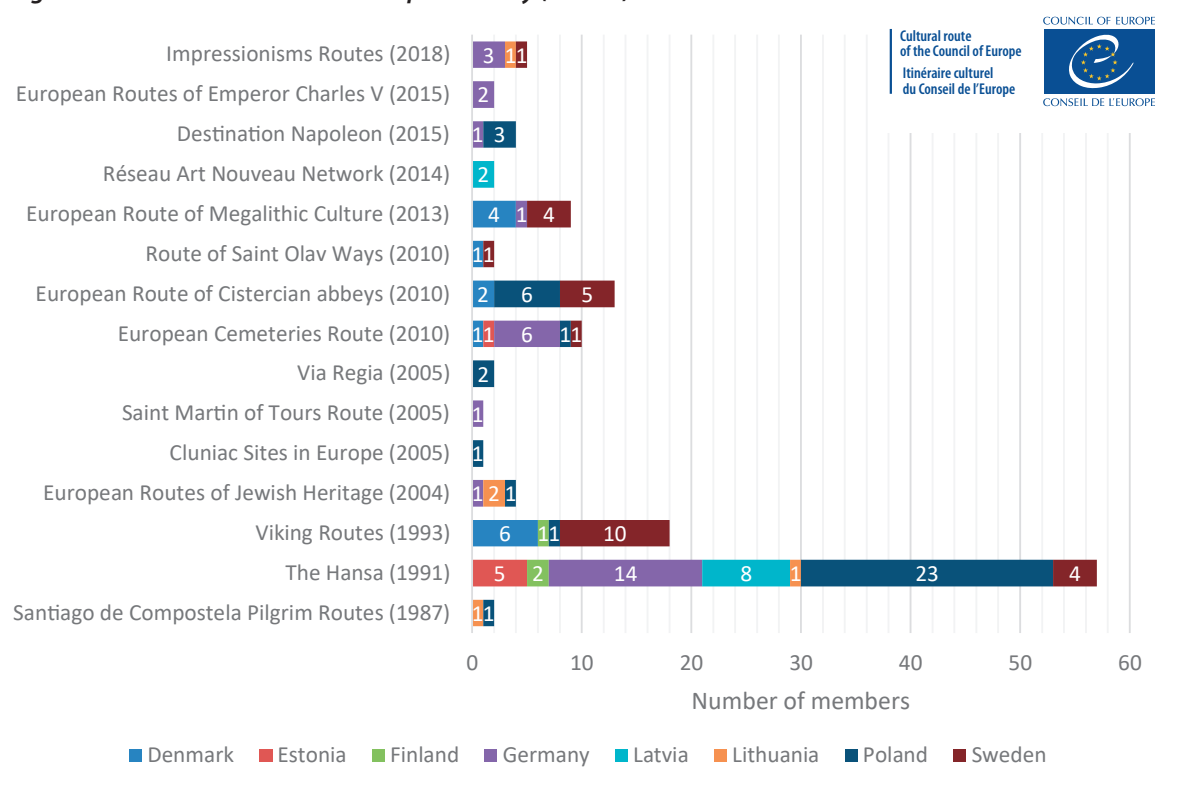
An analysis of the Cultural Routes crossing the Baltic Sea Region reveals that they have developed differently in the countries of the macro-region.⁶⁶ No Cultural Route crosses all the countries of the Baltic Sea macro-region but there is one Cultural Route with a strong macro-regional focus that is also reflected in a wide range of member countries. This is The Hansa, represented in all macro-region countries except Denmark. The Hansa is therefore a Cultural Route with a strong macro-regional thematic dimension that corresponds to the geographical extension of the Route in the Baltic Sea Region.

Two other macro-regional Cultural Routes are present in the Baltic Sea Region: the European Cemeteries Route crosses five countries and the Viking Routes crosses four countries. It is not surprising that the Cultural Routes that deal with a theme related to the Baltic Sea Region – the Hansa, the Viking Routes – are most spread across this geographical area.

Figure 2 lists member countries for the Baltic Sea Region's Cultural Routes. The Hansa provides a good example of a well-developed network in the Baltic Sea Region and beyond due to the effective transnational management of 192 Hanseatic cities that cooperate on the promotion and protection of heritage linked to the Hansa.⁶⁷ All cities meet yearly during an Assembly (Städtebund) under a rotating presidency. This democratic management structure ensures the active participation of all members of the Cultural Routes, and is the foundation for the successful planning of programme and budget of a Cultural Route.

65. Dominioni, Stefano, opening speech at the "Routes4U meeting for the Baltic Sea Region", available at www.youtube.com/watch?v=iWjgqeMNNWlc, accessed 13 December 2018.
66. The data for the analysis of the Cultural Routes in this section was provided by the Cultural Routes in 2017 and updated in December 2018.
67. Council of Europe (2011), "Impact of European Cultural Routes on SMEs' innovation and competitiveness", available at <https://rm.coe.int/1680706995>, accessed 13 December 2018.

Figure 2 – Cultural Routes members per country (N=132)



When looking at the distribution of Cultural Routes members by type (Figure 3), we find that most of them are cities or municipalities (70), sites (28) and cultural organisations like museums (18) and associations (8). Only very few members can be classified as tourism stakeholders (3), regions (2), institutions such as foundations or public organisations (1) and or non-governmental organisations (NGOs; 1).

Stakeholders from the tourism sector such as tourism operators, tourism enterprises and tourism agencies should be added as members to increase expertise on tourism destination management. Those members could contribute to developing sustainable solutions for tourism management with a specific focus on the needs of the Baltic Sea Region. They would also contribute to the greater visibility of Cultural Routes offers for tourists travelling across the Region.

Economic stakeholders are underrepresented in the list of Cultural Routes members of the Baltic Sea Region. It would be of advantage to further include SMEs, chambers of commerce and local producers in the Cultural Routes network to further explore and strengthen the economic impact of the Routes in the Baltic Sea Region.

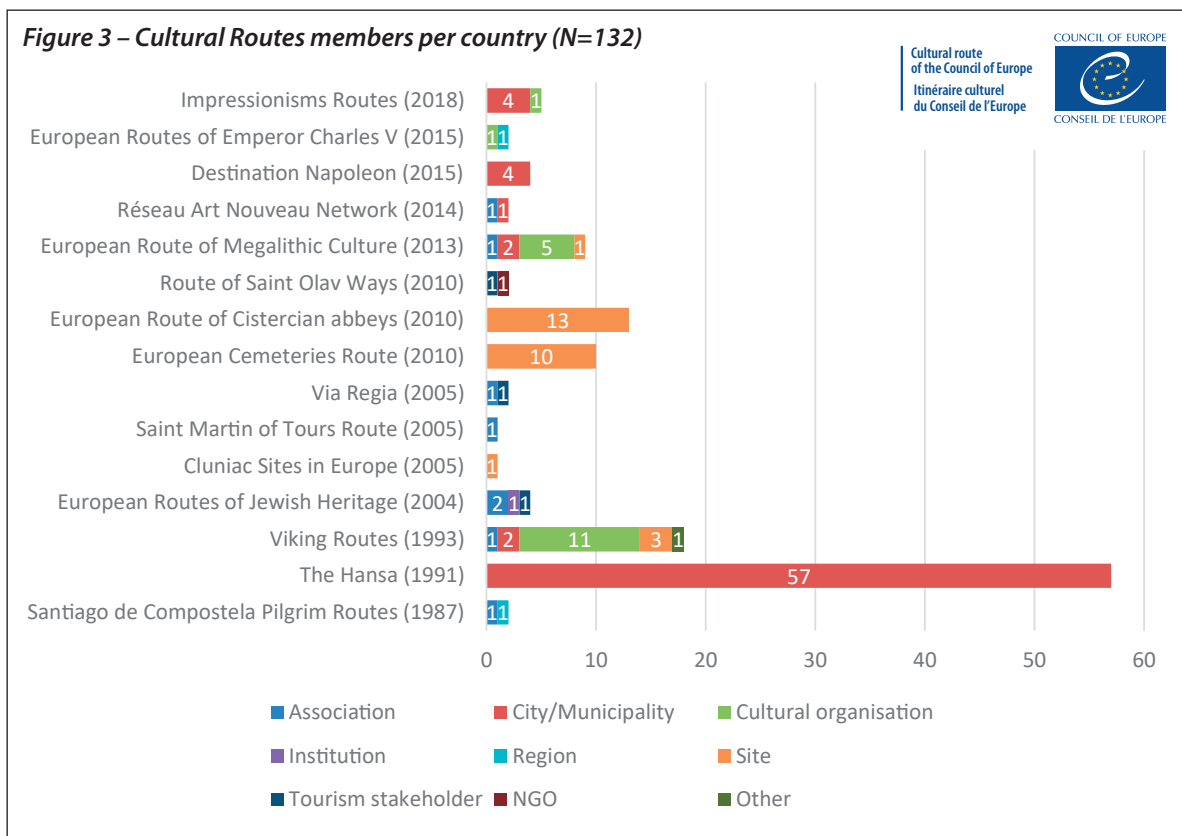
Scientific stakeholders such as universities are also underrepresented. They represent a resource for

further research on the Cultural Routes in the Baltic Sea Region and can significantly contribute to the compilation of scientific data on the networks.

RECOMMENDATION 3

The extension of Cultural Routes as well as the creation of new Cultural Routes should include members that can contribute to sustainable regional development, such as chambers of commerce, or to further research on Cultural Routes, such as scientific organisations. Routes4U should assist a selected number of Cultural Routes in extending their networks of members.

Figure 3 – Cultural Routes members per country (N=132)



3.3. THEMATIC FRAMEWORK OF CULTURAL ROUTES IN THE BALTIC SEA REGION

In order to enable a thorough analysis of the Cultural Routes in the Baltic Sea Region, the thematic distribution needs to be analysed. This analysis corresponds to the strategic priorities of the Vilnius Roadmap on the expansion of geographic coverage of the Cultural Routes and the development of new themes.⁶⁸

As Cultural Routes are trans-sectorial networks that implement a wide range of activities in the five main fields of action described in Resolution CM/Res(2010)67 of the Committee of Ministers on the rules for the award of the “Cultural Route of the Council of Europe” certification, this categorisation is done according to a main theme, as identified at the time of certification.

All Cultural Routes are landscapes – dynamic areas in which people live. They not only describe the environment as it is perceived by the people, but also the interaction between people with the environment surrounding them.⁶⁹ Therefore, they cover the promotion and protection of the collective tangible and intangible heritage in Europe, the environment

68. See http://culture-routes.net/sites/default/files/attachments/FORUM%20ROADMAP_EN.pdf, accessed 20 January 2019.
69. Council of Europe (2000), European Landscape Convention, Florence.

of which has been modified and created by men over the last 10 000 years.⁷⁰

In the following, a **thematic cluster** is introduced to allow better categorisation and classification of the Cultural Routes in the Baltic Sea Region.⁷¹ For this, the categories of cultural heritage of ICOMOS were used as a starting point.⁷² They were further developed to ensure a categorisation responding to the specific feature of Cultural Routes as landscapes.⁷³

Spirituality is reflected by the Cultural Routes of the Baltic Sea Region – whether by focusing on an important religious personality or by being dedicated to cultural and religious identity in general. This is the case of the Santiago de Compostela Pilgrim Routes, Cluniac Sites in Europe, European Cemeteries Route, European Route of Cistercian abbeys, European Route of Jewish Heritage and Saint Martin of Tours Route.

70. Berti E. and Mariotti A. (2015), “The heritage of Cultural Routes: between landscapes, traditions and identity”, in: Council of Europe (eds.), *Cultural Routes management: from theory to practice*, Council of Europe Publishing, Strasbourg, pp. 42-53.
71. An overview of these categories can be found under the chapter “1.4 Creation of a Cultural Route. Certification Process”, on page 15.
72. International Council on Monuments and Sites (2004), “The World Heritage List: filling the gaps – An action plan for the future”, Paris, available at www.icomos.org/world_heritage/gaps.pdf, accessed 13 December 2018.
73. World Tourism Organization/European Travel Commission (2017), *Handbook on Marketing Transnational Tourism Themes and Routes*, Madrid.

The **arts**, including architecture, is a theme often represented in the form of monuments, groups of buildings or sites. Examples include the European Route of Megalithic Culture, Impressionisms Routes and Réseau Art Nouveau Network.

Four Cultural Routes are linked to the life and influence of famous European personalities: Charles V (European Route of Emperor Charles V), Napoleon (Destination Napoleon) and the Norwegian king Saint Olav (Route of Saint Olav Ways).

Finally, three Routes are dedicated to **society**, for example movement of people in Europe. So The Hansa focuses on former German seafaring merchants who joined together to lay the basis of what became the Hanseatic League as a way to pursue their shared economic interests. The Viking Routes are dedicated to the Vikings who, at a time when few people were travelling, raided, traded and settled extensively. And the Via Regia was part of the most important road system of the Early Middle Ages.

Certain categories or themes of cultural heritage are underrepresented or not represented by the Cultural Routes in the Baltic Sea Region:

- ▶ no Cultural Route deals with the topic of modern heritage of the 20th century or industrial/technical heritage;
- ▶ no Cultural Route focuses on the geography of the macro-region and its specific features. Taking into account the strategic importance of the Baltic Sea for the whole region, marine as well as underwater heritage could be better represented by the Cultural Routes crossing the Baltic Sea Region;
- ▶ with regards to the chronological categorisation of Cultural Routes, even though several Cultural Routes address historic themes to reflect important periods in Europe, prehistoric heritage, including the Stone, Bronze and Iron Ages, and the heritage of ancient history, covering the 3 000 BC to 500 AD period, are underrepresented by the Cultural Routes.

RECOMMENDATION 4

The creation of new projects of Cultural Routes to be certified by the Council of Europe in the Baltic Sea Region should consider those themes that are currently underrepresented, such as marine heritage, modern heritage and industrial heritage as well as the heritage of prehistory and ancient history.

Furthermore, a special focus should be put on those themes that reflect the intrinsic and outstanding values of the Baltic Sea Region. Stakeholders of the respective priority areas of culture and tourism of the EUSBSR should define a priority theme, representative of the Baltic Sea Region and common to the countries of this region, under which a new Cultural Route could be created.



Destination Napoleon: Pultusk, Poland. (Photo by Paul Siarkowski)

3.4. SUMMARY

Looking at the geographic, structural and thematic analysis of Cultural Routes and the identified gaps of the Cultural Routes in the Baltic Sea Region, it becomes evident that there is a lack of knowledge about the positive impact of Cultural Routes on regional development. Hence, it is necessary to create resources for the Cultural Routes of the Council of Europe programme, including information on an inventory of Cultural Routes, certification, and questions on the implementation of Cultural Routes related to sustainable tourism, cultural tourism, heritage management and regional development.

RECOMMENDATION 5

In the framework of Routes4U, data and guidance material on the certification and implementation of Cultural Routes in the Baltic Sea Region should be developed to ensure the exchange of information and knowledge on sustainable tourism, cultural tourism, heritage management and regional development. A database of best practices and lessons learnt should be put online to provide information on the concrete activities of Cultural Routes in the Baltic Sea Region.

The analysis also reveals that almost no data exist at the national and regional levels on the Cultural Routes of the Baltic Sea Region, such as updated inventories on members, policies on tourism and heritage protection, or data on best practices and lessons learnt from Cultural Routes.

