

# Transnational heritage and cultural policies in the Adriatic and Ionian Region (EUSAIR)

Routes4U | 11



## Routes4U Project

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## Forewords

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**L**aunched in 1987 as a tool for promoting the transnational dimension of European heritage, the Cultural Routes of the Council of Europe are unique in their commitment to the creation of a common European identity. More relevant than ever in a multicultural Europe facing many geo-political and diversity challenges,

they are in line with the fundamental values of the Council of Europe: human rights, cultural democracy, cultural diversity and mutual exchanges across borders.

These fundamental values are also reflected by our Joint Programme with the European Commission (DG REGIO), Routes4U, of which I am particularly pleased to acknowledge the many fruitful outcomes. In the framework of this co-operation, the present study on transnational heritage and cultural policies in the Adriatic-Ionian Region underlines the importance of sustainable tourism development for the implementation of the Cultural Routes of the Council of Europe.

We wish you a fruitful reading and look forward to future co-operation with the Adriatic and Ionian Region through the Cultural Routes programme.

**Stefano Dominioni**

*Executive Secretary of the Enlarged Partial Agreement on Cultural Routes, Council of Europe, Director, European Institute of Cultural Routes*



**E**urope's rich cultural heritage is an asset for economic and social cohesion. Culture and creative industries are significant sources of growth, accounting for 4.5% of EU GDP, and generating jobs, employing 12 million people (7.5% of total employment). At the same time, culture has a direct impact on tourism, environ-

mental and territorial policies by promoting travellers' mobility and accessibility to cultural sites.

The Cultural Routes bring an important contribution to the European Union Strategy for the Adriatic and Ionian Region (EUSAIR). Indeed, sustainable tourism and the protection of natural capital are two pillars of the strategy. EUSAIR provides also the right governance to support such an objective: the four member states and the four countries of the Balkan are intervening on equal footing; public and private sectors are also participating. In this way, the European Territorial Co-operation plays a significant role in enhancing synergies amongst territorial actors in the Adriatic and Ionian Region.

I am confident that this study will provide an important insight and contribution to the achievements of the Routes4U project and could be a source of inspiration for numerous stakeholders of the strategy.

**Marc Lemaître**

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





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## **PART I**

# **Cultural Routes of the Council of Europe and the EU Strategy for the Adriatic and Ionian Region (EUSAIR)**

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





# Cultural Routes of the Council of Europe and the EU Strategy for the Adriatic and Ionian Region (EUSAIR), by Constanze Metzger

## Council of Europe and Cultural Routes of the Council of Europe

The Council of Europe was created in 1949 as the oldest European intergovernmental organisation. It consists of 47 member states throughout the continent, presenting a platform for co-operation.<sup>1</sup> The Council of Europe also cooperates with the countries outside the geographical framework of Europe, namely those located in the Mediterranean, Latin America, North America and the Middle East, with bilateral and Enlarged Partial Agreements in areas as varied as constitutional evaluation, cinema co-production, training for media professionals, pharmaceuticals, interreligious dialogue and more.<sup>2</sup> This wide geographical coverage represents one strength of the Council of Europe.

The aim of the Council of Europe, expressed in Article 1 of the Statute, is “to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress”<sup>3</sup>

Article 1 of the Statute is also repeated in the Preamble to the European Cultural Convention in Paris (December 19, 1954) and covers a broad field of activities. It consists of policies in the field of culture, protection of the natural and cultural heritage, as well as education, youth movement, exchange and sports.

The guiding principle of the European Cultural Convention is the use of culture and education as a tool of diplomacy to prevent new conflicts and strengthen democracy. The Council of Europe encourages Europeans to preserve their cultural heritage, recognise it as a source of cultural diversity of Europe and be aware of the shared tangible and intangible components of European heritage. This leads to

enhanced cultural co-operation, intercultural dialogue and cultural diversity in Europe.

The Cultural Routes of the Council of Europe programme was launched in 1987 as a result of signing the Declaration of Santiago de Compostela to preserve and promote the cultural heritage of Europe. The Santiago de Compostela pilgrimage paths were chosen as a symbol of cultural diversity, intercultural dialogue and mutual exchanges across borders.

At the beginning of 2020, there are 38 Cultural Routes which provide different types of leisure and educational activities for everyone regardless of age across Europe and beyond. The Cultural Routes are key resources for promoting the concepts of responsible tourism and sustainable development. They cover a range of different themes on European memory, history and heritage that display the cultural diversity of Europe.



© Council of Europe

Cultural Routes include both tangible heritage, such as religious sites, cultural sites and a cultural landscape, as well as intangible heritage in the form of traditions, performing arts and crafts. According to the Council of Europe, culture is not only limited to the outstanding masterpieces of Europe, but includes tangible and intangible heritage, which is representative and valuable to Europe. The Council of Europe promotes a modern definition of culture that encompasses all kinds of expressions and population groups. Cultural Routes are proposed by the initiators of the projects and as such, they represent ground-level projects allowing for dynamic cultural co-operation, for new interpretations and narratives on heritage.

1. Webpage of the Council of Europe, available under <https://www.coe.int/en/web/portal>
2. Cultural Routes Management: from theory to practice, 2015, p. 7
3. Article 1 of the European Cultural Convention, available at <https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/090000168006457e>

The programme represents an exceptional dynamic approach to culture that opens collaboration in all kinds of cultural expressions and forms. It encompasses a holistic interpretation of culture and protects heritage that otherwise might be forgotten and lost. Due to the transnational character of Cultural Routes, they are powerful tools of cultural diplomacy, allowing for mutual understanding and respect.

### Cultural Route of the Council of Europe

“A cultural, educational heritage and tourism co-operation project aimed 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.”<sup>4</sup>

In 2010, the Cultural Routes of the Council of Europe programme was strengthened through the establishment of the Enlarged Partial Agreement (EPA) on Cultural Routes. This new governance structure enabled a new facet of the programme, the introduction of certification criteria as well as the establishment of regular evaluation procedures.

### Partial Agreements of the Council of Europe

The Partial Agreements of the Council of Europe constitute a special form of co-operation between member states of the Council of Europe. They are not based on an international treaty, but the signatory states commit themselves to the specific programme.

The Enlarged Partial Agreements of the Council of Europe are not only open for signature to the member states of the Council of Europe. They are also open for signature to other countries, non-member states of the Council of Europe, and intergovernmental organisations that would like to get committed to the programme in question and comply with the stipulations set out in the agreement<sup>5</sup>.

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

5. For further information on Partial Agreements, <https://www.coe.int/en/web/conventions/partial-agreements/-/conventions/ap/list>

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



In accordance with **Resolution CM/Res (2013) 67**, candidate networks are

awarded the Council of Europe Cultural Route certification if all criteria are met, while certified Cultural Routes go through the evaluation process every 3 years. The member states of the EPA Governing Board, usually represented by delegates from the Ministries of Culture, Tourism and Foreign Affairs, take a final decision based on experts' reports. If a certified Cultural Route does not meet the criteria set out in Resolution CM / Res (2013) 67, the EPA Governing Board on Cultural Routes might decide on an additional assessment or, at the last stage, on not granting the renewal of the certification. This strict assessment process ensures all Cultural Routes of the Council of Europe meet the same requirements and, thus, possess “the guarantee of excellence”.

**Creation of a Cultural Route** should include the following steps:

- ▶ Defining a theme, which will represent Europe and its values; focus on protecting history, memory, heritage; be researched and developed by a multinational group of experts; engage the participation of and activity with young people; promote cultural tourism and sustainable development;
- ▶ Identifying heritage elements (cultural and natural elements, tangible and intangible heritage);
- ▶ Being a European network with legal status; consisting of at least three countries; being financially and organisationally viable and operating democratically;
- ▶ Co-ordination of five fields of actions:
  - 1) Co-operation in research and development;
  - 2) Enhancement of memory, history and European heritage;
  - 3) Cultural and educational exchanges for young Europeans;
  - 4) Contemporary cultural and artistic practice;
  - 5) Cultural tourism and sustainable cultural development.
- ▶ Working on visibility.<sup>6</sup>

6. *How to be certified “Cultural Route of the Council of Europe”?*, available at <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines>



### European Union and EU Strategy for the Adriatic-Ionian Region (EUSAIR)

“We, the Members of the Adriatic Ionian Council (AIC), are convinced that the EU Strategy for the Adriatic and Ionian Region (EUSAIR) will give new impetus for co-operation and investment to the benefit of all involved and to the peace and security of the entire area.”