RECOMMENDATION 6

A monitoring system of Cultural Routes should be put in place: stakeholders from the Baltic Sea Region should gather data on the implementation of Cultural Routes, for example on members of their respective Cultural Routes, through a survey undertaken in the framework of Routes4U in order to better measure the implementation of Cultural Routes and to detect macro-regional needs. The regular evaluation cycle of the Cultural Routes should include a chapter on macro-region-specific data.

4. Impact of Cultural Routes on Regional Development

4.1. ECONOMIC IMPACT

Europe is the world's No. 1 tourist destination, with 50% of the world's total of international tourist arrivals, and leads steady growth of 4% in absolute terms. The positive impact of tourism on economic growth can be measured in quantifiable terms through:

- ▶ the direct impacts, that is the Gross Domestic Product (GDP) generated by activities related to tourism such as accommodation, transportation and food and beverage services;
- ▶ indirect impacts, such as the financial support provided by governments through their tourism promotion, investment in sectors related to tourism such as transport, and goods and services purchased by the tourism sector such as household goods.

In Europe, tourism is the third largest socio-economic activity. Tourism has a direct impact on GDP of 10%, and 12% of total employment is linked to tourism services.⁷⁴ The European Commission, in its Europe 2020 strategy, has set up a framework for action to promote competitiveness and sustainable growth capacity in the tourism sector.⁷⁵ European destinations earned €406 billion in tourism receipts in 2016. Over the period 2010-30, tourism in Europe is expected to increase by an average of 3.3% a year.⁷⁶

In Europe, cultural heritage and cultural products play a predominant role as objects of tourist demand and consumption, so-called cultural tourism: "The term is widely used, and also widely misunderstood. Academics and policy-makers have been quick to identify cultural tourism as a growth market, without seriously considering what that market consists of."⁷⁷

74. European Parliament (2011), "Report on Europe, the world's No 1 tourist destination – A new political framework for tourism in Europe", 2010/2206(INI), available at www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN, accessed 13 December 2018.

75. European Commission (2010), "Europe 2020. A European strategy for smart, sustainable and inclusive growth", available at <http://ec.europa.eu/eu2020/pdf/COMPLETE%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf>, accessed 13 December 2018.

76. World Tourism Organization (2018), "European Union Tourism Trends", available at www.e-unwto.org/doi/pdf/10.18111/9789284419470, accessed 13 December 2018.

77. Richards, G. (1996), *Cultural tourism in Europe*, CABI, Wallingford.

Cultural tourism

Cultural tourism can be described as tourism offering cultural destinations, processes and products. The International Council on Monuments and Sites (ICOMOS), in its International Cultural Tourism Charter, defines cultural tourism as a form of tourism that offers a personal experience of the life from the past and the present: "It is increasingly appreciated as a positive force for natural and cultural conservation. Tourism can capture the economic characteristics of the heritage ... It is an essential part of many national and regional economies and can be an important factor in development, when managed successfully".⁷⁸

Types and sites of cultural tourism are:⁷⁹

- ▶ archaeological sites and museums;
- ▶ architecture;
- ▶ art, sculpture, galleries, events;
- ▶ music and dance;
- ▶ drama;
- ▶ language;
- ▶ religious festivals, pilgrimages;
- ▶ cultures and sub-cultures.

On the one hand, **culture is a vehicle for tourism development** and promotion in Europe. On the other hand, tourism leads to the expansion of cultural facilities, the development of legislation on the protection of heritage and the further development of cultural industries. Cultural heritage is a job creator not only in the cultural heritage sector, but also in companies providing goods and services for the cultural sector as well as through the cultural and tourism industries.⁸⁰ European cultural and creative sectors account for up to 4% of European GDP and provide jobs to 8 million Europeans.

78. International Council on Monuments and Sites (1999), International Cultural Tourism Charter. Managing tourism at places of heritage significance, Mexico.

79. European Centre for Traditional and Regional Cultures (1989), *Contribution to the drafting of a charter for cultural tourism*, Llangollen, Wales.

80. Europa Nostra (2015), "Cultural heritage counts for Europe", Merkur Druck, Langenthal.

The **interdependencies between culture and tourism** are beneficial and add significantly to the competitive advantage of Europe in the global tourism market. However, the positive impact of cultural heritage, and the tourism related to it, is difficult to quantify. While 40% of international tourists are considered cultural tourists, very little data exist so far on cultural tourism. The Second UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development (Oman, 2017) committed in its Muscat Declaration to “[g]enerating better information on cultural tourism including the use of existing data sources and big data to measure and chart tourism and culture synergies.”⁸¹

The World Tourism Organization defines the challenges of cultural tourism as follows:

- ▶ the tendency to concentrate cultural tourism destinations at major heritage sites, which leads to difficulties in visitor management and unequal flow of cultural tourists to other areas;
- ▶ the development of cultural tourism products that are similar from one destination to another, which results in a lack of distinctive cultural offers;
- ▶ an increased and more diversified demand for cultural tourism, which calls for a greater range of cultural experiences;
- ▶ differences in approaches to tourism and culture stakeholders who do not co-operate sufficiently, which leads to a lack of tourism and cultural synergies.⁸²

The **Cultural Routes of the Council of Europe effectively respond to these challenges of cultural tourism** as they:

- ▶ do not focus on major heritage sites but on remote rural areas;
- ▶ invite travellers to discover diverse cultural themes, thus covering a broad range of distinctive, cultural offers;
- ▶ implement different fields of actions offering a variety of cultural experiences to tourists;
- ▶ offer a platform for co-operation and synergies between cultural, tourism and economic stakeholders due to their structural organisation.

The **Cultural Routes of the Council of Europe are not only important stakeholders of sustainable cultural tourism** in Europe. They also contribute to economic development by creating jobs and income revenues. A study of the impact of Cultural Routes, jointly launched in 2010 by the Council of Europe

and the European Commission, indicates that all Cultural Routes provide opportunities for SMEs to develop products and services as well as to create jobs within the framework of economic and tourism activities that the Routes generate: “whilst a few of the more established Routes are recording visitor numbers and direct sales of tourism products, or ... look at the potential economic impact of SME collaborations across the Route’s towns, most are not gathering the data needed to measure the economic impact of their activities”⁸³

RECOMMENDATION 7

In order to strengthen the management of tourism related to the Cultural Routes of the Council of Europe, cultural tourism policies, recommendations and guidelines should be drafted in the framework of Routes4U.

For the implementation of the Cultural Routes, joint actions between cultural stakeholders such as cultural institutions and heritage professionals, economic stakeholders such as SMEs and chambers of commerce, and tourism stakeholders such as tour operators and tourism agencies should be implemented.



The Vikings Route: The Jelling Stone (Photo by the National Museum of Denmark).

81. See http://cf.cdn.unwto.org/sites/all/files/pdf/muscat_declaration_0.pdf, accessed 13 December 2018.

82. World Tourism Organization (2018), *Tourism and culture synergies*, Madrid.

83. Council of Europe (2014), *Impact of European Cultural Routes on SMEs’ innovation and competitiveness. Provisional Edition*, Council of Europe Publishing, Strasbourg, p. 62.

4.2. SOCIAL IMPACT

The value of the Cultural Routes goes beyond simply the economic. First and foremost, cultural rights – the right to have access to culture and participate in culture – are part of human rights. Cultural Routes contribute to the protection of these cultural rights. These rights were first officially recognised as an integral part of human rights in the International Covenant on Economic, Social and Cultural Rights in 1966. Specifically, Article 15 defines the right to take part in cultural life. The Cultural Routes contribute to the protection of these cultural rights.

In 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) stated: “[E]very person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966)”.

In 2016, the Human Rights Council, in Resolution 33/20 on cultural rights and the protection of cultural heritage, recognised cultural heritage as the property of humanity as a whole and cultural rights as a crucial response to current global challenges. It called upon states to respect, promote and protect the right of everyone to take part in cultural life as well as to protect cultural rights as an important part of humanitarian assistance.⁸⁴ This concept goes hand in hand with the idea of natural and cultural heritage and intangible and tangible heritage belonging to all mankind, and that it needs to be understood and protected by the community.⁸⁵

Furthermore, Cultural Routes are centres of learning: they expose travellers to diverse ideas, concepts and ways of life in Europe. By doing so, they contribute to a broader understanding of Europe as well as to cultural exchange and cultural diversity in Europe. Cultural Routes are important models to bring European diversity and the sense of a European identity closer to citizens and to engage them in a dialogue. This is not only because it is diversity that is often described as the most distinctive feature of Europe, but also because the “breakdown of dialogue within and between societies can provide, in certain cases, a climate conducive to the emergence, and the exploitation by some, of extremism and indeed terrorism.

84. See www.ohchr.org/en/hrbodies/hrc/regularsessions/session33/pages/resdecstat.aspx, accessed 13 December 2018.

85. International Council on Monuments and Sites (1999), International Cultural Tourism Charter. Managing tourism at places of heritage significance, Mexico.

Intercultural dialogue, including on the international plane, is indispensable between neighbours”⁸⁶

In this regard, the contribution of culture to create a sense of European identity and belonging has been widely explored in European studies: “Culture is often seen as a premise of and as the common basis for European unity, as a platform of shared experiences and practices facilitating closer cooperation in a vast variety of fields. ... cultural policy is designed both to enlarge the scope of EU power and authority and to win the hearts and minds – and not just the hands and muscles – of European citizens”⁸⁷

The recognition of cultural diversity is a prerequisite for socially inclusive societies. It has gained even more importance in Europe today as a way to prevent Euroscepticism and radicalisation. The relevance of Cultural Routes to protect and promote cultural diversity as well as the idea of a shared common European heritage is an important driver for social cohesion.⁸⁸ Cultural Routes are thus coherent with the objective of the Council of Europe to strengthen intercultural dialogue for the well-being of societies in Europe: “[P]luralism, tolerance and broadmindedness may not be sufficient: a pro-active, a structured and widely shared effort in managing cultural diversity is needed. Intercultural dialogue is a major tool to achieve this aim, without which it will be difficult to safeguard the freedom and well-being of everyone living on our continent”⁸⁹

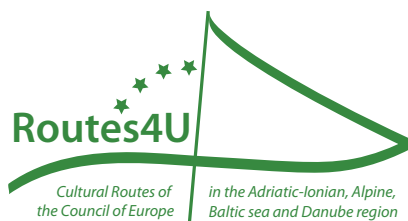
86. Council of Europe (2008), “White paper on intercultural dialogue”, CM(2008)30 final.

87. Patel K. (2013), *Introduction. The cultural politics of Europe. European capitals of culture and European Union since the 1980s*, Routledge, New York, pp. 1-16.

88. UNESCO (2013), “Background note. Culture: a driver and an enabler of social cohesion”, Paris.

89. Council of Europe (2008), “White paper on intercultural dialogue”, CM(2008)30 final.

5. Routes4U Project



Joint programmes between the Council of Europe and the European Union have spanned over more than two decades. They were launched to create synergies in the areas of work related to democracy, human rights and the rule of law.




In 2006, the co-operation between these two European organisations was further strengthened. Jean-Claude Juncker, Prime Minister of Luxembourg at that time, wrote a report for the heads of state and government of the member states of the Council of Europe. In this report, he stated: “The Council of Europe and the European Union were products of the same idea, the same spirit and the same ambition ... Both organisations want a Europe without dividing lines, and this shared aim could be emphasised by increasing the number of joint projects. I am thinking

particularly of youth questions, education, culture and inter-cultural dialogue. My proposals here are fairly modest – but it would be wrong to neglect the symbolic significance or even snowball effects of this kind of co-operation.”⁹⁰

“Routes4U” is a joint programme between the Council of Europe (Directorate General of Democracy – EPA on Cultural Routes) and the European Union (European Commission – DG REGIO). Launched in 2017, it aims at strengthening regional development through the Cultural Routes of the Council of Europe in the Adriatic-Ionian, Alpine, Baltic Sea and Danube Region, in line with the objectives of the EU-strategies for the same macro-regions.

In order to make best use of limited resources and to avoid duplication, Routes4U is implemented in close co-operation with partners and stakeholders from the Cultural Routes and the macro-regional strategies. In line with the Faro Convention, the project promotes the importance of local citizens and their affinity with their region as essential for understanding and rediscovering the cultural identity of the sites.

Routes4U has the following **objectives**:

REGIONAL DEVELOPMENT	CULTURAL COOPERATION	SOCIAL COHESION
 <p>It promotes innovative opportunities in the field of cultural industries and sustainable tourism. By doing so, it reinforces regional development in remote destinations and improves accessibility of cultural heritage in remote areas.</p>	 <p>It strengthens the cultural cooperation at the regional and transnational level, including different actors from the public and private sector as well as non-profit organisations.</p>	 <p>In line with the Faro Convention, Routes4U involves local citizens and their affinity with their region as essential for the cultural identity of the sites. Ownership of the project lies in the hands of the civil society in the four EU Macro-regions.</p>

90. Juncker, Jean-Claude (2006), “Council of Europe-European Union: a sole ambition for the European continent”, available at <http://assembly.coe.int/nw/xml/XRef/Xref-DocDetails-en.asp?FileID=11264&lang=en>, accessed 13 December 2018.

In the above-mentioned areas of priorities, Routes4U implements a wide range of activities, including:⁹¹

- ▶ Cultural Routes **digital platform**, including a trip-planner to discover Cultural Routes landmark sites and organise journeys in the EU macro-regions;
- ▶ **Cultural Routes card**, with discounts and rewards, exploring further the touristic aspect of Cultural Routes and enabling the retrieval of data on tourism needs, demand and practices along the Cultural Route;
- ▶ **grant system** for best practice actions for the Cultural Routes of the Council of Europe to strengthen macro-regional development, for example the creation and use of an original product brand;
- ▶ **e-learning** course on the creation and management of Cultural Routes in the four macro-regions as well as on cultural and sustainable tourism for regional development;
- ▶ implementation of a **communication and media strategy**, including press and blogger trips and a photo competition;
- ▶ development of **capacity-building** material on the Cultural Routes programme in the four macro-regions through a publication series on the certification and management of Cultural Routes as well as on the specific needs of the four macro-regions with regard to their regional development.

The priority of Routes4U is to create new Cultural Routes and extend existing Cultural Routes in the four macro-regions.

5.1. IDENTIFICATION OF CULTURAL ROUTES PRIORITIES FOR THE BALTIC SEA REGION

During the first Routes4U-meeting in Oslo on 6 September 2018, two projects were presented: the Iron Curtain Trail and the Alvar Aalto Route.

Iron Curtain Trail

The Iron Curtain Trail⁹² (ICT) invites people to retrace and experience the former division of the European continent on a 6 800 km-cycle track (EuroVelo 13) along the length of the former border from the Barents Sea to the Black Sea, combining European culture, history and sustainable tourism. In 2005, following the initiative of Michael Cramer, Member of the European Parliament, the ICT was recognised as a model project for sustainable tourism and member states were asked for support.

The ICT is the longest route of the European cycle route network that has been initiated by the European Cyclists' Federation. It can be used by long-distance cycle tourists, as well as by local people making daily journeys. The ICT is expected to generate annually 3.3 million daytrips, 849 000 holiday trips and to have an economic impact of €355 million once it is fully developed.