XVII Meeting of the Adriatic Ionian Council Brussels Declaration 13 May 2014, Brussels

The European Council<sup>7</sup> and the European Parliament<sup>8</sup> highlight the importance of the macro-regional strategies, offering an innovative way of collaboration as a unique integrated framework to address common challenges. It can also be a relevant instrument for the optimal use of existing financial resources, especially as regards globalization.<sup>9</sup> Macro-regional strategies respond to the need for regional integration in Europe and the growing importance of regionalism.



Certosa di Pavia, Italy, © Pixabay

The European Union Strategy for the Adriatic and Ionian Region was established in 2014 together with the action plan by the European Commission and approved by the European Council<sup>10</sup> in order to address “particular needs of strategic importance for the macro-region for improved high-level co-operation in solving common challenges as well as using opportunities”.<sup>11</sup>

7. 8461/17 Council conclusions of 25 April 2017.  
 8. European Parliament resolution of 16 January 2018.  
 9. European Commission (2017), “Study on macroregional strategies and their links with cohesion policy. Final report”, Publication office of the European Union, Luxembourg.

10. About the EUSAIR, see <https://www.adriatic-ionian.eu/about-eusair/>  
 11. Council conclusions on the European Union Strategy for the Adriatic and Ionian Region (EUSAIR), available at <https://www.adriatic-ionian.eu/wp-content/uploads/2018/04/General-Affairs-Council-Conclusions-29-Sep-2014.pdf>, p.3.



This strategy is the result of an extensive consultation process between the European Commission and the countries of the Adriatic and Ionian Region. The aim is to define areas of enhanced co-operation to increase benefits to each country and the macro-region as well as to strengthen the effectiveness in tackling common challenges to each country and the macro-region.

The goal of the strategy is “to promote sustainable economic and social prosperity in the Region through growth and jobs creation, and by improving its attractiveness, competitiveness and connectivity, while preserving the environment and ensuring healthy and balanced marine and coastal ecosystems”.<sup>12</sup>

The macro-region of the Adriatic and Ionian is a geographic area surrounding the Adriatic and Ionian Seas basin. The Adriatic and Ionian Seas is the main geographic feature of Adriatic and Ionian region, acting as a connection of the countries across the borders. The area is characterised by coastal, marine and terrestrial areas.

EUSAIR encompasses Albania, Bosnia and Herzegovina, Croatia, Greece, Italy (Abruzzo, Apulia, Basilicata, Calabria, Emilia Romagna, Friuli Venezia Giulia, Lombardy, Marche, Molise, Sicily, Trentino, Umbria and Veneto), Montenegro, Serbia and Slovenia. Only four countries are EU members: Croatia, Greece, Italy and Slovenia. Albania, Montenegro and Serbia are candidate countries whereas Bosnia and Herzegovina is considered a potential candidate country.

The eight countries are home to more than 70 million inhabitants. The countries of the Adriatic and Ionian Region are very heterogeneous in terms of socio-economic development. While the macroeconomic gap between the EU15 member states and the new member states decreased between 2008 and 2015, the economies of the four non-EU countries of the Adriatic and Ionian Region lag the EU level.

The EU’s strategy takes into account the Adriatic-Ionian Initiative launched in 2000 and incorporates the Maritime Strategy for the Adriatic and Ionian Seas adopted by the European Commission in 2012.<sup>13</sup> EUSAIR’s focus lies on efficient governance, as good and stable governance mechanisms are crucial for the effective implementation of the EUSAIR.<sup>14</sup>

12. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, available at [www.adriatic-ionician.eu/wp-content/uploads/2018/02/com\\_357\\_en.pdf](http://www.adriatic-ionician.eu/wp-content/uploads/2018/02/com_357_en.pdf), p.3.

13. European Union (2014), *For a Prosperous and Integrated Adriatic-Ionian Region*, available at <https://www.adriatic-ionician.eu/wp-content/uploads/2018/04/For-a-prosperous-and-integrated-Adriatic-and-Ionian-region.pdf>, p.2.

14. Ibid., p.14.

Macro-regional co-operation is defined by overlapping territorial and functional characteristics of the countries of the Adriatic and Ionian region. Governance and co-operation “... is not about new funds nor bureaucracy, but how and by whom the strategies are implemented, and joint actions initiated and financed”<sup>15</sup>. Macro-regional strategies are implemented according to the “three nos” principle: no new EU funds, no additional EU formal structures and no new EU legislation<sup>16</sup>. So the strategy for EUSAIR is implemented by making use of existing structures within the respective macro-region as well as EU policies. Actions with the highest impact are prioritised<sup>17</sup>.

Thus, the European Union Strategy for the Adriatic and Ionian Region has four levels of governance and management;

- 1) political level - Ministers for EU Funds and/or Ministers of Foreign Affairs of eight participating countries taking strategic decisions at the EUSAIR Annual forums’ ministerial meetings;
- 2) co-ordinating level – represented by the Governing Board, which is responsible for implementation and management of EUSAIR and its action plan through strategic guidance. To this end, representatives of participating countries should be duly authorized by their respective governments;<sup>18</sup>
- 3) implementation level – represented by the Thematic Steering Groups; according to the EUSAIR Communication (2014) the action plan includes four interconnected pillars with four Thematic Steering Groups (per pillar). Two countries – one EU country and one non-EU country – oversee co-ordinating each pillar;
- 4) operational and administrative level – EUSAIR Facility Point Project - was created to provide operational support to the key EUSAIR governance actors and implementers in their respective roles.<sup>19</sup>

15. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, available at [www.adriatic-ionician.eu/wp-content/uploads/2018/02/com\\_357\\_en.pdf](http://www.adriatic-ionician.eu/wp-content/uploads/2018/02/com_357_en.pdf), p.10.

16. European Commission (2017), “Report on the implementation of EU macro-regional strategies”, (2017/2040(INI)), available at [www.europarl.europa.eu/doceo/document/A-8-2017-0389\\_EN.html](http://www.europarl.europa.eu/doceo/document/A-8-2017-0389_EN.html), accessed 2 December 2019.

17. EC DG Regio (2016), *EU Macro regions and macro regional strategies: from concept to policy action*, Macro Regional Innovation Week Trieste, 26 September 2016 Dr Andrea Mairate

18. EUSAIR Governing Board (GB), see [www.adriatic-ionician.eu/about-eusair/governance/](http://www.adriatic-ionician.eu/about-eusair/governance/)

19. Role of the EUSAIR Facility Point Project, see [www.adriatic-ionician.eu/about-eusair/governance/](http://www.adriatic-ionician.eu/about-eusair/governance/)



According to the recommendations of the European Commission, the Strategy for the Adriatic and Ionian Region is focused on a limited number of well-defined objectives specific to the Region<sup>20</sup>. The action plan accompanying the EU Strategy consists of “4 Pillars”, which are:

### 1) Blue Growth

The pillar’s objectives are to promote research, innovation and business opportunities in Blue economy, establish sustainable seafood production and

consumption and improve sea basin governance.<sup>21</sup> In order to implement the above-mentioned objectives, the pillar is focused on three topics.

### 2) Connecting the Region (transport and energy networks)

The second pillar consists of two sub-groups for transport and energy. The goals are to develop transport and energy connectivity in the Region as well as with neighbouring countries and Europe in general.

<sup>20</sup> Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, [www.adriatic-ionian.eu/wp-content/uploads/2018/02/com\\_357\\_en.pdf](http://www.adriatic-ionian.eu/wp-content/uploads/2018/02/com_357_en.pdf), p.6.

<sup>21</sup> About Blue Growth, see [www.adriatic-ionian.eu/about-eusair/pillars/blue-pillar/](http://www.adriatic-ionian.eu/about-eusair/pillars/blue-pillar/)

### 3) Environmental quality

The focus of the third pillar lies on reducing sea as well as air pollution, limiting, mitigating and compensating soil sealing, halting loss of biodiversity and degradation of ecosystems.