In order for the ICT to reach its full potential, possible itineraries, services, promotion and marketing conditions, including the organisational and financial background of members, have been collected and evaluated. Also, the necessary actions up to 2020 have been defined. This work was done for Finland, Estonia, Latvia, Lithuania, Germany, the Czech Republic, Austria, Slovakia, Hungary, Serbia, Romania, Bulgaria, the former Yugoslav Republic of Macedonia, Turkey and Greece in 2011, supported by the European Commission's Directorate General of Enterprise and Industry under the Sustainable Tourism Grant.

RECOMMENDATION 8

Since the ICT bicycle trail is currently mainly a touristic offer, activities according to the fields of action described in Resolution CM/Res(2013)67 should be developed, as well as a scientific network. Furthermore, a legal structure should be put in place and the network's members need to be defined, as well as possible membership criteria.

91. See <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/home>, accessed 13 December 2018.

92. European Cyclists' Federation (2011), "EuroVelo13, Iron Curtain Trail. A trans-national action plan for its implementation".



The Impressionisms Route: Ahrenshoop, Germany. (Photo by Pexels).

Alvar Aalto Route

The Alvar Aalto Route reflects the life and work of the Finnish architect and designer Alvar Aalto (1898-1976). The Route follows his footsteps, from classicism to modernism, and from brick architecture to monumentalism, and offers insight into the cityscape and architecture of Jyväskylä.

The Alvar Aalto Route so far includes sites such as the Alvar Aalto Museum in Jyväskylä, which serves as a national and international centre for information about Aalto, the Seminaarinmäki campus and the Säynätsalo Town Hall.

RECOMMENDATION 9

The Alvar Aalto Route would need further identification of partner countries in the Baltic Sea Region in order to comply with the criteria of Cultural Routes of the Council of Europe. It is not clear to which extent activities comply with the main fields of action and if a transnational legal network is in place.

5.2. EXTENSION OF CERTIFIED CULTURAL ROUTES

In the Baltic Sea Region, five Cultural Routes have potential for extension, since they have members in exclusively one country that is part of the Baltic Sea macro-region:

- ▶ Saint Martin of Tours Route (Germany);
- ▶ Réseau Art Nouveau Network (Latvia);
- ▶ European Routes of Emperor Charles V (Germany);
- ▶ Via Regia (Poland);
- ▶ Cluniac Sites in Europe (Poland).

Cultural Routes with a few members in various states could also be further developed (for example the Saint Olav Ways, European Cemeteries Route or Impressionisms Routes).

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PART II.

EXPERTS REPORTS ON REGIONAL DEVELOPMENT THROUGH THE CULTURAL ROUTES IN THE BALTIC SEA REGION

This section contains recommendations resulting from the discussion between the experts and stakeholders of the Baltic Sea Region during the Routes4U meeting in Oslo, Norway (6 and 7 September 2018). Participants included the different stakeholders of the Routes4U Project: the Council of Europe, the European Commission, national authorities and Cultural Routes professionals.

The three reports provide information and address specific regional needs on the following topics: regional development through cultural tourism, social participation in the regionalisation and Europeanisation of cultural heritage, and marketing strategies for the promotion and visibility of cultural heritage.

1. Regional development through cultural tourism

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1.1. INTRODUCTION

Tourism is one of the fastest growing forms of mobility and educational activity. It accounts for 5% to 8% of Europe's economic development and is one of the main sources of employment, according to the UNESCO Regional Bureau for Science and Culture in Europe.⁹³ Moreover, cultural tourism and ecotourism are being increasingly developed as a way to protect the natural landscape and cultural heritage. Cultural tourism not only supports understanding between peoples and cultures, leading to the reduction of prejudices and contributing to the decrease of tensions between them, but also stimulates investment, providing sources of employment and income. Responding to cultural tourism demand and providing an efficient cultural tourism offer necessitates infrastructure improvements, which are also likely to positively affect residents' quality of life. The revitalisation of different sections of the Santiago de Compostela Pilgrim Routes in some areas of the Baltic Sea Region, for instance along the Pomeranian Way of Saint James in north Poland and Germany, is a good example. As a matter of fact, the expansion of the accommodation offer and the signposting of paths contributed to a great increase of interest not only in walking along the trail but also in education related to regional traditions of medieval pilgrimage. Thus, the attractiveness of the region has also grown, to the benefit of its inhabitants.

Cultural tourism, when managed sustainably, can significantly contribute to strengthening local communities, stimulating ideas for new strategies and concepts of local and regional management and

planning. In order to best exploit tourism's potentially positive impacts and to minimise the negative environmental and social impacts, planning and implementation should be tailored to the region's specificities, including that of the local (regional) communities, their traditions and economic condition. Furthermore, it is of paramount importance to guarantee that the use of natural and cultural resources for boosting economic profit does not translate into their deterioration or destruction.⁹⁴

One of the biggest challenges of contemporary cultural tourism is the dialogue between the tourism and the cultural sectors at local, regional and inter-regional levels. Building intercultural and international ties and bridges based on shared elements of heritage is extremely important in light of macro-regional development through cultural tourism. Policy makers and practitioners should generate responsible approaches to tourism and regional development linked to cultural heritage, respecting local communities' needs, their traditions and way of life, neither damaging nor putting the environment in danger. To ensure that cultural tourism is developed in an environmentally, economically and socially sustainable way, adequate management and monitoring have to be established, which should follow the principles of sustainable use of resources in a way or at a rate that does not lead to the long-term decline of natural or cultural diversity, maintaining their potential to meet the needs and aspirations of present and future generations. This means heading for long-term profitability through the creation of innovative, attractive and diverse quality products that will drive the economic growth of the region.⁹⁵

93. De Ascaniis S., Gravari-Barbas M. and Cantoni L. (2018), *Tourism management at UNESCO World Heritage Sites*, UNESCO UNITWIN Project, Lugano; UNWTO (2004), *Indicators of sustainable development for tourism destinations. A guidebook*, UNWTO, Madrid.

94. Csapó J. (2012), *The role and importance of cultural tourism in modern tourism industry*, IntechOpen, London.

95. McKercher B. and Du Cros H. (2002), *Cultural tourism: the partnership between tourism and cultural heritage management*, Haworth Hospitality Press, New York.

The Baltic Sea Region, covering in whole or part the territory of eight EU countries (Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden), is a good example not only of a strong diversity of nations, but also of cultures, traditions, religions (Catholic, Orthodox, Protestant) and languages (Slavic, German and Finno-Ugric). The Baltic Sea Region is not a homogenous area, not just because of the diverse societies, economies and level of development of its member states, but also their involvement in the processes of globalisation, European integration and interregional co-operation. A good way to bridge the discrepancies and gaps between the countries within the Baltic Sea Region could be undertaking and/or strengthening common cross-border activities based on cultural values and heritage elements. The Cultural Routes of the Council of Europe have been built on co-operation between regional or local authorities, organisations responsible for tourism development and groups of stakeholders involved within the Cultural Routes. Over a dozen certified Cultural Routes in the Baltic Sea Region (for example the Hansa, Viking Routes or European Route of Cistercian abbeys) represent important elements of cultural heritage, promoting regional identities and the experience of authenticity (also on a macro-regional and inter-regional scale).⁹⁶ It is difficult to overestimate their significance for the social and economic development of the Baltic Sea Region. In many cases cultural tourism, based on existing routes, allows for a more diverse tourism offer to be made to visitors, increasing local communities' involvement in creating branded products. The Hansa, for example, evokes the history of the trade community around the Baltic Sea, presenting the importance of the ancient hanseatic union in building the economic power of this part of Europe. Another example – the European Route of Cistercian abbeys – refers to the active shaping of the landscape by ancient orders and their significant impact on agriculture, industry and education in the region. To enhance the benefits of the Cultural Routes as well as of, more generally, cultural tourism in the Baltic Sea Region, it is necessary to evaluate and develop unique brand products devoted not only to the specific features of the region, but also to sustainability standards.

1.2. POSITIVE AND NEGATIVE IMPACTS OF CULTURAL TOURISM ON BALTIC SEA REGION DEVELOPMENT

Successful cultural tourism management requires co-ordination of all the aspects entailed in the tourism experience: heritage sites, travel and accommodation, services and products. This is very important especially in the context of linear tourism products,⁹⁷ as for instance in the framework of the Cultural Routes, whose networks' co-operation and long-term co-ordination contribute to the efficient development of the tourism experience offer.

Complementary tools for successful joint management of cultural tourism, in the regional and macro-regional development process

The discussion during the workshop focused on the most important goals and challenges of contemporary cultural tourism in the Baltic Sea Region, especially in the context of thematic Cultural Routes (both those certified by the Council of Europe as well as new projects) and their impact on macro-regional socio-economic development. The participants shared their experiences and agreed that in order to ensure successful implementation of the thematic Cultural Routes, it is crucial to find successful methods of management, related both to the place or destination and to tourism flows. Planning then needs attractions to be selected and developed adequately according to the main theme of the Cultural Route, as well as the application of proper management methods. It can be referred to the positive effects that considerable improvements in the management are made with a small range of investment. Both spatially and temporally, diversification can contribute to capturing new demand groups for cultural and heritage tourism, by utilising yet unexploited resources. An example is the Viking Routes: the great success of the "Vikings" TV series contributed to the new market's target development by capturing new demand groups and spreading the Cultural Route's theme, as well as enlarging interest for it (for example "Viking shops" in Denmark noticed a significant increase of interest).

96. Council of Europe, "Explore all Cultural Routes by theme", available at www.coe.int/en/web/cultural-routes/by-theme, accessed 20 January 2019.

97. Linear tourism systems comprise trails, paths, routes or other tourist values consisting of places, objects, etc. and what connects them. Products related to these systems are called linear products.

Do borders and barriers prevent or limit the cultural tourism space or are they zones of mutual penetration providing opportunities for joint ventures and regional development?

Cultural tourism in transboundary zones along transnational Cultural Routes that shed light on heritage shared between regions belonging to two or three different countries constitutes a unique and very specific form of tourism activity. This can be observed in the Baltic Sea Region, with multiple transnational joint programmes and cross-border intercultural initiatives that have been initiated in the region over the last 10 to 15 years.⁹⁸ The examples of the Cultural Routes show in several cases excellent collaboration between communities and local authorities: to mention but a few, these include the Santiago de Compostela Pilgrim Routes with its Pomeranian branch connecting Lithuania, Poland and Germany (international pilgrim's meetings, international Saint James festivals), co-operation on the Hansa between Sweden, Estonia, Germany and Poland (scientific conferences, international Hansa Days).

Whether the border forms a barrier or not depends on the type of border and the countries it defines. The examples discussed during the workshop show that since 2004, when the largest EU enlargement,⁹⁹ involving many Baltic Sea Region countries, took place, borders have changed their function, "attracting rather than blocking". In some places (for example on the border between Poland and Ukraine, between Finland and Estonia, and between Poland and Germany) the commercial and social functions of the border still determine the character and aim of mobility. Many visitors still cross the border only (or mainly) for "shopping tourism" or other business-related motivations. However, cultural tourism can successfully influence the development of transnational brand products, supporting the bridging of gaps between countries and communities within the Baltic Sea Region. This concerns especially regions (i.e. sub-regions) that share heritage elements, as for instance in the case of Pomerania, where the region in the northwest of Poland and the northeast of Germany were once united as the Duchy of Pomerania.

98. Projects of co-operation within Euro-regions (the Baltic, Pomerania, ARKO, Bornholm and Southern Scania, etc.) related to different tourism activities such as ecotourism and cultural tourism, for example the River Musa Estates Routes on the border between Lithuania and Latvia, or Communism Times Heritage in Lithuania, Latvia, Poland and the Kaliningrad Region (Russia).

99. Ten new countries joined the European Union in 2004: the Czech Republic, Estonia, Cyprus, Latvia, Lithuania, Hungary, Malta, Poland, Slovakia and Slovenia.

The Baltic Sea itself: connecting communities. Centuries-old traditions of trade, exchange of thoughts and ideas, as well as recreation for macro-regional development.

Like other regions in Europe, the Baltic Sea Region tries to create unique brands, recognisable not only within its context, but also throughout Europe and beyond it. Cultural tourism (including tourism based on culinary heritage) and so-called "leisure migrations" (defined in terms of "3S" tourism: sea, sun and sand)¹⁰⁰ associated usually with the Mediterranean Region can be successfully developed in the Baltic Sea Region as well. Many unique resources referring to the culture and history of shipping, trade and navies within the Baltic Sea Region are relevant resources, whose proper promotion can initiate new trends in regional tourism.

Cultural tourism development based on rich and unique natural resources. Sustainable tourism effects on the regional economy.

The cultural landscape of the Baltic Sea Region is strongly linked to its natural character. Due to its geographical location and geological history related to the last glaciation, a characteristic natural landscape has developed and significantly influences the specificity of the Baltic Sea Region communities. Natural resources (for instance large forest complexes, lakes or climatic conditions) have had a prominent impact on human activity and cultural landscape development in the region and still constitute important elements shaping the Cultural Routes' character. For decades, cultural tourism has drawn on local or regional heritage, and tangible and intangible elements, such as historical monuments, traditions, activities or events. Nowadays, attention is more often paid to the importance of natural elements, which constitute an inseparable part of the cultural landscape and shape the development of local communities (good examples of natural resource impacts on the development of island communities include Gotland in Sweden, Bornholm in Denmark, Kihnu, Saaremaa or Hiiumaa in Estonia). Several national reserves and parks indicate the significant interaction of nature and human activity (for example Blå Jungfrun National Park in Sweden, Curonian Spit National Park in Lithuania, and Drawa National Park in Poland). Sustainability in cultural tourism helps in understanding the authentic features of regional identity. Involvement of local communities in landscape protection reflects their strong identification

100. Rotariu I. (2007), "Tourism as mass media: from 3S to 3E", *Review of Management and Economical Engineering* Vol. 6, No. 6, pp. 230-235.

with the region. This can increase efficiency and creativity in building products and boost regional employment levels.

Over-tourism in the Baltic Sea Region? Negative and positive influences of increasing tourism activities along the Cultural Routes. New challenges for cultural tourism in managing tourist migration channels.

The Baltic Sea Region is not so overcrowded by tourists in comparison to the Mediterranean Region or the Alps. However, the phenomenon of over-tourism (well-known for instance in Venice and Dubrovnik) acquires different meanings depending on the place itself and its tourism absorptivity. From this point of view even in the Baltic Sea Region very popular tourism centres (for example Kraków and Gdańsk in Poland, Bremen and Lubeck in Germany, Tallinn in Estonia, Visby and Gotland in Sweden) are facing this phenomenon, especially in the summer high season or during major cultural events. For example, Visby's Medieval Week attracts tens of thousands of tourists from all over Europe every year. They arrive on giant ferries, private boats and yachts, and spend time at the festival site, just by Visby's medieval walls. The great number of travellers significantly exceeds the tourist capacity of the place. A similar phenomenon can be observed in other places or routes (for example the Vikings' Festival in Wolin/Pomerania, Poland; Savonlinna/Finland; Copenhagen/Denmark). Cultural Routes can contribute to balancing tourism flows by re-channelling tourist trajectories, leading tourists to off-the-beaten-track and remote destinations, avoiding an exclusive overcrowding in well-known places. The Via Regia in Poland, for instance, leads tourists from the crowded city of Kraków to the agricultural area of Małopolska (Lower Poland), offering them numerous products and services referring to the Cultural Route's features (trade markets, guided tours, local events, etc.).