### 4) Sustainable tourism

EUSAIR has determined sustainable tourism as one of its central pillars as the tourism sector plays a central role in the Adriatic and Ionian Region<sup>22</sup>. Tourism is the fastest growing economic activity. It contributes to economic development as well as the economic, social and regional cohesion of the EU and towards achieving the goals of the EU 2020 strategy<sup>23</sup>.

Still, the macro-region faces challenges with regards to the sustainable development of tourism. "Although tourism is already one of the fastest growing economic activities in the Adriatic- Ionian Region, and one of the main contributors to the area's GDP, the full potential of the Region's rich natural, cultural, historic and archaeological heritage is not yet exploited in a sustainable and responsible way."<sup>24</sup>

The goal of this pillar is the development of sustainable tourism, making full use of the potential of the Adriatic and Ionian Region.

The focus is on two topics:

- ▶ Diversified tourism offers (products and services) – full use of unexploited potential of the Region, combating seasonality, improvement and diversification of the tourism offer quality.
- ▶ Sustainable and responsible tourism management (innovation and quality) – reduction of the impact of mass tourism, involvement of all potentially interested stakeholders and establishment of common standards and rules.<sup>25</sup>

22. European Commission (2010), "Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe", COM (2010)352).

23. 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: <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN>, accessed 25 July 2018.

24. European Commission (2014), Action Plan concerning the European Union Strategy for the Adriatic and Ionian Region. SWD (2014)190 final, available at <https://www.adriatic-ionian.eu/wp-content/uploads/2018/04/EUSAIR-ACTION-PLAN-17-June-2014.pdf>, p.53.

25. European Commission (2018), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee, and the Committee of the Regions concerning the European Union Strategy for the Adriatic and Ionian Region, available at [https://www.adriatic-ionian.eu/wp-content/uploads/2018/02/com\\_357\\_en.pdf](https://www.adriatic-ionian.eu/wp-content/uploads/2018/02/com_357_en.pdf), p.6.

In order to make co-ordination smoother and facilitate work of the strategy, the EUSAIR Facility Point Strategic Project was created to support the governance bodies of the EUSAIR – the Governing Board (GB) and four Thematic Steering Groups (TSGs). It is headed by the Government Office of the Republic of Slovenia for Development and European Cohesion Policy and creates a partnership consisting of the ministries, one regional and one local authority from eight participating countries.<sup>26</sup>

The task of the Strategic Project is to implement work packages (WP), six in total:

- ▶ WP M – Management;
- ▶ WP T1 - Assistance to Governing Board and Thematic Steering Groups;
- ▶ WP T2 - Facilitating Strategic Project development and financial dialogue;
- ▶ WP T3 - Building capacities for monitoring and evaluation of EUSAIR;
- ▶ WP T4 - Developing and managing the EUSAIR Stakeholder platform;
- ▶ WP C – Communication.<sup>27</sup>

As EUSAIR focuses on optimal use of existing financial resources, better use of existing institutions and better implementation of existing legislation<sup>28</sup>, actions within the strategy are funded by the European Structural and Investment Funds (ESIF) for 2014-2020 and the Instrument for Pre-accession Assistance (IPA) for non-EU countries.<sup>29</sup> Effective and mutually beneficial relationships between the EUSAIR and the ESIF and IPA programmes for the 2021 – 2027 programming period were highlighted in both the Catania Declaration (2018) and the Budva Declaration (2019) after the EUSAIR Annual forum's ministerial meeting.<sup>30</sup>

Besides international financial institutions, the strategy receives financial and technical assistance for strategic investments. There is help for infrastructure, energy efficiency and private sector development from the Western Balkan Investment Framework (WBIF).<sup>31</sup>

26. Facility Point, see <https://www.adriatic-ionian.eu/about-eusair/facility-point/>

27. Work Packages, see <https://www.adriatic-ionian.eu/about-eusair/facility-point/>

28. Council of the European Union (2014), Council conclusions on the European Union Strategy for the Adriatic and Ionian Region (EUSAIR), <https://www.adriatic-ionian.eu/wp-content/uploads/2018/04/General-Affairs-Council-Conclusions-29-Sep-2014.pdf>, p.2.

29. European Commission (2014), EUSAIR Action Plan, p.64.

30. Budva Declaration (2019), available at <https://www.adriatic-ionian.eu/wp-content/uploads/2019/05/BUDVA-FINAL-DECLARATION-1.pdf>, p.2.

31. European Commission (2014), EUSAIR Action Plan, p. 64.



The participants of the EUSAIR annual forum in Budva in 2019 discussed the necessity of strengthening the alignment between the EUSAIR objectives and the new ADRIION Programme as well as the participation of IPA countries in INTERREG ADRIION Programme in order to receive additional financial support.<sup>32</sup>

The European Investment Bank (EIB) also provides the countries of the Adriatic and Ionian macro-region with financial help and technical advice. The institution can extend this help to both public and private sector activities suitable under the topics covered by the action plan.

Moreover, there are special ways of the Pillars funding on a separate basis. Being interested in Blue Growth as one of focus areas, the European Maritime and Fisheries Fund as well as Horizon 2020 can support the implementation of actions and projects under Pillar 1.

The Connecting Facility (CEF) helps projects suitable under Pillar 2, namely those related to the fields of transport, energy and digital services. The CEF's focus is also to attract public and private funding by using innovative financial tools (e.g. EU project bonds). The CEF can be involved in co-operation with non-EU members if it is significant for implementing projects of common interest.

Activities of Pillar 2 are funded e.g. by the LIFE programme which includes non-EU members as well, while Pillar 4 benefits from COSME programme for Small and Medium Enterprises.<sup>33 34</sup>

EUSAIR also contributes directly to national objectives, therefore, the involvement of all kinds of existing national funding sources are an important basis to support co-operation activities throughout the Region.<sup>35</sup>

## Joint Programme Routes4U



The present study was developed within the overall framework of the Routes4U Joint Programme of the Council of Europe (Directorate General Democracy – EPA on Cultural Routes) and the European Union (European Commission – DG REGIO) to strengthen regional development through co-operation in the area of cultural tourism, intercultural dialogue and transborder co-operation.

32. Budva Declaration (2019), p.3

33. European Commission (2014), EUSAIR Action Plan, pp. 64-65.

34. Funding Sources, see <https://www.adriatic-ionian.eu/funding-sources/>

35. European Commission (2014), EUSAIR Action Plan, p. 64.

## Joint programmes

Joint programmes have been a special form of co-operation, since 1993, between the Council of Europe and the European Union in shared areas of interest. The aim is to increase synergies, efficiency and coherence for the protection and promotion of democracy, human rights and the rule of law. The Council of Europe has long-established experience in statutory tools for standard-setting and monitoring such as legal instruments and agreements. In 2006, Jean-Claude Juncker emphasised the importance of this form of co-operation in the fields of youth, education, culture and intercultural dialogue.<sup>36</sup>



Routes4U focuses on activities for the benefit of the Adriatic and Ionian, the Alpine, the Baltic Sea and

the Danube Region, specifically on the strengthening and creation of Cultural Routes of the Council of Europe as a tool to foster regional development. The four macro-regions involve 27 countries, a population of more than 340 million people and more than 30 Cultural Routes of the Council of Europe.



For each macro-region, an EU macro-regional strategy with an accompanying action plan was adopted. At present the European Union developed four macro-regional strategies. The EU Strategy for the Baltic Sea Region (EUSBSR in 2009), the Danube Region (EUSDR in 2010), the Adriatic and Ionian Region (EUSAIR in 2014) and the Alpine Region (EUSALP in 2015).



Numerous Cultural Routes cross each macro-region: 28 Cultural Routes in EUSAIR, 28

Cultural Routes in EUSALP, 20 Cultural Routes in EUSBSR and 25 Cultural Routes in EUSDR.<sup>37</sup> Routes4U combines stakeholders, expertise and resources of the two initiatives: The macro-regional strategies of the European Union on one side and the Cultural Routes of the Council of Europe on the other.