Routes4U meeting for the Baltic Sea Region, workshop "Regional development through cultural tourism" (6 September 2018, Oslo, Norway).

1.3. RECOMMENDATIONS OF THE WORKSHOP'S PARTICIPANTS

Tourism management is provided by general assessment and monitoring of the impacts of all tourist activities on the visited area. It can be implemented by setting clear indicators, analysing carrying capacity, and defining the limits of acceptable changes.

During the workshop discussion, the following recommendations were developed to ensure that cultural tourism in the Baltic Sea Region affects regional development in a way that is economically and socially sustainable, environmentally friendly, and respectful of the local communities, their traditions and heritage. The recommendations can be divided into three thematic groups, depending on the challenges and target groups of interest.

RECOMMENDATION 1

Recommendations addressed to regional and local authorities, NGOs, chambers of commerce or scientific organisations responsible for managing, planning and evaluating tourism space development at local, regional and interregional levels.

► There are still a number of regions where cultural tourism development has not yet been included into regional or local strategies or development policy plans. In some places, the activities aiming at further developing cultural tourism activities only concern infrastructure growth and promotion. There is neither knowledge exchange nor involvement of local/regional communities, or this is very inadequate. Therefore, it has been recommended to increase communication and effectiveness and to create exchange panels between regional authorities, Cultural Route/sites management, Cultural Routes stakeholders and local communities. The recommendation refers to all the sub-regions located within the

Baltic Sea Region. However, special attention should be paid to those areas where cultural tourism could be an excellent tool to break or reduce the current strong seasonality (for example the Baltic Sea coasts, especially in Germany, Poland, Lithuania, Latvia and Estonia).

► Besides the Cultural Routes of the Council of Europe, there are many not certified regional and local heritage routes across the region. Some display the identity of the region and constitute very important elements of the regional cultural tourism space: for example the Griffin Dynasty Route in Poland, Germany and Denmark; the Maritime Route of Baltic Shipwrecks in Sweden, Finland and Poland; the Via Baltica in Germany, Poland, Lithuania, Latvia and Estonia. The participants recommended all authorities and policy makers to strongly support these initiatives in political as well as economic terms. It is very important to arouse stakeholders' interest and motivate them to act in creating new projects and/or strengthening existing ones.

► The Cultural Routes of the Council of Europe lead through numerous European countries, both EU and non-EU members. In the Baltic Sea Region several that reach Russia should be taken into account when relating to the culture and heritage of the Baltic Sea Region. It has been recommended to increase partnerships with Russia, especially in context of the Hansa and Viking Routes, where Russia plays a significant role in their development and proper, comprehensive heritage perception.

RECOMMENDATION 2

Recommendations addressed to the managers and associations directly responsible for the Cultural Routes' development as well as hosts, owners and people involved in their management.

► Communication efforts should target not only the hosts and stakeholders to be involved in Cultural Routes development at the local level, but also the stakeholders and communities at regional, national and international levels. Cultural Routes or site managers have to represent local and regional interests and generate solutions leading to improvements for the community at the local level, as well as obtain valuable input and advice from the national and international levels. It is recommended to implement well-managed communication plans regulating the involvement of and good co-operation between stakeholders at the local, regional and national levels.

► The need to enhance the Cultural Routes has been observed in the Baltic Sea Region. Enhancement should not only be conceived in terms of including new destinations within an existing Cultural Route, but also in terms of developing new offers, well-prepared products and new, alternative forms of interpretation, for example questing, educational games, virtual reality narratives or purposeful storytelling. Examples from the Via Regia or the European Cemeteries Route show that since the implementation of new technology and alternative forms of guided narrative, perceptions of these international Cultural Routes have changed dramatically (for example mobile phone guides on the Via Regia in Poland, narrative guiding, mobile applications such as that used in Stockholm's Skogskyrkogården Cemetery).

One of the biggest challenges for contemporary cultural tourism is to develop new brand products based on sustainable features in light of the local community's heritage and environment.¹⁰¹ The link between natural and cultural elements is very sensitive and all activities should be provided with respect not only to the natural environment, but also to local traditions, social development and to the interdependence between them both. Good practices concerning sustainable tourism – avoidance of negative impacts due to transport, processing and selling of local traditional food and beverages, nature-oriented design corresponding to ancient traditions of architecture and clothes, etc. – should be taken into account in product design. The workshop discussion drew on case studies of the following Cultural Routes in the Baltic Sea Region: the Hansa, Viking Routes, Route of Saint Olav Ways, Via Regia and European Route of Cistercian abbeys.

RECOMMENDATION 3

Recommendations addressed to all other stakeholders, route "users" and local (regional) communities.

► Creating new, well-managed cultural tourism products requires large-scale co-operation between all stakeholders (route customers, object owners, employees) and local communities as well as regional authorities. Inhabitants, local and regional activists, educators and guides as well as others strongly identifying with the region's heritage should be involved in the

101. Głąbiński Z. and Duda T. (2017), "The local community perception of tourism development. The case study of Gryfino County – Western Pomerania, Poland", *Bulletin of Geography, Socio-Economic Series* No. 37, pp. 7-23.

product's development process at every stage. A co-operating network of people motivated to actively promote and educated to strengthen the Cultural Routes' significance should be created. These should be educators, narrative guides and professional interpreters of the route (place), but they should also be motivated and creative people who can energise the other people they need to co-operate with.

- To provide proper cultural tourism development in the Baltic Sea Region and to take advantage of the opportunities of co-operation, an efficient exchange of knowledge has to take place between small entrepreneurs, product makers, customers and suppliers along the Cultural Routes and in other heritage sites across the Baltic Sea Region. People with knowledge about their history, heritage and landscape can creatively conceptualise unique brand products based on cultural resources. Well-managed cultural tourism can be an excellent tool for regional economic development, constituting a real alternative to mass leisure tourism and leading to seasonality reduction, especially in seaside areas (for example Saint Olav Ways in Norway, Sweden and Denmark could draw tourists from Hamar and Lillehammer towns, Rondane National Park; the Viking Routes in Poland and Denmark – Wolin Island coast, islands of Zealand and Funen; the Hansa in Sweden – Gotland; the Santiago de Compostela Pilgrim Routes in Lithuania and Poland – Baltic Sea coast).



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1.4. EXPERT'S RECOMMENDATIONS

Cultural tourism in the Baltic Sea Region, despite its huge potential in terms of development opportunities, has been playing a secondary role compared to the role of popular leisure and ecotourism associated with coastal areas and numerous islands along the Baltic shores. However, the region has always faced environmental, economic, political and social challenges related to its location and marginal position in relation to other well-developed regions in Europe. On the other hand, the Baltic Sea Region, with the Baltic Sea as its core, has built over the ages its own, unique character based on commercial and shared cultural traditions. Nowadays, this is reflected in the presence of numerous thematic cultural routes (including 15 certified by the Council of Europe) and the great potential for creating brand, macro-regional, tourist products. Wise tourism management and sustainable activities related to preserving the sensitive natural character of the area will contribute to an increase of the region's competitiveness, originality and importance across Europe, as well as improve knowledge-based co-operation and thereby its external perception by other European regions and by the other macro-regions. This will also contribute to economic development.

Looking at the region's potential related to the impact of cultural tourism on economic and social development, it is evident that the Baltic Sea Region can build its own unique brand based on cultural traditions and authentic Baltic Sea-focused tourism products – for example fishing, sea trade, the Viking conquests, Baltic Sea spa traditions. Economic development and blurring differences between sub-regions and countries should be addressed considering their geographic location at the intersection of large historical trade routes, bridging the north and the south, and the east and the west, as well as the unprecedented connections of cultural inflows from the other regions of

Europe. Based on the certified Cultural Routes existing in the region, numerous recommendations have been developed, and are addressed to stakeholders and organisations responsible for cultural tourism space formation.

Besides the recommendations mentioned above, the following may be added:

- ▶ the trend of combining themes (main topics) within the Cultural Routes can be observed in many places in the Baltic Sea Region. This means that in some cases, the influence of different topics not related directly to a given Cultural Route can disturb its proper perception, focusing interest on less important elements and diminishing the meaning of the Cultural Route. The Route of Saint Olav Ways, for example, is often combined with the pilgrim routes of the Santiago de Compostela or considered a part of traditional hiking trails in the mountainous region of Norway. The recommendation is to be much more careful with combining these seemingly similar topics. On the one hand, it contributes to a temporary increase of visitors, translating into growing income. On the other hand, it ultimately results in a blurring of the authenticity of the route (or place) and hence in the loss of the place's *genius loci*. In particular, it risks decreasing the significance of the place and, as a consequence, slowing down regional development;
- ▶ the Baltic Sea Region's development through cultural tourism should not depend solely on the certified Cultural Routes of Council of Europe. Over the last 10 to 15 years, numerous macro-regional, cross-boundary initiatives have been initiated, aiming at creating and revitalising heritage routes related to local traditions, religion, cuisine, military events or famous persons' biographies.¹⁰² Some of them constitute a part of regional or macro-regional heritage specificity and can be promoted as primary, brand tourism products in the Baltic Sea Region. Some can constitute the basis for a unique macro-regional brand, recognisable not only across the region, but also in Europe and even beyond. Based on this potential, it is recommended to promote local heritage routes as part of a macro-regional cultural landscape and to encourage them to take up the challenge and make efforts in view of the certification and labelling process (for Cultural Route certification). A very good example is the Griffin Dynasty Route in Poland, Germany,

Sweden and Denmark. The Griffin Dynasty, which ruled over Pomerania for over 500 years (the longest rule by dukes anywhere in Europe), left its traces in Poland (Pomerania region), Germany (Mecklenburg), Denmark (UNESCO heritage site – Kronborg Castle) and Sweden (Visby, Gotland). A well-designed and managed route dedicated to this dynasty could become one of the most characteristic elements of Baltic Sea Region heritage promotion and, together with the Hansa and Viking Routes could constitute the core of a macro-regional, unique brand based on the authentic history and maritime culture of the region.

- ▶ good promotion and implementation of different activities along the certified Cultural Routes are indicators of cultural tourism development. It is necessary to extend them in a way that is geographically balanced with respect to spatial outreach of the Baltic Sea Region, as well as socially inclusive and viable from the tourism point of view. It is the role of local and regional authorities to encourage sites (or existing routes) to apply for certification from the Council of Europe. In this regard, for instance, the European Cemeteries Route should be extended to include the Central Cemetery of Szczecin (Poland), which is a monumental, historic necropolis with great educational and narrative potential; moreover it is the third largest cemetery in Europe.
- ▶ tailoring storytelling and narrative for specific audiences would significantly contribute to an informed understanding of a given destination and increase its attractiveness (not only in the context of tourism activity, but also of place identity). The development and use of thematic narratives and the employment of professional guides and trained staff is highly recommended for every certified Cultural Route. They should provide personalised narrative and storytelling related to the Cultural Route's main theme. Good practices and examples from other places in Europe show that, if guiding is proper and in line with visitors' expectations, it successfully contributes to increasing the interest of a given place – guides in medieval pilgrim's clothes in Santiago de Compostela became a characteristic and unique brand of the place and its authenticity has had a great impact in terms of the growth of interest in guided tours (over 15%);¹⁰³ it has even contributed to an increase in pilgrim mobility along the whole Cultural Route.

102. Weidenfeld A. (2013), "Tourism and cross border regional innovation systems", *Annals of Tourism Research* Vol. 42, pp. 191-213.

103. Nilsson M. (2016), "Post-secular tourism – A study of pilgrimages to Santiago de Compostela", PhD thesis, Karlstad University Studies, Sweden.

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2. Social participation in the regionalisation and Europeanisation of cultural heritage

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2.1. INTRODUCTION

The Baltic Sea Region is one of most diverse areas of Europe, yet for tourism it is still largely undiscovered. With its scenic nature, fascinating heritage and most of all the sea, which naturally links the places on shore, the Baltic Sea Region has it all. The significance of the region's history – with the conquests of the Vikings, the fellowship of the Hansa, or the legacy of King Olaf – is fundamental for understanding the world's history and its current shape.

While tourism in the Baltic Sea Region may be seen as threatened by the seasonal rhythm of traveller flows affected by the long and dark winters, the heart-winning concepts of *hygge* (cosiness, in Danish), *sisu* (everyday bravery, in Finnish) or *lagom* (just enough, in Swedish) are only a few of many innovative and at the same time traditional ways of sharing (and marketing) a sense of the place, not to mention its famed quality of life and high rates of happiness.¹⁰⁴

The peripheral location of the region, relative to Mediterranean destinations, may also be seen as an asset: the region is well-connected and has somehow managed to capture the uniqueness and authenticity of its many sites. This is largely due to the people, whose efforts to maintain their unique identities result in the Baltic way of life.

The Baltic Sea Region, however, needs to be managed through the effective use of good strategies, where co-operation between partners is a very important factor. The Cultural Routes of the Council of Europe programme facilitates transnational exchanges, highlighting both the diversity of the region, as well as what many Europeans share. In this respect, the

Cultural Routes provide a fertile ground for implementing European values, which are too often seen as too abstract to be considered relevant for everyday life.¹⁰⁵

While tourism in general presents numerous opportunities allowing the development of the region (so evidently connected by the Baltic Sea), the Cultural Routes of the Council of Europe provide effective ways of bridging the gap between values, often preached but not applied in practice, and citizens, while at the same time valorising unique existing resources. The growing phenomenon of “route tourism” may be therefore seen as enhancing the growth of diverse collective identities. Further, personal travellers' experiences and Routes4U provide the framework to rediscover these correspondences, otherwise overshadowed by, among other things, heritage commodification. A key challenge in this respect lies in capturing and developing the unique human dimension of route tourism, promoting access to the heritage of the past and of today, discovering and rediscovering its evolving meaning, and getting to know the local and regional communities.¹⁰⁶

Creating transnational regional networks of Cultural Routes requires, however, not only setting institutional frameworks that allow co-operation, but also including local communities and individuals in the processes of heritage interpretation. Participation is essential in view of authentic storytelling about the past, for building one self's knowledge, and enhancing the sense of belonging of the local community. Last but not least, it can also be an important factor for local economic development.

104. Finland, Denmark and Norway traditionally rank high on this measure, with Finland ranking first in the last report. See World Happiness Report 2018, available at <http://worldhappiness.report/ed/2018>, accessed 20 January 2019.

105. Dulau R. and Delay A. (1994), *Repousser l'horizon : itinéraires et réflexions en Europe pour le troisième millénaire*, Éditions du Conseil de l'Europe, Strasbourg.

106. Council of Europe (2015), *Cultural Routes management: from theory to practice*, Council of Europe Publishing, Strasbourg.

Since one of the aims of the Cultural Routes is to promote various European heritages and identities, neither social or human factors can be omitted; they have the biggest significance and potential when it comes to heritage and identity. Also interesting, from a social-scientific perspective, are the symbolic resources offered by the Cultural Routes of the Council of Europe, which make it possible for Europeans to “imagine” themselves as a cohesive group, in other words, allowing for collective self-definition, which is an essential part of community-building.