36. Juncker Jean-Claude (2006), Council of Europe — European Union: A sole ambition for the European continent, available at [https://gouvernement.lu/dam-assets/fr/actualites/articles/2006/04/11conseil\\_europe/english\\_mod.pdf](https://gouvernement.lu/dam-assets/fr/actualites/articles/2006/04/11conseil_europe/english_mod.pdf)

37. For further information on the geographical distribution of Cultural Routes: <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/mapping>



The main fields of action for Routes4U are regional development, cultural co-operation and social cohesion in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Region. Routes4U carries out activities on:

- ▶ Development and certification of new Cultural Routes displaying macro-regional heritage;
- ▶ Strengthening the network of certified Cultural Routes in the macro-regions;
- ▶ Creating products that will add value to visitors' experiences (tourism products) such as a Cultural Routes card and a trip planner to be used along the Cultural Routes in the macro-regions;
- ▶ Strengthening skills and competences in these fields through the development of an e-learning course.

One of the main fields of action of Routes4U is the assistance to Cultural Routes projects in view of the certification "Cultural Route of the Council of Europe" according to the priorities identified within the respective working groups of the EU macro-regional strategies. Certified Cultural Routes receive support to strengthen their macro-regional presence and to promote macro-regional heritage. Within each macro-regional strategy, two themes for Cultural Routes are chosen to be further extended or certified as a new Culture Route of the Council of Europe. For EUSAIR, members of the Thematic Steering Group of EUSAIR (TSG 3) selected the extension of the certified Routes of the Olive Tree and the creation of a Cultural Route on Roman Heritage as their priorities.

For example, Routes of the Olive Tree received support to extend their networks and partners in the Adriatic and Ionian region. They created a new series of tourism products for the Adriatic and Ionian Region and developed info-points to provide the local community with the relevant information about the Cultural Route and the macro-regional strategy.

Support is not limited to the Routes4U-priority Cultural Routes: The Phoenicians' Route received a mini-grant to implement a branding strategy for EUSAIR. The Cultural Route developed tourism products such as routes for walking, cycling and sailing that are branded with the Adriatic-Ionian brand. The activities aim to diversify and expand the traditional tourism offers of the Adriatic and Ionian Region to hinterland economies. One focus lies on the better accessibility to tourism products for senior groups, disabled people and low-income groups.



An e-learning platform has been launched within the framework of the Routes4U project as an effective tool to train local professionals for managing Cultural Routes. Universities can be involved to research the potential of Cultural Routes in the Adriatic-Ionian Region, while multidisciplinary research is needed to provide data. These efforts will lead to improved presentation and interpretation of heritage. In this way it will provide content for promotional materials and product development in accordance with customers' needs.<sup>38</sup>

### E-learning platform

The Routes4U e-learning course addresses key issues for the Cultural Routes of the Council of Europe and for stakeholders from the EU macro-regions working in the cultural heritage and tourism fields. The course aims to disseminate information on the goals of the Cultural Routes and the macro-regional strategies of the European Union. Overall, five e-learning modules on the Cultural Routes certification process, cultural tourism, social inclusion, branding and SME's involvement have been developed. An accompanying manual series is made available on the Routes4U-webpage.<sup>39</sup>

Routes4U carried out extensive research on the economic impact of the Cultural Routes. The results of this research formed the basis for a branding exercise for EUSAIR, EUSALP, EUSBSR and EUSDR. The branding study resulted in a strategy with recommendations on its implementation on a transnational and macro-regional level. This branding is implemented in each macro-region in a pilot phase.

38. Routes4U (2018), Roadmap for the Adriatic-Ionian Region, Council of Europe Publishing, Strasbourg, available at <https://rm.coe.int/16808ecc0a>, p.65.

39. Council of Europe (2019), Routes4U summary records of the stakeholders meeting in Vienna.

## Cultural Routes in the Adriatic and Ionian Region

### Roadmap for the Adriatic and Ionian Region

The Routes4U-Roadmap on Adriatic and Ionian Region measures the presence, impact and future of the Cultural Routes in the Adriatic and Ionian Region.

According to the publication, the development of sustainable cultural tourism in remote areas of the Adriatic-Ionian Region is one of the most significant challenges due to the uneven distribution of tourism flows through time (high seasonality) and space of EUSAIR.

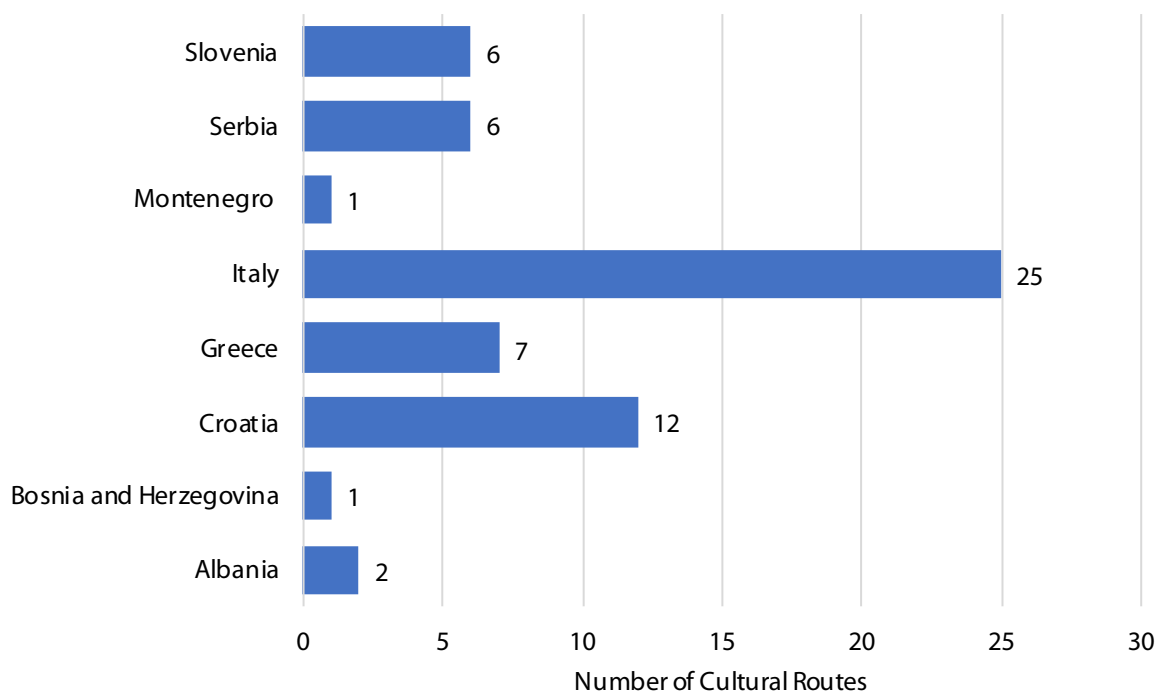
This is evident through over-tourism in coastal areas as opposed to underdeveloped poorer non-coastal areas, suffering from lack of visitors, lack of visibility and lack of structured tourism.

These lesser known micro sites, in non-coastal, often rural areas recognised as underdeveloped, suffer from demographic decline, unemployment, being inexperienced in tourism development, especially concerning tourism management and marketing.

The Roadmap addresses this gap by providing data and information on the implementation and management of Cultural Routes in the Adriatic and Ionian Region, as well as giving the recommendations on identified gaps and macro-regional needs and a roadmap for the next steps to take to strengthen sustainable cultural tourism in the Adriatic and Ionian Region through the Cultural Routes.<sup>40</sup>

Cultural Routes presence in the Adriatic and Ionian Region is unevenly distributed. Montenegro, Bosnia and Herzegovina and Albania deserve special attention when creating new Cultural Routes due to the low presence or non-presence of Cultural Routes in these countries.