Linking the Baltic Sea Region’s main heritage themes to European values while providing a narrative of visited spaces makes the experience of travelling unique (and even transformative), yet what makes it really significant is civil participation and the potential for social inclusion. Too often they both remain mere declarations and indeed, present numerous challenges if they are to be applied. While heritage interpretation is undoubtedly about including unheard and marginalised narratives, the fact that managing route tourism evidently includes people’s personal involvement makes co-operation within the project a good opportunity for social participation and for exercising European citizenship.¹⁰⁷

Understanding the dynamics of heritage Europeanisation and regionalisation seems to make the task of social inclusion more feasible, as much as examining the relations of interests, needs and expectations among the partners involved in Cultural Routes management does. In this respect, participants in the workshop explored the theoretical framework explaining the Europeanisation of heritage and social inclusion, with the aim to discuss it as a concept as well as in practical terms, illustrated with specific cases, especially with regard to the narrative resources of Cultural Routes tourism. Furthermore, particular attention was devoted to heritage commodification, in the context of social cohesion and regional development, with reference to the Baltic Sea Region framework.

The concept of social participation is closely connected with the fundamental European paradigm of personalism, a philosophical movement highlighting the subjectivity of a person, in which all people are seen as entities with dignity, capable of influencing history and taking active responsibility for the world that surrounds them.¹⁰⁸ In this sense, social participation should be examined not only as a valid element of European citizenship, but also

as a way of enhancing regional co-operation and development. Cultural tourism and, specifically, the programme of the Cultural Routes of the Council of Europe can greatly benefit from the direct involvement of Europeans in its activities. Moreover, it needs to be stressed that specific conditions for the growth of social inclusion and for social participation should be created and maintained in order to turn existing potential into opportunities. The goals of the European Union Strategy for the Baltic Sea Region – “save the sea”, “strengthen regional cooperation” and “increase prosperity” – are unattainable without social participation as one of the main prerequisites in the programme.

Social participation in route tourism should be regarded as a way of strengthening citizens’ involvement and creating possibilities for meeting and exchange. The inclusion in the narrative of stories about heritage and elements that were long marginalised allows the bringing in of a democratic spirit to the domain of the past, while highlighting its heterogeneity. This is evident along the Cultural Routes of the Council of Europe, which are the tangible implementation of the shared European democratic values of dialogue and mutual enrichment among diversities, through cross-border co-operation. Moreover, affirming that heritage is a dynamic social construct that is shaped through interpretation makes all heritage users equal partners in sharing it as a valuable resource: hosts and guests as well as the regional and European institutions may be seen in this respect as partners, all contributing to the so-called “community of the story”.¹⁰⁹ The programme of the Cultural Routes of the Council of Europe is also a way of bridging the gap between values and everyday experience, effectively providing a framework for nursing emerging themes and for developing already existing ones. As such, the programme of the Cultural Routes of the Council of Europe is visible and close to people.

The perspective of travellers who follow the Cultural Routes of the Council of Europe should be considered a significant element to be taken into account in the processes of designing, programming and managing the Cultural Routes. The travellers’ point of view, in fact, sheds light on opportunities created in a situation defined as “liminal” (temporarily excluded from the regular, everyday passing of time; on the border

107. To find out more about heritage interpretation and concrete ways of implementing its paradigms, see www.interpret-europe.net/fileadmin/Documents/projects/InHerit/Manual-InHerit-EN.pdf, accessed 20 January 2019.

108. A good example of personalist ideas can be found in Schuman R. (2000), *Pour l’Europe*, Nagel, Paris.

109. The expression was introduced and discussed for the first time during the Oslo workshop. It refers on the one hand to the concept of “imagined communities” as described by Benedict Anderson, who argued that a group cannot create unity without imagining its members as one entity. On the other hand, it was suggested that management strategies for the Cultural Routes be reconsidered in a way that would implement heritage interpretation as the main framework for their activities. At the same time heritage could also gain a recognisable asset comparable to the “fellowship of the Ring”, or the pilgrim community.



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between two different stages), hence encouraging personal growth and identity quests for travellers. This is the reason why a Cultural Route not only provides a way of experiencing heritage, but also the possibility to “find oneself” by personally relating to the meanings associated with the sites, the monuments and the people encountered on the way. The hosts and co-ordinating institutions have an important role to play in this respect as they are first-hand interpreters of local and regional heritages as well as decision makers regarding which stories are told, whose heritages are shared, and which meaning and message is conveyed. The politics of shared, yet diverse, European identity requires the promotion of various heritages and identities, and this is possible only through social inclusion and participation.

What is also significant is the European context of cultural tourism, as a phenomenon where citizenship may be exercised on many levels, including the regional one, often omitted in development strategies. The Cultural Routes prove to be a collaborative effort, where heritage acts as a platform for the dissemination of shared values such as democracy, the rule of law and freedom. At the same time the narratives of “Europeanised” heritage, as they are applied in specific tourism situations, may be seen as testifying to Europe’s diversity, which is legitimised and supported by local communities and individuals who get involved in the process of providing access to heritage. Guests, too, have great potential to influence the places they visit, including by sharing skills and knowledge, and specifically by providing an external outlook on them.¹¹⁰

110. The concept of Europeanisation is discussed, for example, in: Kowalski K., Piekarska-Duraj Ł. and Törnquist-Plewa B. (2018), “Diversity and unity. How heritage becomes the narrative for Europe’s future”, *Politeja* No. 1, Vol. 52.

2.2. WORKSHOP DISCUSSION AND RECOMMENDATIONS

The workshop gathered participants who were ready to discuss the question of social participation through the Cultural Routes of the Council of Europe in the macro-regions, but in general they were not familiar with the concept of the Europeanisation of heritage. The seven key values of Europeanisation were therefore introduced: progress, utility, dignity, diversity, inclusion, narrativity and governance (PUDDING). In this context social inclusion was highlighted in relation to core European principles, centred on the value of the human being.

The discussion during the workshop explored the issues of narrativity and storytelling, which both drive route tourism. The concept of “community of the story” – one that unites hosts, guests and institutions – was proposed and later related to the triangle model of interests. It was important to work on the overall picture of the working management model of the Cultural Routes, as it is only then that a SWOT analysis (strengths, weaknesses, opportunities, threats) can be carried out. All actors have different expectations, needs and resources. Considering all of them makes any collaboration more fruitful. The triangle model allows visualising this area of collaboration. In this model, hosts have access to infrastructure and the symbolic resources and their expectations are mostly related to sustainable development and the increasing prosperity of communities and of their members. For visitors, the immediate experience of the heritage of the visited place is the most important category; this means that visitors expect, most of all, to have their needs addressed in terms of being provided with memorable experiences. For tourism managers, as well as for regional and European institutions, heritage acts mainly as a framework for managing tourism. Tourism managers are ready to provide financing but also expect to receive means for their own visibility and the promotion of values they stand for (such as the European values promoted by the Council of Europe).



Routes4U meeting for the Baltic Sea Region, workshop “Social participation in the regionalisation and Europeanisation of cultural heritage” (6 September 2018, Oslo, Norway).

Specific ways of implementing the inclusion of diverse social actors were discussed. The workshop was a good opportunity to examine the interconnections between social inclusion and heritage as well as to focus on the application of these concepts in designing Cultural Routes management in the light of co-operation strategies for the Baltic Sea Region. The importance of having an authentic personal experience and of meeting with local people was affirmed many times during the workshop. Participants expressed their interest in learning more about the concept of heritage Europeanisation, but most of all were keen on discussing concrete ways of implementing social inclusion in their work. Everybody agreed that opportunities designed to strengthen capacities in managing Cultural Routes are essential. In this regard, trainings and workshops in the future might focus on developing specific tourism products such as audio guides, mutual (exchange) workshops involving hosts and guests along the Cultural Routes, local guide schemes and other site-specific attractions to support local development and regional co-operation. Examples of activities and touristic products discussed included, but were not limited to: “glamping” (glamour camping) and authentic accommodation; star gazing and the hunt for the aurora borealis (including what to do in the event of not sighting the Northern Lights); traditional ways of processing, harvesting or consuming local food; and developing craft classes and immersion schemes based on local crafts, arts and languages.

RECOMMENDATION 1

The concept of “landscape” as the context connecting people with spaces and narratives should be used as the framework in designing and managing the Cultural Routes. First of all, landscape may be seen as an “accumulation” of history, as it bears witness to the local history of a given place and a community. In this respect it provides a sense of continuity, and thus strengthens identities. In addition, landscape is clearly a result of human influence and provides a record of the methods used to civilise nature. Finally, landscape may provide room for specific activities combining local expertise with different forms of “heritagisation”.¹¹¹

111. In the humanities as well as social sciences, heritage is often perceived as a social process, the construction of which requires the interpretation of tangible elements as well as collective memory. As such, it should not be limited to monuments, but be regarded as consisting of more intangible elements. “Heritagisation” may be defined as a process of transforming different aspects and elements of the past in the domain of heritage.

For example, developing treasure hunts (questing), programmes for local guides or multi-vocal audio guides, and mobile phone applications are all effective ways of benefiting from locality in accordance with core European principles such as diversity. Treasure hunts (questing) are a way of actively interpreting local heritage, providing a great opportunity to include local stories as well as largely omitted places, and highlighting private and minority narratives. Local guides allow tourists to see their home places from a perspective usually not granted to outsiders. Multi-vocal audio guides allow the inclusion of alternative viewpoints and also highlight diversity as a value in experiencing European heritage, as they represent diverse people of different social classes, genders, backgrounds, etc. All these tourism products allow not only the expansion of intellectual horizons, with diversity as a key value, but also personal tourism experiences strengthened by social participation.

All these are ways of promoting local and regional identities and increasing prosperity through local and regional tourism-related businesses. Social inclusion is a strong added value in building authenticity in all tourism products, but also proves that cultural tourism can be a genuine way of supporting individuals as well as local communities. If landscape is considered a core concept combining spaces with their interpretations for the purposes of Cultural Routes, the examples mentioned above and many others can strengthen social participation, enriching tourists’ experiences.¹¹²

RECOMMENDATION 2

In order to support the managers of the Cultural Routes of the Council of Europe, it is recommended to organise capacity-building workshops, where the inclusion and participation of the local population as well as of visitors can be discussed, with a focus on how to translate principles into practice.

The following services, tools and products might be considered from this perspective as tools to enrich the experience that tourism can offer in a destination along a Cultural Route: cooking classes/local craft classes (possibly involving hosts and guests at the same time); audio guides providing in addition to the “official history” the stories behind the history (for example personal stories of people); questing and alternative maps where “backstage” stories and

112. For more about the dynamics between tourism and identity, see: Boissevain J. (1996), *Coping with tourists: European reactions to mass tourism*, Berghahn Books, New York/Oxford.

personal stories are included;¹¹³ micro-museums (and wunderkammers) where locally rooted objects are presented as in eco-museums; storytelling and singing sessions; nomad theatre performances; and thematic guided local tours. Capacity-building workshops, in order to be useful for different participants, should focus on tools that can be applied transnationally, and are not limited to specific themes. Such a way of moderating the workshops would also strengthen regional co-operation, as working meetings devoted to capacity building enhance regional co-operation.

In any kind of tourism it is essential to provide people with convincing reasons to travel to a specific place, to experience specific conditions, to consume specific local products – experiences that cannot be had without leaving one's home, for example through "e-tourism". To achieve this the inclusion of local experts in preparing tourism products seems essential and inevitable. At the same time, however, Cultural Routes managers should be advised and trained by colleagues who are already skilled in specific, socially engaging tourism products. For example, nomad theatre or shipbuilding projects already organised by the Viking Routes could be presented as a practical case study to learn from for those who have not implemented similar activities, but might do so.

RECOMMENDATION 3

The Europeanisation of heritage, despite being a vague, not very obvious concept, proves that heritage is, first of all, a human phenomenon, allowing European communities as well as individuals to re-examine the possible and actual influences of individuals on history. It may be even said that empowerment is the ultimate goal of most heritage-oriented actions and citizenship acquires new meaning from the perspective of social inclusion. It is therefore recommended to examine possible aspects of civil participation in relation to tourism activities by mind-mapping and redefining specific cases of the Cultural Routes of the Council of Europe.

The workshop in Oslo proved that designing specific human-oriented actions for the Cultural Routes of the Council of Europe is feasible, on condition that working models of collaboration (including all parties' needs, opportunities, threats, expectations and resources) are provided. Analyses of the Europeanisation of heritage should not be limited to an intellectual exercise, but act, rather, as a platform for the further development of cultural tourism. Specifically, the connections between narrativity, dignity, diversity and governance are worth focusing on, but other aspects of Europeanisation are also worth relating to.

RECOMMENDATION 4

In order to widen route tourism audiences it is recommended to focus on the visitor's experience as an indicator for successful tourist products. It should however be remembered that only local communities can legitimise and stand for the value of cultural tourism. The regional context can also support localities with a necessary transnational perspective, especially where networks are considered to be a vital part of the theme of a Cultural Route (as it is with the Hansa).

The perspective of the traveller brings the logic of serendipity to the management of the Cultural Routes. Following the Cultural Routes, people connect places and various experiences by relating them to their own backgrounds, needs and expectations. It is however the responsibility of the organisers and managers of the Cultural Routes to provide narratives to combine spaces with meanings. It is therefore highly recommended to bear in mind the significance of moving from an interpretive attitude towards heritage, while constructing tourism products involving local and regional communities. Such an attitude recognises heritage as a social phenomenon instead of highlighting only official history, and includes diverse perspectives and viewpoints. While cultural managers are considered active heritage interpreters, they may see their work as bridging the gap between experts' knowledge on the one hand, and non-expert audiences on the other. Empowering citizenship is also possible when local communities see themselves as experts regarding their homeland.

113. The use of traditional maps can be enhanced by developing maps consisting of individual, private, overlooked, marginalised, etc. perspectives. This way "thematization", which is an important principle for route tourism, gains a human element while the scope of possible interpretation is evidently broadened. Maps prepared for specific sites also allow the personalisation of visits according to the concrete needs of travellers, as their preparation requires thorough research and the activation of local resources such as private archives or oral history databases.

RECOMMENDATION 5

For many travellers setting out on the Cultural Routes, the time spent along them is supposed to be a time of personal growth, reaching far beyond gaining knowledge and cultural experiences. This is why the Cultural Routes of the Council of Europe should use their potential in creating opportunities not only for the sustainable development of local communities, where their inclusion is an essential factor, but also for the personal development and life-long learning processes of those who travel. Bearing in mind the fundamental values of the Council of Europe such as dignity, diversity and democratic governance, the Routes4U Project should strive to promote inclusive and – whenever possible – mutual learning, whether with the peer-to-peer method or/and based on local expertise.

In order to make visitors' experiences satisfactory, justify the time and money investment of travellers, but most of all profit from the uniqueness of localities and support their sustainable development, all the actions undertaken in the domain of education should relate to both local and regional specifics. The themes of the Cultural Routes, seen in such a context, allow the creation of links between competence-based learning, life-long learning and concrete spaces that provide evidence of human co-operation and creativity.

The following are some good examples of forms of tourism where all these factors are considered: exchange-based workshops of arts and crafts; cooking classes, tastings and the compilation of common cookbooks; projects to create objects together (books, ships, small homes of traditional materials with the use of traditional techniques, etc.); theatre and films, especially documentaries produced with the input of local communities; workshops related to micro-museums (or eco-museums). For all of the above forms of activities related to tourism, social inclusion is an essential rule, and must structure all of them.