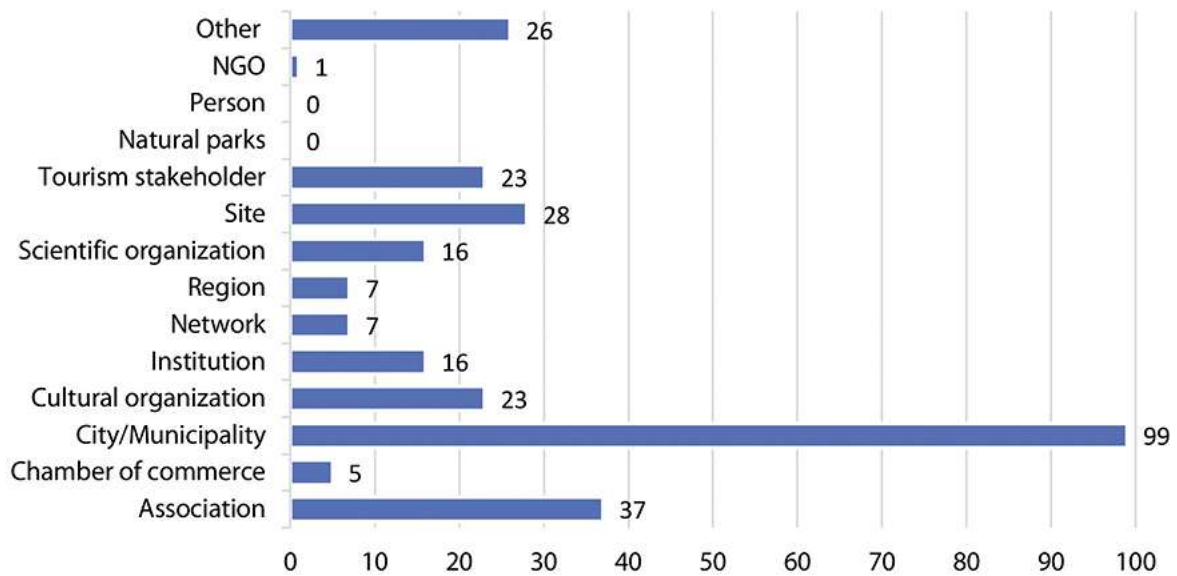
### Cultural Routes in the Adriatic and Ionian Region (N=28)



Cultural Routes crossing the Adriatic and Ionian Region (October 2019)

40. Routes4U (2018), Roadmap for the Adriatic and Ionian Region, available at <https://rm.coe.int/16808ecc0a>

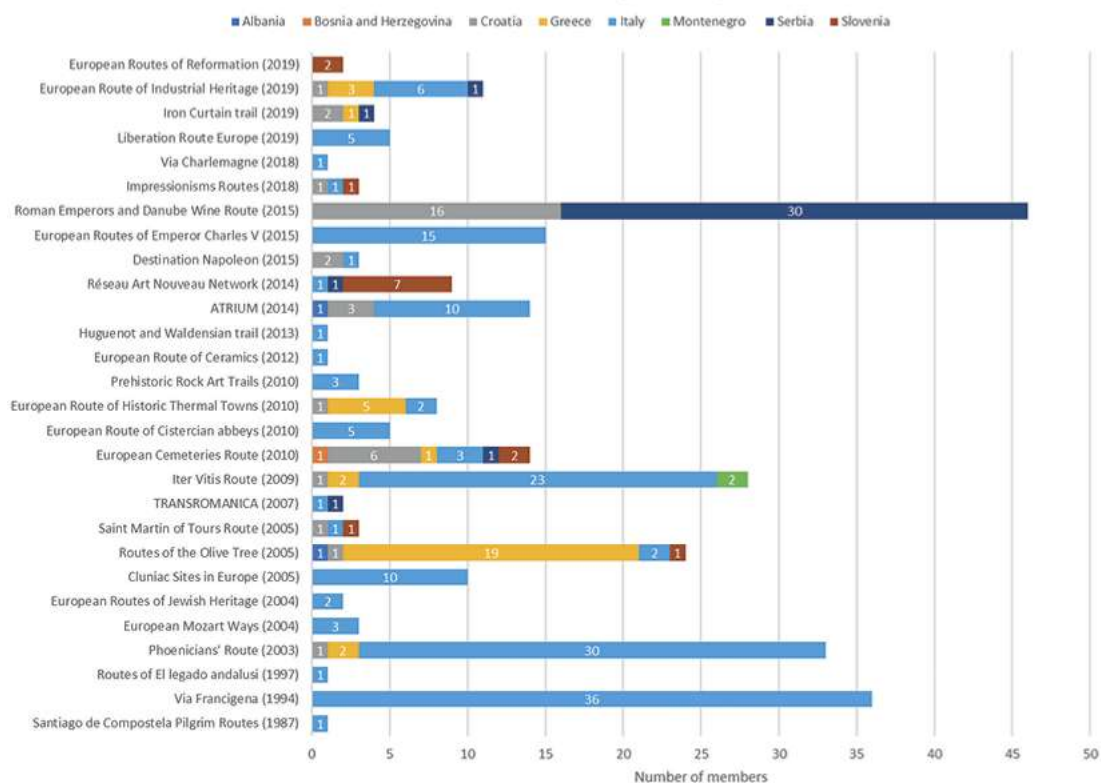
### Types of Cultural Routes' members in AIR countries (N=288)



Membership of Cultural Routes in the Adriatic and Ionian region could be further improved to ensure the heterogeneous composition of their members from the tourism, culture and scientific sector in order to increase synergies and co-operation between the sectors. Analysing the themes of Cultural Routes in the Adriatic and Ionian region, it becomes apparent

that themes dealing with the maritime heritage, modern heritage and industrial heritage as well as the heritage of the prehistory and ancient history are underrepresented. Themes for new Cultural Routes should put due attention to the thematic, geographical and sectoral presence of Cultural Routes to date with the aim to fill existing gaps.

Cultural Routes' members per country



This study analyses the use of urban areas and sensitive landscapes in the Adriatic and Ionian region, which are characterised by over-exploitation. This poses a serious risk to the integrity of landscapes in the Adriatic and Ionian region.

### Development of new Cultural Routes

A stakeholders meeting took place on 14 and 15 October 2019 in Vienna<sup>41</sup> to agree to steps on how to further develop the two priorities, Routes of the Olive Tree and Roman Heritage.

Participants identified challenges and opportunities for the further development of Cultural Routes of the Council of Europe in the Adriatic and Ionian Region:

- ▶ Lack of funds and financial support of the development of the new Cultural Routes poses a challenge. Stakeholders agreed that the development of a new Cultural Route required extensive effort in terms of human resources. At least, one professional would need to



Sarajevo, Bosnia and Herzegovina. Source: Shutterstock

co-ordinate, prepare and manage the network for certification. For the Roman Heritage project, a co-ordinator was nominated but participants underlined the need for additional resources, especially with a view to prepare the legal documentation, the preparation of a budget and programme, the establishment of the legal network, the creation of tourism products and the promotion of a visual identity of the Cultural Route.

- ▶ New Cultural Routes face a challenge in capturing the interest of potential members and visitors, especially in the beginning. With regards to establishing a strong network of members, stakeholders agreed on national co-ordination of the different destinations of the Cultural Route. These national co-ordination points should be established in order to ensure the

participatory approach with all members and to create a multiplying effect in implementation of activities.

- ▶ Cultural Routes should aim for co-operation and collaboration, seeking a win-win among countries rather than competition. In order to raise traveller's interest, it was agreed to develop an appropriate tourism plan, through research and field tests. Market research and marketing strategy would enable to measure visitors' attitudes.
- ▶ Creating visibility on a national and transnational level was considered a challenge. Awareness raising campaigns were mentioned as an effective tool for local community and SMEs engagement and perception. For better visibility, actions are necessary such as the involvement of local businesses, local institutions, and local communities. On the national and macro-regional level, the establishment of a pool of tour operators and travel agencies was listed as a requirement.
- ▶ Stakeholders also discussed the need for the creation of innovative cultural tourism product design, stressing participatory and interactive preferences of younger audiences. New creative tourism niche products on the Cultural Route were mentioned, such as photo tourism, literary tourism, culinary tourism, spiritual tourism, educational tourism, cruising and touring, art tourism, crafts tourism, walking and cycling tourism, among others, which could attract interest in the new Cultural Routes. Cultural Routes present an excellent basis for the development of high value cultural tourism products. In this regards, potential business partners should be identified and invited to co-operate to further raise the business attractiveness of the Cultural Route.
- ▶ The development of a branding and visibility strategy was also mentioned as a priority for the development of a new Cultural Route. In this regard, awareness raising activities should be regularly performed locally and nationally for new products and destinations. Cultural Routes are a good resource for innovative cultural tourism product development, oriented to less travelled landscapes and responding to the changing lifestyle philosophy of today's travellers. Such new emerging inter-disciplinary products need support in the developmental stage, through trainings, awareness raising campaigns, B2B briefings for tourism stakeholders, and educational actions for the local community.
- ▶ Access should be provided at all levels; a physical level that provides accessibility for

41. See: <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/2019-routes4u-cultural-routes-mrs>



all, especially those with special needs; a carrying capacity level that takes into account responsibility towards visitors and the sites alike, not endangering the protected sites by mass tourism; a promotion level that provides quality information both to internal communities and external visitors and partners; an interpretation level that provokes interest, provides understanding, appreciation and respect for the sites and culture.

- ▶ The development of a new Cultural Route requires thorough planning to ensure sustainability. Cultural and natural resources need to

be preserved and protected in order to ensure sustainable heritage use. Commitment to ensure protection and preservation of heritage resources should be monitored. The involvement of local communities addresses the need for interpreting tangible and intangible heritage by local people, engaging local communities into creative tourism activities, guiding activities, preserving local traditions, enhancing local hospitality. Heritage-led regeneration to increase the attractiveness and competitiveness of different historic areas is a cornerstone of regional economic policy and social sustainability.

# Study on transnational heritage and cultural policies in the Adriatic and Ionian Region (EUSAIR)

This study provides a description of transnational and national policies for the implementation of Cultural Routes within the Adriatic and Ionian Region. It makes use of the findings of previous studies such as the study of the Council of Europe on the impact of Cultural Routes on SMEs' innovation and competitiveness.<sup>42</sup>

The theme underpinning the establishment of the Cultural Routes of the Council of Europe programme is based on the fundamental principles of the European Cultural Convention, to "improve the collective awareness of Europe's foremost cultural sites and their incorporation into leisure culture".<sup>43</sup> They also promote cultural tourism "as part of sustainable development of the territory and seek to diversify both supply and demand, with a view to fostering the development of quality tourism with a European dimension".<sup>44</sup>

In this way, sustainable cultural tourism can assist in the economic development of areas and destinations. The report lists good practices in sustainable cultural tourism development. It includes specific recommendations aimed at improving the current performance of Cultural Routes and recommendations for local and regional authorities to allow these territories to benefit more from Cultural Routes crossing their territory.

## Methodological approach

The study has been carried out through:

- ▶ a literature review of documents on the Cultural Routes and national policies of AIR countries;
- ▶ a review of the final evaluation reports of two Cultural Routes (Routes of the Olive Tree and The Roman Emperors and the Danube Wine Route) selected by the members of the Thematic Steering Group 4 of EUSAIR within the framework of the Routes4U project;

- ▶ desk research by reviewing material and information available online including Cultural Routes web pages and open-source information;
- ▶ a dedicated survey carried out with representatives of all the AIR countries, collecting information and documents on their respective policies and good practices concerning the development of cultural and sustainable tourism in their own regions and by means of the Cultural Routes programme of the Council of Europe;
- ▶ meetings and interviews with key stakeholders and experts;
- ▶ statistical data analysis and presentation;
- ▶ field visits aimed at assessing the current state of Cultural Routes within the countries of the Adriatic and Ionian Region and their surrounding operational and institutional contexts.



Mantua, Italy © Massimo Telò

## Executive summary

This Routes4U study provides an analysis of the role played by tourism and culture within the national economic and social legal systems of the countries of the Adriatic and Ionian Region.

It gathers data and statistics on GDP and employment contribution made by tourism, governmental expenditures in the fields of culture and tourism as well as the level of private investments in the countries of the Adriatic and Ionian Region. It delves into the perception of citizens of the Adriatic and Ionian Region, including involvement with cultural heritage, perceived importance of it, participation in cultural activities, values attached to cultural heritage and its protection. Finally, it analyses the "Statistics of tourist flows and trends in the AIR" including data of inbound arrivals, distribution of tourist flows per

42. Council of Europe (2014), Impact of European Cultural Routes on SME's innovation and competitiveness, available at [www.coe.int/t/dg4/cultureheritage/culture/Routes/StudyCR\\_en.pdf](http://www.coe.int/t/dg4/cultureheritage/culture/Routes/StudyCR_en.pdf), accessed on 10 February 2019.

43. Council of Europe (1954), European Cultural Convention, available at <https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/090000168006457e>

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

origin, trip organisation forms, expenditures during a journey and its duration.

The study also provides a compilation of the trends of national strategies and policies in the domain of culture for each country of the Adriatic and Ionian Region, a comparison of cultural policy priorities together with a list of obstacles which might impede the impact of Cultural Routes for regional development.

To this end, the up-to-date implementation of the Cultural Routes in the AIR's countries is given. The study reveals that sustainable cultural tourism within the Adriatic and Ionian Region shows significant differences among EU and non-EU-member states such as Montenegro, Serbia, Bosnia and Herzegovina and Albania. Non-EU-members face not only a shortage of tourism infrastructures, but also lack adequate promotion of the tourism destinations.

Currently, most of the Cultural Routes are in EU countries and few of them cross Balkan countries. Therefore, non-EU-member states have a high potential in creating Cultural Routes for the benefit of the communities.



Routes of the Olive Tree. Source: Pxhere (Dana Tentis)

Despite achievements made over the past years, there is an absence of enough data and an information gap to measure the impact of Cultural Routes in the Adriatic and Ionian Region. Cultural Routes of the Council of Europe should ensure effective monitoring systems to detect and successfully address threats to tourism destinations. In this respect, data on the number and behaviour of travellers allows for targeted marketing of tourism products and services. This data also provides information for local communities to make informed decisions about the types of tourism activities that should be promoted. The implementation of monitoring systems requires the establishment of an effective organisation which can properly manage the data retrieval, compilation and interpretation. The respective local and regional authorities within the countries of the Adriatic and Ionian Region are invited to further develop monitoring mechanisms to gather data on tourism numbers,

tourism management and tourism offers related to the Cultural Routes. They should also collect information on legislative framework for the best management of tourism.

The study reports on some of the most significant examples of Cultural Routes crossing the Adriatic and Ionian Region countries. The analysis focuses on the two priorities that were identified by the members of the Thematic Steering Group 4 of EUSAIR (TSG 4) as the ones to be extended and strengthened within the framework of Routes4U:

- ▶ The Routes of the Olive Tree
- ▶ Roman Heritage, analysing the Roman Emperors and Danube Wine Route.



Sirmium Imperial Palace, Sremska Mitrovica, Serbia. Source: Shutterstock

With the aim of assessing the status of implementation of these two priorities, a survey was carried out among national and regional representatives of the Adriatic and Ionian Region. The outcomes of the survey and the answers are also presented. This survey reveals that there are no specific or dedicated national or regional policies aimed at fostering the implementation and management of the Cultural Routes. This is not surprising in Balkan countries where there are very few Cultural Routes crossing their regions, but the situation is the same for countries like Italy, where Cultural Routes represent innovative tourism experiences and a fruitful contribution to the national cultural offering.

The following section provides a list of good examples for the development of sustainable cultural tourism offers from Albania, Italy, Greece, Montenegro, and finishes with ones of Serbia and Slovenia.

Due to the lack of dedicated national policies and instruments aimed at fostering the development of Cultural Routes in the macro-region, the European Territorial Co-operation programmes of the European Union (e.g. Interreg and IPA programmes) remain one of the most significant financial instruments to contribute to the development of transnational initiatives in the operational field of transnational cultural tourism development.



Perast, Montenegro. Source: Shutterstock

Countries of the Adriatic and Ionian Region are invited to align their financial strategies from European Structural and Investment Funds and national budgets. New business models based on an integrated approach should be developed in order to provide better visibility, strengthened co-operation and development through sustainable tourism, e.g. in the field of creative tourism, eco-cultural, culinary, rural area. As a practical step, this requires the simplification of administrative procedures for the establishment of SMEs of the tourism field and for the provision of travel visas in the macro-region.