RECOMMENDATION 6

As travelling has become a phenomenon shared popularly by many groups and individuals, due to its scale, it provides an opportunity to work towards strengthening the cultural capital of travellers, regardless of their social background, knowledge or wealth. This is why inclusive tourism products should not be expensive for participants. On the contrary, it is recommended that members of the Cultural Routes of the Council of Europe networks take part in project schemes that allow them to provide low-cost tourism experiences aimed at promoting European values in action as well as building individuals' social capital. In this respect,

it is important for Cultural Routes managers to receive guidance on existing funding opportunities and on how to prepare a successful application. On the other hand, it is crucial to supervise project design and implementation by consulting with project managers on practical ways of including local communities and individuals.

The Europeanisation of heritage always highlights the value of human dignity as a central concept. Complementarity is a value of social inclusion, which may be understood as the inclusion of marginalised stories, heritages and elements as well as the inclusion of visitors into heritage interpretation processes. Another important aspect of Europeanisation is progress, a value that closely relates to the European, linear model of time. Together with the value of utility, the concept of progress becomes an important factor in shaping both strategies for sustainable development and single educational experiences. In route tourism all these elements are interconnected by narrativity, which may be understood as a way of applying the Cultural Route themes to specific actions, as well as storytelling frameworks for designing long-term programmes.

RECOMMENDATION 7

Diversity and promotion of democratic governance remain, however, the key elements of the Cultural Routes of the Council of Europe, as they provide the resources for valuable tourist experiences and are potentially powerful tools for the promotion of European citizenship. The "invisible hand of Europe" could be seen as acting through the seven key values, which are: progress, utility, dignity, diversity, inclusion, narrativity and governance (PUDDING). These could also work as a practical checklist for managing the Cultural Routes of the Council of Europe.

RECOMMENDATION 8

Routes4U is a unique opportunity to develop innovative cultural tourism business models, which would effectively work on regional and local levels. Innovation should be encouraged where new and up-to-date, socially responsible businesses benefit from symbolic capitals of tourism. Through the implementation of forms of creative process, Routes4U might become a platform for implementing new schemes of synergy in projects. At the same time, consulting European associations in developing the skills of heritage interpretation (such as Interpret Europe) should be duly considered in designing long-term and short-term strategies.

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3. Marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region

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3.1. INTRODUCTION

The task of the workshop was to generate recommendations for the promotion and marketing of cultural heritage and Cultural Routes in the Baltic Sea Region. Participants discussed the challenge of promotion while recognising the wider question of awareness of cultural heritage in the Baltic Sea Region. This more holistic discussion provided a starting point and framework for discussing pragmatic questions about methodologies, tools and relevant distribution channels. The participants' own experiences provided another useful dimension for interaction and developing recommendations for the promotion of the Cultural Routes of the Council of Europe in the Baltic Sea Region.

The workshop paid attention to some special characteristics of cultural heritage in the Baltic Sea Region:

- ▶ intimate connection of cultural heritage with nature to the degree that the meaning of cultural heritage can be fully appreciated only through the understanding of both cultural history and natural conditions;
- ▶ relative importance of intangible heritage: cultural heritage in the Baltic Sea Region seldom takes a built and monumental form – compared to central and southern Europe. Cultural heritage in the region acquires meaning and significance mainly in intangible forms as living heritage, through storytelling, re-enactment, cultural production and folk tradition. Thus, it is often intrinsically collaborative and participatory;

- ▶ challenges with accessibility: in the Baltic Sea Region there are peripheral and remote regions where the benefit deriving from cultural heritage can be significant in view of the regional economy, in terms of attraction of potential revenue. Attracting visitors from far away and operating in a sustainable way are two key issues to be dealt with;
- ▶ advanced societies and a high level of education provide potential for efficient and innovative heritage management;
- ▶ dealing with an undemocratic historical legacy and conflicting narratives: the participants pointed out the need to deal in a transparent and holistic way with the cultural and historical legacy related to conflict, oppression and human rights abuses. The Cultural Routes of the Council of Europe, as a platform for transnational cultural co-operation, can promote constructive dialogue on these critical heritage elements.

With reference to this background, the workshop participants discussed the contexts and channels for promotion and marketing of cultural heritage in the Baltic Sea Region. While they recognised cultural tourism and co-operation in destination-marketing as important contexts and channels, they also discussed the need to develop multi-stakeholder and multi-channel strategies and methodologies, in order to build new audiences and reach new target groups.

Figure 4 displays the main contexts, channels and methodologies for the promotion of cultural heritage.

Figure 4 – Contexts, channels and methodologies for the promotion of cultural heritage



By its very nature, the workshop consisted of sharing individuals' experiences and insights. It did not attempt a comprehensive analysis or evaluation of the current state of heritage promotion, although it recognised that considerable differences in capacities and level of promotion exist between Cultural Routes. It also recognised that some Cultural Routes would clearly benefit from transferring knowledge amongst themselves. The participants recognised that some approaches and experiences would merit a strategic consideration, whereas some approaches and experiences serve as recommendations on the operational level.

With their diversity and ability to facilitate knowledge transfer, the Cultural Routes of the Council of Europe represent a platform that can actuate significant changes in the promotion and marketing of cultural heritage.

3.2. THE MULTIPLE CONTEXTS OF HERITAGE PROMOTION

The participants recognised the need for defining target groups and channels, and differentiating messages according to the audience. This led to a discussion of the prerequisites for proceeding from awareness and recognition towards increasing visibility, promotion and marketing to wider target groups.

Awareness and cultural narratives in the Baltic Sea Region

Cultural heritage is primarily about discovering and understanding one's identity and creating a sense of belonging. The participants highlighted the multitude of ethnicities, cultural influences and languages that characterise the Baltic Sea Region. At the same time, they stressed that governments often prioritise national cultural narratives over inter-cultural and cross-border cultural influences common to the whole region. Different traditions, cultures and language domains overlap and co-exist; furthermore, there are cultural minorities crossing state borders and contributing to the diversity of cultural heritage in a given country and creating cross-border links between countries. It is hence necessary to recognise the importance of shared elements of cultural heritage. An example in this regard is school curricula, where national narratives override shared cultural heritage. In balancing cultural narratives lies the potential of the Cultural Routes. They can increase the awareness of the multi-layered and transborder nature of cultural heritage.

Cultural co-operation and social inclusion are goals that cannot flourish in an environment of mutually exclusive narratives. Promoting cultural heritage also means taking up the challenge to promote learning about the conceptions of other cultures and the identities of neighbouring peoples and nations. Quite often, the identities of different groups are disconnected. Relating narratives in a constructive way is both a challenge and an opportunity to make cultural heritage unite rather than divide people. Recognising diversity and differing traditions and narratives presents an opportunity to engage people with truly meaningful and involving themes. This is especially true with the “ugly heritage” of elements that are not pleasant or commendable, such as the legacy of authoritarian regimes. Tackling these challenges of understanding and coming to terms with the past, heritage sites can provide visitors with transformative and learning experiences that can help them understand present-day Europe.

Shedding light on the different facets of heritage can help in reaching out to and raising the interest of more potential visitors. Heritage sites have the opportunity to utilise cultural diversity and different historical narratives in a constructive way to make people of different nationalities and cultural backgrounds feel welcomed and respected. In other words, appreciation of different cultural traditions can open up possibilities to reach and attract new target segments. As an example, the Jewish heritage of the Baltic Sea Region can open up a potential market of millions of people with Jewish backgrounds. The prerequisite of this is an acknowledgement of the multi-layered nature of heritage and a willingness to present the past in an honest and authentic way, inclusive of the different sides of the story. Addressing the multi-layered nature of cultural heritage is also important to consider the need to provide interpretation in different languages and localising and differentiating content to tailor it to diverse target groups.

Building and engaging audiences

The workshop came to the conclusion that the promotion of cultural heritage requires managing and understanding audiences. This means gathering information about target groups and understanding their motivations and interests. In this way, it is possible to customise content to user expectations and needs. Another crucial aspect is to identify the most relevant channels of communication for each target group. In this regard communication must be designed and customised to engage users and provide participatory experiences.

A common way to think of heritage interpretation is to target an audience prompted by motivation for self-improvement. Alternative and emerging new approaches combine entertaining elements to

heritage interpretation while still seeking to maintain authenticity. New modes of presentation help create engaging and motivating content. These new approaches can help to open up cultural heritage to other audiences that could otherwise not be reached through conventional communication. Presenting messages of cultural heritage through storytelling can be more engaging. Another useful methodology is so-called gamification, which applies game-design elements and game principles in non-game contexts (for example heritage interpretation). Storytelling and gamification are ways to present content in a more dynamic way and especially to effectively open up cultural heritage to children and youth. From the perspective of regenerating cultural heritage, children and youth are the most important target group. In order to reach new target groups, it is necessary to broaden the modes of communication and utilise new distribution channels. Gaming, role-playing as well as augmented and virtual reality applications stand as important tools to reach new audiences.

New modes of communicating about cultural heritage can be successful when employed in conjunction with the branding of Cultural Routes. This involves defining audiences in a consistent way and creating expectations in the form of a brand promise. Simultaneously, the brand must develop ways of fulfilling these expectations when a visitor arrives at a site.

Commercial partnerships

According to the participants, being true to original cultural values does not rule out the building of cross-sectorial partnerships to generate revenue. Potential partners could be found in the media, cultural production companies and different commercial operators interested in supporting the same values.

To be truly successful, a (cultural heritage) brand should rank in the “Top 10” category of ideas for the target audience. In the cultural heritage sphere, some truly unique attractions and significant museums might reach this kind of brand recognition on their own. For the Cultural Routes, careful user profiling to narrow down the target group, together with a selection of commercial partnerships, might provide possibilities to increase brand recognition.

Through promotional partnerships, Cultural Routes could reach new and wider audiences and improve awareness significantly. A cultural heritage brand in the form of Cultural Route brand would be an attractive partner for commercial brands and have the potential for developing cross-sectorial win-win co-operation. Ideas discussed during the workshop include close co-operation with local tourism industries and destination management organisations. Cultural heritage that has value as a tourist attraction

can open possibilities for co-operation with incoming agencies, tour operators and transportation companies. Commercial operators can co-operate simply by providing distribution for heritage information (for example brochures). They could also act as partners by leveraging their marketing channels to amplify the message of cultural values and promote heritage sites and routes in tourism destinations. There would also be considerable potential for partnerships with retail brands as well as media. With media, the obvious mode of co-operation is to provide reliable and researched information for the editors of guidebooks and travel media.

Harnessing potential partnerships could vastly compensate for the limited marketing budgets of the cultural heritage sites themselves. As they seek commercial distribution channels and new sources of revenue, Cultural Routes and sites should also develop their understanding and capacity to deal with cultural heritage protection and the issue of intellectual property rights, and consider the ethical questions related to cultural appropriation. This is necessary to make sure that fundamental cultural values take precedence and are not compromised.

While remaining authentic and true to their values, heritage sites and Cultural Routes should develop approaches and strategies for commercialisation to increase revenue and support the regional economy. Cultural Routes and heritage sites should actively build networks with local and international stakeholders to expand the service offer in order to increase visitor spending and extend visitors' stay in the destination. Together, heritage sites and associated services will thus form a regional visitor economy cluster.



Routes4U meeting for the Baltic Sea Region, workshop "Marketing strategies for the promotion and visibility of cultural heritage" (6 September 2018, Oslo, Norway).

3.3. RECOMMENDATIONS OF THE WORKSHOP'S PARTICIPANTS

Recommendation 1: Awareness building and communication between stakeholders

The participants recognised that the common cultural heritage of the Baltic Sea Region does not rank very high in the awareness of the public. Furthermore, the region is rather poorly recognised as a distinct one by European citizens. Therefore, it is recommended to:

- ▶ Highlight the shared historical legacy of the Baltic Sea Region in a compassionate, holistic and inclusive way.
- ▶ Co-ordinate awareness building in co-operation with Baltic Sea Region joint institutions (such as the Council of Baltic Sea States) and between the states.
- ▶ On a global scale, the Baltic Sea Region's competitiveness in tourism will require the development of regional co-operation for tourism promotion, including cities and regions around the Baltic Sea. In this kind of co-operation, many Baltic Sea Region Cultural Routes (such as the Hansa) could be indispensable in facilitating cross-border co-operation and developing joint value propositions for the region.
- ▶ Engage ambassadors to promote Baltic Sea Region heritage.
- ▶ Target schools and children by developing learning materials, games, campaigns, educational co-operation (between educational institutions and Cultural Routes) highlighting the common heritage associated with the Cultural Routes; connect the Cultural Routes crossing the region to heritage education in the national curricula.
- ▶ Work with educational institutions to develop courses on the Baltic Sea Region's heritage for students – especially exchange students.
- ▶ Seek out and engage in active co-operation and co-creation the cultural production sector (art, music, dance), and the sports sector. High-profile action on the local level will efficiently communicate brand messages to wider audiences.
- ▶ Maintain close contact with academics and the research sector. A solid research background is necessary to maintain high status for the sites and the Cultural Routes. Part of the appeal of heritage interpretation is that it communicates reliable information. Heritage sites and Cultural Routes should also co-operate with destination-marketing to prevent the use of outdated information in tourism marketing.

Recommendation 2: Building and engaging audiences

Some key aspects have been identified, including communities' participation, users' engagement, sharing and word-of-mouth promotion based on experiences, both on-site and online. In this regard, it is recommended to:

- ▶ Develop synergies and carry out promotion through shared tools and methodologies in heritage interpretation. It is important to improve accessibility through both online and offline channels. Cultural Routes could create synergies by jointly selecting digital tools for storytelling.¹¹⁴ Moreover, it is advisable to consider the importance of open Application Programming Interfaces (APIs) to enable and optimise the distribution of information by third parties.
- ▶ Do not overlook the importance of guidebooks to deliver your message; try to establish contact with publishers to include content on the Cultural Routes in guidebooks.
- ▶ Co-operate with the IT sector and gaming industry to be present on digital platforms offering augmented reality and virtual reality experiences (in order to engage larger and different kinds of audiences).
- ▶ Develop a holistic view and strategies for audience development: who can we reach? Who are we not reaching? How? Why?
- ▶ Address the younger generations as target groups (children, families, youth and young adults); design content, channels and an overall experience to suit them. Make sure you understand the viewpoint of children and youth and deliver your content utilising genres that the target group appreciates.
- ▶ Develop a comprehensive social media plan with a selection of channels, recommendations on hashtags and guidelines for content to communicate in a co-ordinated way the brand and values of the Cultural Routes overall and of each individual Cultural Route in question.
- ▶ Seek co-operation with bloggers and travel media for communicating about cultural heritage to the wider public. Study their feedback and views to learn how to improve your product offer and communication.
- ▶ Before engaging in online promotion, carefully plan how to measure and analyse your penetration in order to increase the efficiency of your actions.