National governments must address infrastructural gaps, such as public transport, mobility, and telecommunications, which currently hamper the accessibility of cultural sites of the Cultural Routes and the mobility amongst them.

Urban areas and cultural landscapes represent a vulnerable area as they are neglected areas with a lack of infrastructure, attractiveness and connectivity. National governments and municipalities should concentrate on the protection of their tangible and intangible heritage as it represents a resource for sustainable regional development. Special attention should be put on the protection of landscapes, such as by addressing the unauthorized development of buildings in sensitive areas such as sea and river shores or ancient towns and villages.

The study emphasises the need for strategies on sustainable development to be included within national development strategies. Vocational and educational training for local communities should include information on sustainable tourism.

Some countries of the Region deserve support in the form of training in the development of new Cultural

Routes as they represent underexploited potential and the Cultural Routes of the Council of Europe programme. The Council of Europe is requested to address the geographical gap of Cultural Routes in EU and non-EU countries. In this regard, the Routes4U e-learning course represents an important training resources for the effective management of Cultural Routes in the macro-region. Universities should be further involved to undertake research on Cultural Routes in the Adriatic and Ionian Region. Academics should undertake multidisciplinary scientific research to gather missing data on the Cultural Routes.

In order to allow local communities to make full use of the Cultural Routes, the study stresses the need for enhancing the visibility of the Cultural Routes of the Council of Europe programme. The ministerial representatives of the Enlarged Partial Agreement on Cultural Routes should support promotional actions for young people. Common signposting and transnational information for tourism attractions is needed for the promotion of Cultural Routes in the Adriatic and Ionian Region. Routes4U developed a manual on signposting as an important source on how to ensure transnational signposting along Cultural Routes.

The study highlights the necessity of a more effective transnational co-operation amongst Adriatic and Ionian countries with regards to transnational tourism development. In this regard, EU and non-EU countries of the Adriatic and Ionian Region should co-operate to adopt agreements aimed at fostering transnational sustainable tourism across national borders, for example on the mobility and connectivity in the Adriatic and Ionian Region.

The recommendations aim at strengthening sustainable social, cultural and economic development in the Adriatic and Ionian Region; enhancing the transnational cultural co-operation and reinforcing the involvement of the civil society in the Cultural Routes. This will not only strengthen the development of Cultural Routes in line with the EUSAIR objectives to strengthen sustainable tourism in the macro-region but also provide opportunities for the further growth in the future.



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Pula, Croatia. Source: Shutterstock



Devil's Bridge, Bulgaria. Source: Shutterstock (Eduard Valentinov)



## PART II

# Study on transnational heritage and cultural policies in the Adriatic and Ionian Region

*The role of the Cultural Routes programme of the Council of Europe in the development of local economies*  
By Giuseppe Settanni,  
Expert on Cultural Routes of the Council of Europe

This section contains details of how tourism and Cultural Routes in particular play an important role in the development of the Adriatic and Ionian Region.

Coverage includes the contribution to GDP of Tourism; Government expenditure in the sector; The perception of cultural heritage by citizens of the region; The current state of Cultural Routes in the Adriatic and Ionian Region.





# Study on transnational heritage and cultural policies in the Adriatic and Ionian Region (EUSAIR) by Giuseppe Settanni

## Contribution of tourism to GDP

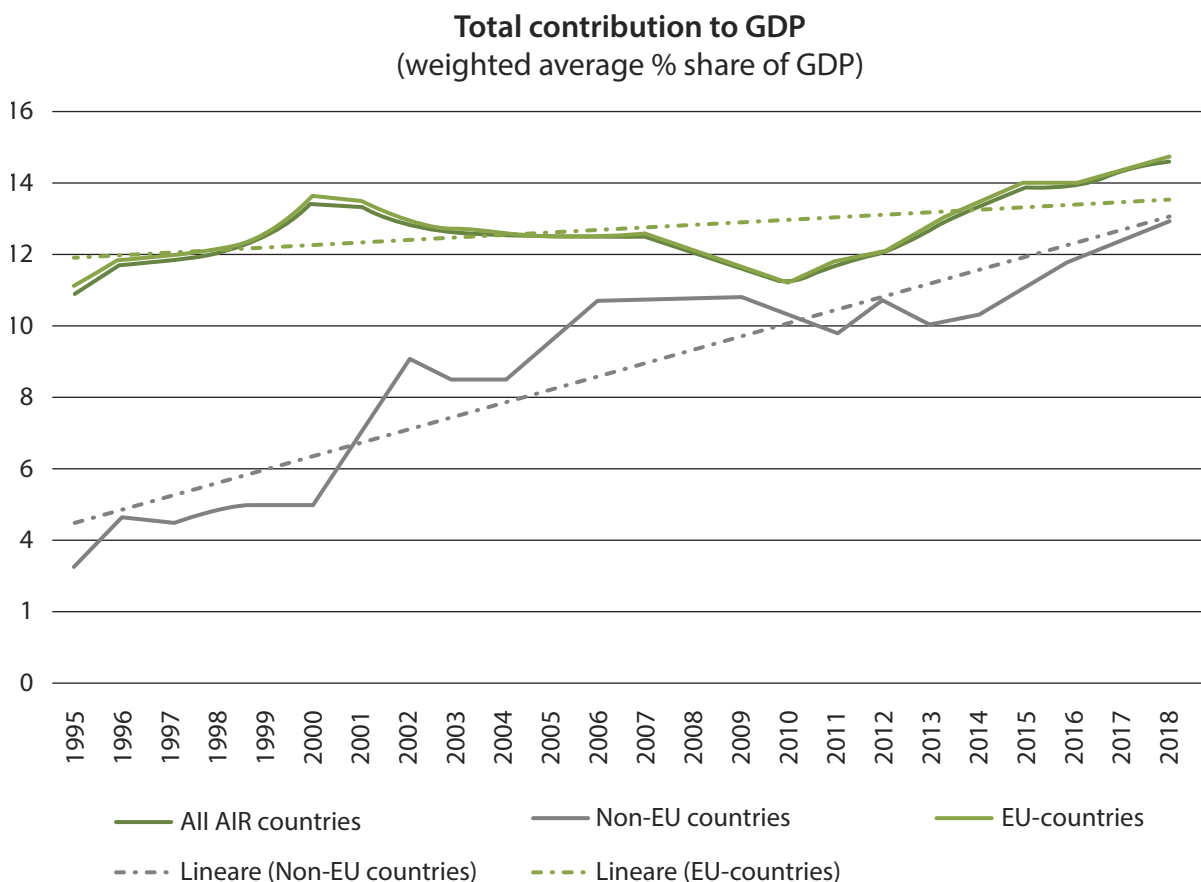
Tourism is one of the most significant industries in terms of contribution to the GDP of national economies around the world.

Statistics from the World Travel and Tourism Council (WTTC)<sup>45</sup> demonstrate that this is also true for the AIR countries.

The graphs below show how the total contribution to GDP in the Adriatic and Ionian macro-region has

been growing continuously since 1995, reaching a peak in 2018 of around 18% (calculated as a weighted average percentage share of the overall GDP of each AIR country).

By comparing data from EU countries and non-EU countries in the macro-region, it is interesting to highlight how tourism in non-EU countries, from 2008/09 onwards, has surpassed that in EU countries, by demonstrating the increasingly strategic role played by tourism in these countries.



**Figure 1. Total contribution to GDP – weighted average % share of GDP (own processing from data source: WTTT 2019) – (“Lineare” stands for “Linear projection”)**

45. WTTC Data Gateway, available at <https://tool.wttc.org/>, accessed on 11 May 2019.

This positive trend is even more evident in the graph below where data are expressed in absolute values.