114. For example IZI TRAVEL, available at www.izi.travel, accessed 20 January 2019.

- ▶ Make heritage more engaging by telling genuine stories of the experiences of people. Promote social inclusion and user commitment through employing crowdsourcing methodologies and participatory methods in providing on-site and online services.¹¹⁵

Recommendation 3: Commercialisation of the offer

The participants discussed the need to develop tourism products and services along the Cultural Routes and their sites and to develop the Cultural Routes' capacity to build partnerships with commercial operators. In this regard, it is recommended to:

- ▶ Build partnerships at the tourism destination level and in co-operation with destination management organisations (DMOs) willing to support the Cultural Routes and heritage sites. For the DMOs Cultural Routes could offer interesting networking opportunities with other destinations connected by the Route.
- ▶ The value of the Cultural Routes as partners for commercial operators is dependent on their success in producing engaging and interesting content. For the management of cultural heritage in an economically sustainable way, it is useful to examine commercial partnering opportunities in addition to retail, services and media in the tourism sector. Gaining visibility through co-operation with strong consumer brands is an underutilised opportunity.
- ▶ The value of cultural heritage lies in engaging authentic content and narratives. Commercialisation should not follow a process of "Disneyfication" but should remain true to the fundamental values through which it can offer added value for users.
- ▶ Sites and Cultural Routes should be aware of and analyse the need for the protection of cultural and intellectual property rights (IPRs). Joint basic guidelines for IPRs and cultural rights would benefit the stakeholders of the Cultural Routes. Managing and establishing IPRs is essential for generating revenue from the licensing of distribution rights.
- ▶ Co-operation with tourism businesses in order to develop sustainable tourism is recommended. A natural way to develop partnerships with the tourism industry is close co-operation with local and regional destination management

115. A good practice is the ARCH F6 project, a crowdsourcing platform to gather heritage information on the architecture of Odessa.

organisations. Possible partners in the industry are also national tourist boards, international tour operators, incoming agencies, airlines and cruise operators. Co-operation can include distribution of content as well as sale of services via partners' distribution channels.

- ▶ Some locations would have the advantage of strengthening partnerships with the cruise industry and airlines to improve awareness and accessibility.¹¹⁶

Recommendation 4: Branding

Branding was a topic that prompted a long discussion. The participants' understanding is that heritage sites and Cultural Routes members greatly benefit from the brand value of being certified as a "Cultural Route of the Council of Europe" as a whole, and especially from the branding of individual Cultural Routes. Ideally, branding would become a cumulative process resulting in a defined brand hierarchy where the Cultural Routes as a whole present the common brand promise. Individual Cultural Routes would in turn differentiate the themes based on their service offer. Professional brand management increases possibilities for establishing external partnerships. It also helps to streamline and focus stakeholders' co-operation and the task of heritage management on the local level. It is therefore recommended to:

- ▶ Based on the idea of brand hierarchy and the umbrella brand of the Cultural Routes, help each Cultural Route to develop its own brand and brand management strategy by consulting branding professionals.
- ▶ Brand messages based on authentic content: do not compromise the basic cultural values.
- ▶ Each Cultural Route should develop its brand through collaboration between stakeholders and emphasising the means of fulfilling the brand promise for each individual visitor on-site as well as through the online experience. All participating operators should take part in training aimed at fulfilling the brand promise.

- ▶ The basis of brand management is the understanding of target groups and user expectations. For this purpose a user profiling and service design toolkit designed to assist both the Cultural Route and the heritage site management is necessary. The keepers of heritage sites and stakeholders might not have access to this kind of expertise and design tools without the facilitation offered by the Cultural Routes of the Council of Europe.

- ▶ An essential part of the branding of the Cultural Routes is differentiation. The brand promise should communicate the unique selling point (USP) of the Cultural Route that makes it different from other routes and is relevant for the selected target groups (user profiles).

116. The participants expressed views about co-operation with the tourism industry and transport operators. With regard to supporting sustainable development, see the discussion about EU tourism policy and sustainable tourism below. The basis of partnerships must be the mutual desire to promote sustainable development. Especially for Cultural Routes in peripheral destinations, it is essential to seek ways to improve accessibility. Airlines and cruises help reach out to peripheral areas that otherwise would be cut off from tourism flows and from tourism-related sources of revenue. Furthermore, in parts of the Baltic Sea Region lacking land connections, the cruise industry could probably serve as an ecologically sustainable alternative to air travel (especially considering the technological advances replacing oil as a fuel for ships).



Pellervo Kokkonen, Director of Tourism Development at Savonlinna Development Services, Finland.

3.4. EXPERT'S RECOMMENDATIONS

Recommendation 1: the Cultural Routes of the Council of Europe as a network of networks

The Cultural Routes of the Council of Europe is a network of networks, facilitating the development and management of routes, and upholding quality standards. The Cultural Routes programme has only limited capacity and resources to implement measures serving all the stakeholders of the networks or enforcing standards and procedures. However, promoting collaboration, knowledge transfer and peer-to-peer networking among stakeholders are vital tasks for the Cultural Routes. Heritage sites benefit from efficient sharing of practices and co-ordination in building visibility for the Cultural Routes.

It is clear that some Cultural Routes have members with significant resources and capacity to develop their heritage sites and their networks. Stakeholders in a disadvantaged position – sites in small towns and in peripheral areas – stand to benefit most from joint promotion and co-operation. These stakeholders often have only limited capacity to do promotion on their own and desperately need the pooling of resources, tools and transfer of knowledge. It is important for the Cultural Routes to pay special attention to promoting stakeholder communication, peer-to-peer networking and sharing of experiences, each within their network and between networks. In addition to online platforms, this can take place in workshops and study tours to highlight strategic aspects of management and promotion of the Cultural Routes.

A peer-to-peer exchange among certified Cultural Routes and between already certified Routes and new Cultural Routes projects is advisable. Co-operation through the sharing of strategic development tasks between Cultural Routes could be encouraged to develop tools and methodologies for the benefit of

all. For example, a Route wanting to develop mobile heritage interpretation could pilot and develop solutions and share them with the entire network.

Some Cultural Routes may already be at an advanced level in their brand management and commercialisation. Recommendations and guidelines for developing brands, finding USPs, understanding the brand hierarchy and communicating the brand message to the desired audiences would especially benefit new Routes and create synergies. The Cultural Routes could streamline brand-building processes by presenting case studies, producing brand design manuals and encouraging self-evaluation and measurement of results. As an integral part of brand development, it is important to employ service-design methodologies for user profiling and designing user experience. To facilitate knowledge transfer and illustrate the benefits of service design, the Cultural Routes could jointly produce a handbook on brand management and service design describing relevant methodologies and providing case studies and examples. Concerning broader European and international target groups, jointly conducted market research on user profiles would benefit all Routes and stakeholders as a whole.

Some Cultural Routes and stakeholders may already have a wide range of distribution channels in effective use. However, many others may lack the necessary insight for selecting relevant digital platforms and channels for promotion. As a whole, the Cultural Routes still lack recognition by potential users and there are few synergies between Cultural Routes in promotion and marketing. Therefore, introducing a joint system for measuring online visibility is essential. In order to increase visibility, the Cultural Routes of the Council of Europe programme and the Cultural Routes should gather experiences and evaluate the relevance of online distribution channels, and formulate recommendations for their use, including hashtags, syndicating and sharing content through distributed but carefully co-ordinated channels. Joint guidelines for online channel management would be very beneficial.

Online channels of heritage interpretation could be a major distribution channel for the Cultural Routes. However, many heritage sites struggle with finding solutions for mobile and online heritage interpretation. Users are frustrated with non-standardised stand-alone applications and often opt out from cumbersome ones that require separate downloading for each site or destination. The Cultural Routes as a significant network of stakeholders can influence the whole field of heritage interpretation by co-operating with relevant partners.¹¹⁷ For increased accessibility and enhanced user experience, it is recommended that a state-of-the-art digital heritage interpretation

¹¹⁷ A potential partner would be Interpret Europe network.

platform be developed for use by Cultural Routes throughout Europe.

Finally, synergies might be built between Cultural Routes that intersect thematically, geographically or operationally. It would also be useful to gather experiences of the interfaces between Cultural Routes from locations where several Routes intersect. Individual Routes and locations might benefit from an expert analysis of possible synergies – including thematic ones.

Recommendation 2: Promoting sustainable development

Supporting sustainable development is a fundamental principle of the Cultural Routes. In developing networks and partnerships, the primary role of cultural heritage institutions is to safeguard cultural heritage values and strengthen cultural sustainability. This would ideally mean strengthening cultural identities and empowering local communities and other cultural stakeholder groups (such as minorities) by increasing their awareness and sense of ownership of cultural heritage.

According to the European Union guidelines on sustainable tourism:

“The competitiveness and sustainability of the tourism industry go hand-in-hand as the quality of tourist destinations is strongly influenced by their natural and cultural environment, and their integration into the local community.

Long-term sustainability requires a balance between economic, socio-cultural, and environmental sustainability. The need to reconcile economic growth and sustainable development also has an ethical dimension.”¹¹⁸

While economic sustainability for Cultural Routes might require increasing the number of visitors, there is a need for the Cultural Routes to consider cultural, social and ecological carrying capacity from the development phase onwards. Cultural Routes can be a force for sustainable tourism by actively engaging with the tourism industry and destination management while influencing tourism product development, and eventually developing the structure of tourism.

Developing cultural tourism according to the EU guidelines essentially involves strategic co-operation and networking between tourism stakeholders. In the case of Cultural Routes, the relevant framework for developing sustainable cultural tourism involves authorities at the local, regional and national level, destination management organisations, national

tourism boards, local tourism enterprises and national and international tourism operators (for example tour operators, incoming agencies, airlines, cruise operators).

When possible, Cultural Routes should utilise the European Tourism Indicator System for Sustainable Destination Management (ETIS) to support the strategic development of sustainable tourism.¹¹⁹

Recommendation 3: Develop and promote cultural heritage as a shared experience

Cultural heritage belongs to all people. Therefore, fostering a sense of belonging and active engagement must be the starting points of heritage promotion. Cultural and natural heritage have the capacity and potential to create a shared experience for whole generations of people, who pass the experience onto the next generations. Therefore, the experience of the Cultural Routes depends on core cultural values. Instead of selling cultural heritage as a commodity to be consumed, experience should be oriented towards learning, emotional attachment and even personal transformation. An example of transformative cultural experiences is the Saint Olav Ways (a certified Cultural Route), offering pilgrimages aiming at personal spiritual growth, or the Iron Curtain Trail (a prospective Cultural Route), aiming to help users understand the differences between autocratic and democratic regimes and embrace the idea of a democratic society.

There are strong indications that to a large extent the promotion of cultural heritage sites happens spontaneously through peer-to-peer sharing of experiences on social media and word-of-mouth recommendations to friends and relatives. The situation with the Cultural Routes is probably similar, although awareness and recognition of the Routes is probably lower and it is more difficult to get visibility through peer-to-peer sharing. Although experiences cannot be “produced”, it is possible to create favourable conditions for experiences by designing environments and digital platforms that enable participation and even collaboration for elaborating and communicating heritage values. These kinds of processes also promote social inclusion and cultural co-operation, which are among the goals of the Cultural Routes of the Council of Europe and of the Routes4U Project.

118 . European Commission, “Sustainable tourism”, available at https://ec.europa.eu/growth/sectors/tourism/offer/sustainable_en, accessed 20 January 2019.

119 . European Commission, “European Tourism Indicators System for sustainable destination management”, available at https://ec.europa.eu/growth/sectors/tourism/offer/sustainable_indicators_en, accessed 20 January 2019.

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PART III.

ROUTES 4U ROADMAP: SHAPING THE FUTURE OF THE BALTIC SEA REGION

The roadmap is a tool for sustainable management of the Cultural Routes programme in order to further strengthen Baltic regional development. It is based on the recommendations of Part I of this publication, “Overview of the Cultural Routes of the Council of Europe Programme and the EU

Strategy for the Baltic Sea Region (EUSBSR)”, as well as on Part II, “Experts’ reports on regional development through the Cultural Routes in the Baltic Sea Region”. It is especially designed for EUSBSR member states and Cultural Routes networks, which are invited to implement the recommendations.



Cultural route
of the Council of Europe
Itinéraire culturel
du Conseil de l'Europe



1. Routes4U Implementation priorities

1.1. MONITORING SYSTEM¹²⁰

EUSBSR members are recommended to further develop monitoring mechanisms to gather data on tourism numbers, tourism management and tourism offers. They should also collect information on legislative frameworks for the best management of tourism.

The Cultural Routes should exchange best practices and lessons learnt on how to measure the impact of tourism and how to ensure sustainable tourism. They are invited to share this information with the Routes4U Project.

The EPA on Cultural Routes and European Institute of Cultural Routes should consider including a chapter on macro-regional data in the regular evaluation cycle of the Cultural Routes.

The Routes4U Project will further contribute to gathering and updating data on the presence of Cultural Routes members in the Baltic Sea Region, in order to better measure the implementation of Cultural Routes and to detect macro-regional needs. All the data as well as the best practices gathered will be made accessible through a dedicated website (www.coe.int/routes4u).

1.2. CULTURAL TOURISM AND VISIBILITY¹²¹

The Cultural Routes should co-operate with tourism stakeholders, in particular with local and regional destination management organisations, to further develop a sustainable and relevant tourism offer. Co-operation can include distribution of content as well as the sale of services via a partner's distribution channels. The Cultural Routes should take responsibility for implementing joint actions between cultural stakeholders (for example cultural institutions and heritage professionals), economic stakeholders (for example SMEs and chambers of commerce) and tourism stakeholders (for example tour operators and tourism agencies).¹²²

120. See Part I (recommendations 1 and 6).

121. See Part II, participants' recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region (recommendation 3).

122. See Part I (recommendation 7).

EUSBSR members are advised to include the Cultural Routes in their macro-regional strategy action plan, as well as their tourism national strategy. National tourism boards should be further involved in the promotion of the Cultural Routes.

The Routes4U Project will contribute to raising awareness on sustainable tourism offers through the development of a trip planner, which will gather information on the tourism sites and points of interest of the Cultural Routes in the four EU macro-regions.

1.3. BRANDING¹²³

The Cultural Routes are strongly advised to make full use of the "Cultural Route of the Council of Europe" certification logo, as this is the quality label that ensures their visibility at European level. The development and use of story-telling, in particular by professional guides and trained staff, is also highly recommended to create a thematic narrative.¹²⁴ They are also invited to analyse the need for the protection of cultural and intellectual property rights (IPRs) regarding their own creations and products, as this can contribute to the generation of revenue from the licensing of distribution rights.¹²⁵

The Routes4U Project will further develop the guidelines regarding the use of the Cultural Route certification logo as a "quality brand". It will undertake research on branding and macro-regional identity related to the Cultural Routes. It will also gather best practices related to branding use along the Cultural Routes, which can be used as case studies.

1.4. CAPACITY BUILDING AND RESEARCH

EUSBSR members are advised to work with educational institutions and experts in order to develop a narrative on the Baltic Sea Region's heritage, with a focus on already certified Cultural Routes.¹²⁶

123. See Part II, expert's recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region.

124. See Part II, expert's and participants' recommendation on regional development through cultural tourism.

125. See Part II, participants' recommendation on marketing strategies for the promotion and visibility of cultural heritage in the Baltic Sea Region (recommendation 3).

126. *ibid.* (recommendation 1).

The Cultural Routes are advised to maintain close contact with the research field. A solid research background is necessary to maintain high standards for the Cultural Routes and communicate reliable information.¹²⁷ They should take into account the needs of different audiences, such as children, when developing learning materials.¹²⁸

The EPA on Cultural Routes and the European Institute of Cultural Routes support the managers of the Cultural Routes of the Council of Europe through the annual Training Academy. It is recommended that they involve in such training local actors, focusing on how to translate theory into practice.¹²⁹

The Routes4U Project will continue to carry out research on the Cultural Routes' impact in the Baltic Sea Region. Capacity building will be ensured through the development of e-learning modules such as the Cultural Route certification process and the creation of Cultural Routes that contribute to macro-regional identity.

1.5. CERTIFICATION GUIDELINES AND BEST PRACTICES DATABASE¹³⁰

The Cultural Routes and EUSBSR members should share information with the Routes4U Project on best practices and lessons learnt to provide online information on concrete activities.¹³¹

The Routes4U Project has developed certification guidelines and an online database on best practices, available on its website. Those sections will be further developed, according to the inputs from different stakeholders as well as research carried out by the Routes4U team.¹³²

1.6. DEVELOPMENT OF NEW CULTURAL ROUTES

EUSBSR members, in particular the co-ordinators of the Policy Areas "Culture" and "Tourism", should define Cultural Routes priorities for the Baltic Sea Region. To identify the priorities, they should consider those themes that are currently underrepresented in the region such as marine, prehistoric, modern and industrial heritage. These Cultural Routes priorities

will be supported by the Routes4U Project in view of the certification "Cultural Route of the Council of Europe".

The Routes4U Project has noted that Cultural Routes members are not distributed in a geographically balanced manner in the Baltic Sea Region. Estonia, Finland and Latvia deserve particular attention and support, as they represent underexploited potential for Cultural Routes projects and extensions of already certified Cultural Routes.¹³³ Two projects in the Baltic Sea Region have been identified:

- ▶ the Iron Curtain Trail (ICT), a thematic bicycle trail with a tourism focus. In view of certification, it is recommended that the subject be developed by a scientific committee and that activities be further developed according to the fields of action described in Resolution CM/Res(2013)67. Furthermore, a legal structure should be put in place, with defined membership criteria for the network;¹³⁴
- ▶ the Alvar Aalto Route will need to identify members from at least three different European countries and establish a legal network in view of certification. The network should identify and implement activities according to the main fields of action of Resolution CM/Res(2013)67.¹³⁵

1.7. EXTENSION OF CERTIFIED CULTURAL ROUTES¹³⁶

EUSBSR members are invited to identify Cultural Routes priorities regarding certified networks. The extension of Cultural Routes, as well as the creation of new Cultural Routes, should include members that can contribute to sustainable regional development (for example chambers of commerce) or to further research on Cultural Routes. Five Cultural Routes with only one member country, and which could be further developed, have been so far identified in the Baltic Sea Region: Saint Martin of Tours Route (Germany); Réseau Art Nouveau Network (Latvia); European Routes of Emperor Charles V (Germany); Via Regia (Poland); Cluniac Sites in Europe (Poland).

The Routes4U Project will assist a selected number of Cultural Routes in extending their network, according to macro-regional priorities.

127. *ibid.* (recommendation 1).

128. *ibid.* (recommendation 1).

129. *ibid.* (recommendation 2).

130. See Part I (recommendation 5).

131. For more information on best practices see <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/best-practices>, accessed 20 January 2019.

132. For more information on certification guidelines see <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines>, accessed 20 January 2019.

133. See Part I (recommendation 2).

134. *ibid.* (recommendation 8).

135. *ibid.* (recommendation 9).

136. *ibid.* (recommendations 3 and 4).

APPENDIX

**List of members of the Cultural Routes
in the Baltic Sea Region**

**Speech of Routes4U meeting
for the Baltic Sea Region
(6 September 2018, Oslo, Norway)**

List of abbreviations

List of members of the Cultural Routes in the Baltic Sea Region¹³⁷



DENMARK

European Cemeteries Route (2010)

- ▶ **Sites:** Vestre Cemetery and Assistens Cemetery (Copenhagen Cemeteries – Technical and Environmental Administration)

European Route of Cistercian abbeys (2010)

- ▶ **Sites:** Esrum, Løgumkloster

European Route of Megalithic Culture (2013)

- ▶ **Associations:** Foreningen Danmarks Megalitcenter
- ▶ **Cultural organisation:** Danish Agency for Culture, Museum Sydøstdanmark, Museum Vestsjælland

Route of Saint Olav Ways (2010)

- ▶ **Tourism stakeholder:** Forening av danske kultur og pilegrimsruter

Viking Routes (1993)

- ▶ **Cultural organisations:** Museum Vestsjælland, Trelleborg Viking Fortress – National Museum of Denmark, Viking Ship Museum
- ▶ **Sites:** Frederikssund Viking Village, Sagnlandet Lejre – Land of Legends
- ▶ **Other members:** Reconstruction project “The Faroe Islands Viking Ship”



ESTONIA

European Cemeteries Route (2010)

- ▶ **Sites:** Siselinna Cemetery and Metsakalmistu Cemetery (Estonian Heritage Society)

The Hansa (1991)

- ▶ **Cities and municipalities:** Narva, Pärnu, Tallinn, Tartu, Viljandi

137. The list concerns the Cultural Routes of the Council of Europe members present in the EUSBSR countries. The data was provided by the Cultural Routes' networks in 2017 and updated in December 2018.

FINLAND

(Member of the Enlarged Partial Agreement on Cultural Routes since 2018)

The Hansa (1991)

- ▶ **Cities and municipalities:** Turku, Ulvila

Viking Routes (1993)

- ▶ **Cultural organisations:** Rosala Vikingacentrum



GERMANY

(Member of the Enlarged Partial Agreement on Cultural Routes since 2013)

Only Berlin, Brandenburg, Hamburg, Mecklenburg-Vorpommern and Schleswig-Holstein are included in the EU strategy for the Baltic Sea Region. The Cultural Routes members below only reflect that part of Germany.

Destination Napoleon (2015)

- ▶ **Cities and municipalities:** Großbeeren

European Cemeteries Route (2010)

- ▶ **Sites:** Bornstedt Cemetery, Potsdam (Friends of the Bornstedt Cemetery e.V.), Evangelist church municipality of Twelve Apostel, Berlin, Foundation of Historic Cemeteries Berlin (St. Mary's and St. Nicholas Cemetery, cemeteries at Hallesches Tor, Cemetery of the Fallen of the March Revolution, Old St. Matthew's cemetery, Dorotheenstadt Cemetery, cemeteries in the Bergmannstrasse), German Association of Cemeteries' Managers, Ohlsdorf Cemetery, Hamburg (Friends of Ohlsdorf Cemetery), South-Western Cemetery Stahnsdorf (Friends of Stahnsdorf South-Western Cemetery of Berlin)

European Routes of Jewish Heritage (2004)

- ▶ **Tourism stakeholder:** German National Tourist Board

European Route of Megalithic Culture (2013)

- ▶ **Sites:** Stone Age Park Dithmarschen (Archaeological-Ecological Centre Albersdorf)

European Routes of Emperor Charles V (2015)

- ▶ **Cultural organisations:** Museum "Mühlberg 1547"
- ▶ **Other members:** Elbe-Elster region

Impressionisms Routes (2018)

- ▶ **Cities and municipalities:** Ahrenshoop (Fédération Internationale EuroArt), Schwaan
- ▶ **Cultural organisations:** Museum of Schwaan

Saint Martin of Tours Route (2005)

- ▶ **Associations:** Cultural Centre "Saint Martin of Tours"

The Hansa (1991)

- ▶ **Cities and municipalities:** Anklam, Brandenburg an der Havel, Demmin, Frankfurt an der Oder, Greifswald, Hambourg, Kiel, Kyritz, Lübeck, Perleberg, Pritzwalk, Rostock, Stralsund, Wismar)



LATVIA

Réseau Art Nouveau Network (2014)

- ▶ **Associations:** Association of Culture **Institutions** of Riga City Council
- ▶ **Cities and municipalities:** Riga

The Hansa (1991)

- ▶ **Cities and municipalities:** Cēsis, Koknese, Kuldīga, Limbaži, Riga, Straupe, Valmiera, Ventspils



LITHUANIA

(Member of the Enlarged Partial Agreement on Cultural Routes since 2012)

European Routes of Jewish Heritage (2004)

- ▶ **Associations:** Jewish Cultural Heritage Route Association, Lithuanian Jewish Community

Impressionisms Routes (2018)

- ▶ **Cities and municipalities:** Nida (Fédération Internationale EuroArt)

Santiago de Compostela Pilgrim Routes (1987)

- ▶ **Associations:** Association of Municipalities of Saint James Way of Lithuania

The Hansa (1991)

- ▶ **Cities and municipalities:** Kaunas



POLAND

(Member of the Enlarged Partial Agreement on Cultural Routes since 2017)

Cluniac Sites in Europe (2005)

- ▶ **Sites:** Abbey of Tyniec

Destination Napoleon (2015)

- ▶ **Cities and municipalities:** Bolesławiec, Lidzbark, Pułtusk

European Cemeteries Route (2010)

- ▶ **Sites:** New and Old Cemetery of Podgórze (Association Podgórze)

European Route of Cistercian abbeys (2010)

- ▶ **Sites:** Bierzwnik, Henrykowo, Marianowo, Męcinka, Owińska, Pelplin

European Routes of Jewish Heritage (2004)

- ▶ **Institutions:** Foundation for the Preservation of Jewish Heritage in Poland

Santiago de Compostela Pilgrim Routes (1987)

- ▶ **Other members:** Region Kujawsko-Pomorskie

The Hansa (1991)

- ▶ **Cities and municipalities:** Białogard, Braniewo, Chełmno, Darłowo, Elbląg, Frombork, Gdańsk, Goleniów, Kołobrzeg, Koszalin, Kraków, Kwidzyn, Lębork, Malbork, Olsztyn, Sławno, Słubice, Słupsk, Stargard, Strzelce Opolskie, Szczecin, Toruń, Wrocław

Viking Routes (1993)

- ▶ **Associations:** Jomsborg Viking Hird

Via Regia (2005)

- ▶ **Associations:** Friends of Saint James Ways in Poland
- ▶ **Tourism stakeholder:** Association of paths "East-West"



SWEDEN

European Cemeteries Route (2010)

- ▶ **Sites:** Skogskyrkogården (Cemeteries Administration, City of Stockholm)

European Route of Cistercian abbeys (2010)

- ▶ **Sites:** Askeby, Herrevad, Nydala, Skokloster, Vreta

European Route of Megalithic Culture (2013)

- ▶ **Cities and municipalities:** Kävlinge, Landskrona Stad
- ▶ **Cultural organisations:** Ekehagens Fornstidsby Archaeological Open-Air Museum, Falbygdens Museum, Falköping

Impressionisms Routes (2018)

- ▶ **Cities and municipalities:** Önningeby (Fédération Internationale EuroArt)

Route of Saint Olav Ways (2010)

- ▶ **NGOs:** Pilgrim i Sverige

The Hansa (1991)

- ▶ **Cities and municipalities:** Kalmar, Nyköping, Skanör med Falsterbo, Visby

Viking Routes (1993)

- ▶ **Cities and municipalities:** Trelleborgs Kommuns Utvecklings AB, Vikingagården Gunnes gård
- ▶ **Cultural organisations:** Fotevikens Museum, Runriket/The Rune Kingdom, Statens historiska museer, Storholmen Viking Village, Vikingaliv Djurgården, Vikingatiden, Visitor Centre Trelleborg
- ▶ **Sites:** Föreningen Stavgard

Speech of Routes4U meeting for the Baltic Sea Region (6 September 2018. Oslo, Norway)

SPEECH OF FRIDA BLOMGREN, STATE SECRETARY, NORWEGIAN MINISTRY OF CULTURE

Ladies and gentlemen,

Dear friends,

I am happy to take part in this Routes4U Meeting for the Baltic Sea Region, and I am happy to see so many of you here in Oslo. I would like to extend a special welcome to the representatives of the Council of Europe and the European Commission, who have made this joint programme possible. This joining of forces illustrates the emphasis put on cultural co-operation and regional and sustainable development by the two organisations.

The Enlarged Partial Agreement on Cultural Routes now has 32 member states. In the last two years alone, Finland, the Holy See, Turkey, Poland and San Marino have joined. There are 33 certified Cultural Routes, covering thematic areas ranging from pilgrimages and Vikings to Art Nouveau – and many others. They also unite aspects of both tangible and intangible cultural heritage. The routes represent the cultural diversity and the plurality of voices that is a defining constituent of Europe.

I am very happy that we have participants from Denmark, Finland, Germany, Latvia, Lithuania, Poland and Sweden as well as Norway. There have always been strong historical ties between Norway, the Nordic countries and the Baltic Sea Region. This makes it natural for us to seek out each other and co-operate.

Norway joined the Agreement in 2011, and has taken active part. I would like to congratulate Ms Marianne Berger Marjanovic of Arts Council Norway for her recent election as Chair of the Governing Board.

The Enlarged Partial Agreement on Cultural Routes has proven itself an excellent framework for international co-operation in the field of culture and tourism.

I am very happy to see that the work on the Cultural Routes is being strengthened and made more visible. I hope that more states will join, that new routes and networks will be developed and that new partners will join existing routes.

Together with the Ministry of Trade, Industry and Fisheries, my ministry is currently working on a strategy for cultural tourism, to be presented next year.

It's obvious that art and culture can contribute to tourism. Art and culture can provide experiences, awareness and arenas. This is beneficial for both the tourism and cultural sectors. However, these two sectors are not always that familiar with one another. It's important to stimulate and encourage a closer degree of contact and co-operation. Not only on the international level, as today, but also on the national level.

In Norway, we have traditionally looked to the fjords, the glaciers and the mountains when promoting ourselves as a destination for tourists. But this is only one facet of who we are. Norway is also the land of Edvard Munch, of Kygo and Edvard Grieg, of Henrik Ibsen, Karl Ove Knausgård and Jo Nesbø, and of a wide range of festivals

throughout the year. We believe that cultural tourism is an area that holds great potential. At the same time, media debates this summer have illustrated the need for sustainable tourism practices. This is an important and integral part of the conversation, nationally as well as internationally.

By taking part in international networks of co-operation such as the Enlarged Partial Agreement, Norwegian institutions and cultural actors can learn from their European partners, exchange know-how and contribute to the wider, European conversation. In our world of today, such co-operation is more important than ever.

I would like to thank the organisers and Arts Council Norway for taking the initiative to host this workshop. I look forward to listening to the keynote speeches, and wish you all the best success and fruitful discussions.

Thank you.

List of abbreviations

API	Application Programming Interface
BA	Baltic Assembly
BRHC	Baltic Region Heritage Committee
CBSS	Council of the Baltic Sea States
CCI	Cultural and Creative Industries
DG REGIO	Directorate-General for Regional and Urban Policy, European Commission
DMO	Destination Management Organization
EPA	Enlarged Partial Agreement on Cultural Routes, Council of Europe
ETIS	European Tourism Indicator System
EUSAIR	European Union Strategy for the Adriatic and Ionian Region
EUSALP	European Union Strategy for the Alpine Region
EUSBSR	European Union Strategy for the Baltic Sea Region
EUSDR	European Union Strategy for the Danube Region
ICOMOS	International Council on Monuments and Sites
ICT	Iron Curtain Trail
IPR	Intellectual Property Rights
OECD	Organisation for Economic Co-operation and Development
PUDDING	progress, utility, dignity, diversity, inclusion, narrativity and governance
UNESCO	United Nations Educational, Scientific and Cultural Organization
USP	Unique selling point
UNWTO	United Nations World Tourism Organization



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The Council of Europe is the continent's leading human rights organisation. It comprises 47 member states, including all members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.

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