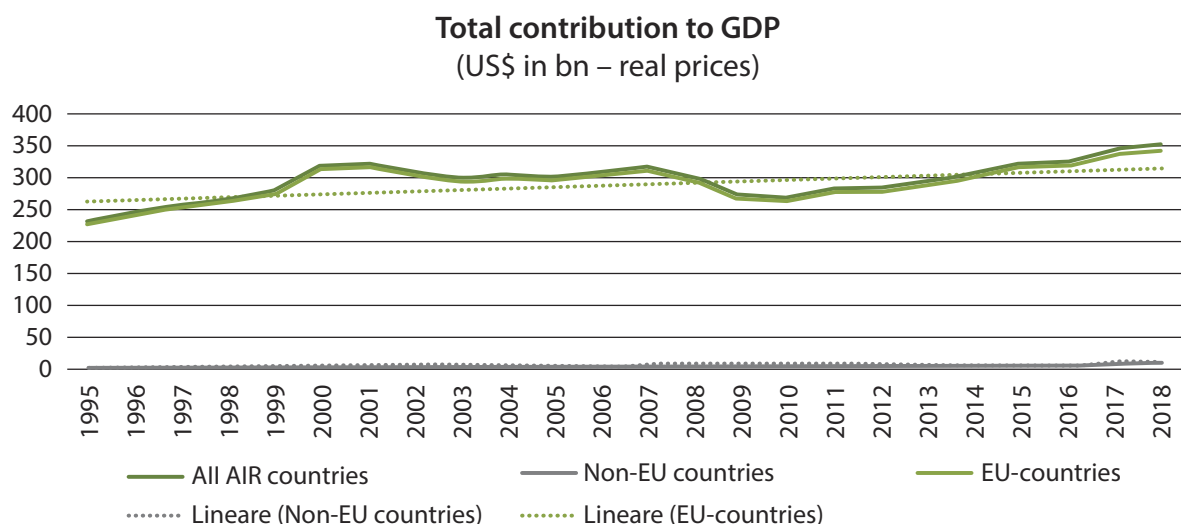


Figure 2. Total contribution to GDP – local currency in billions (real prices) (own processing from data source: WTTT 2019)

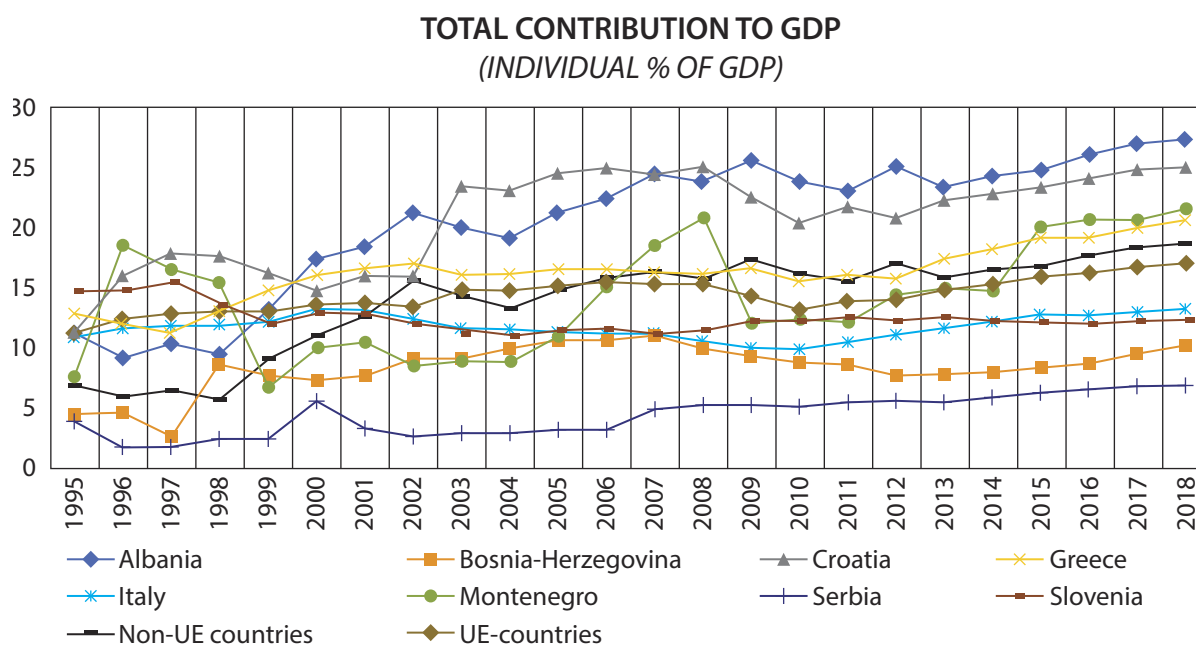


Figure 3. Total contribution to GDP – Individual % share for each AIR country (own processing from data source: WTTT 2019)

By looking at data from each of the AIR countries, it is noteworthy that the total contribution of tourism to GDP in 2018 was greatest in Albania (27.3%) and Croatia (24.9%), compared to the 13.2% for Italy, which is the one country within the AIR that one would normally associate more with a traditionally strong tourist industry.

This shows again the important role played by tourism in the national economies of non-EU countries in the Adriatic and Ionian macro-region, demonstrating at the same time the key role played by this sector in the national economic development policies of these countries.

### Contribution of tourism to employment

The graph below shows the importance of the tourism sector in the national economies of AIR countries in employment. On average nationally, the portion of jobs related to the tourism sector in the AIR is about 18%. This share in non-EU countries of the Macro-region has reached levels higher than those in the EU. Details on individual performance of each AIR country is shown in Figure 5.

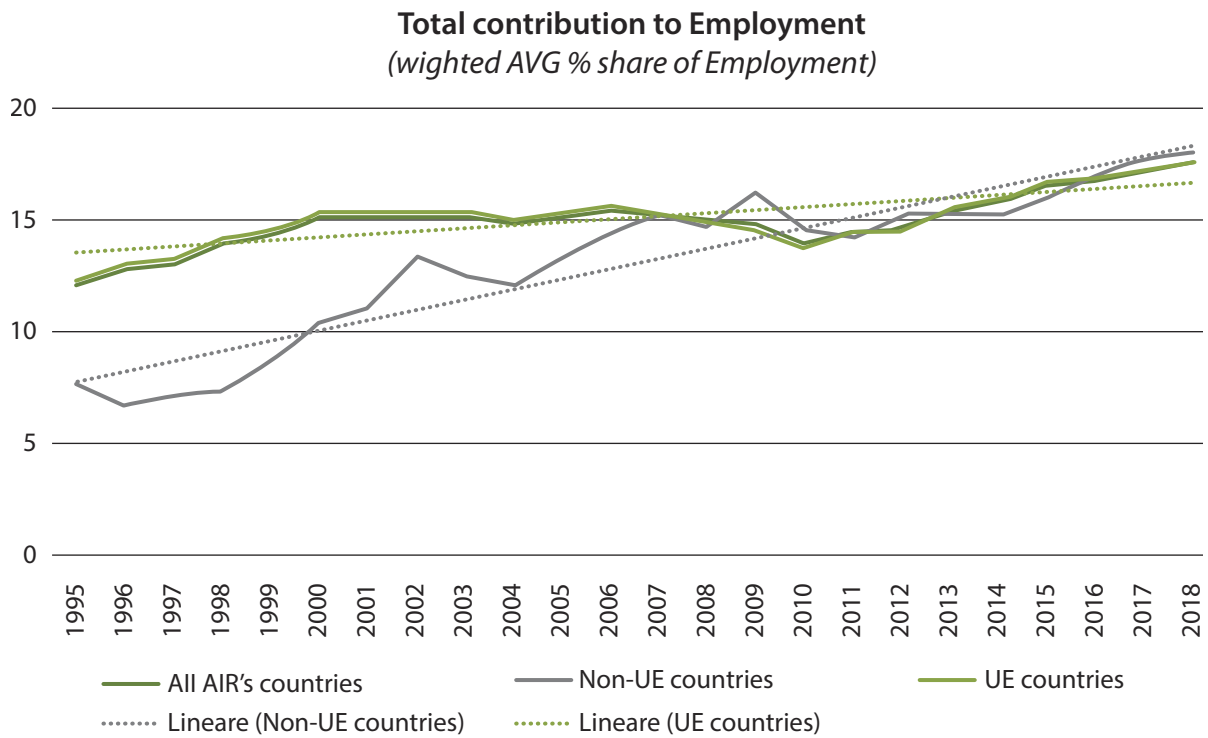


Figure 4. Total contribution to employment (own processing from data source: WTTT 2019)

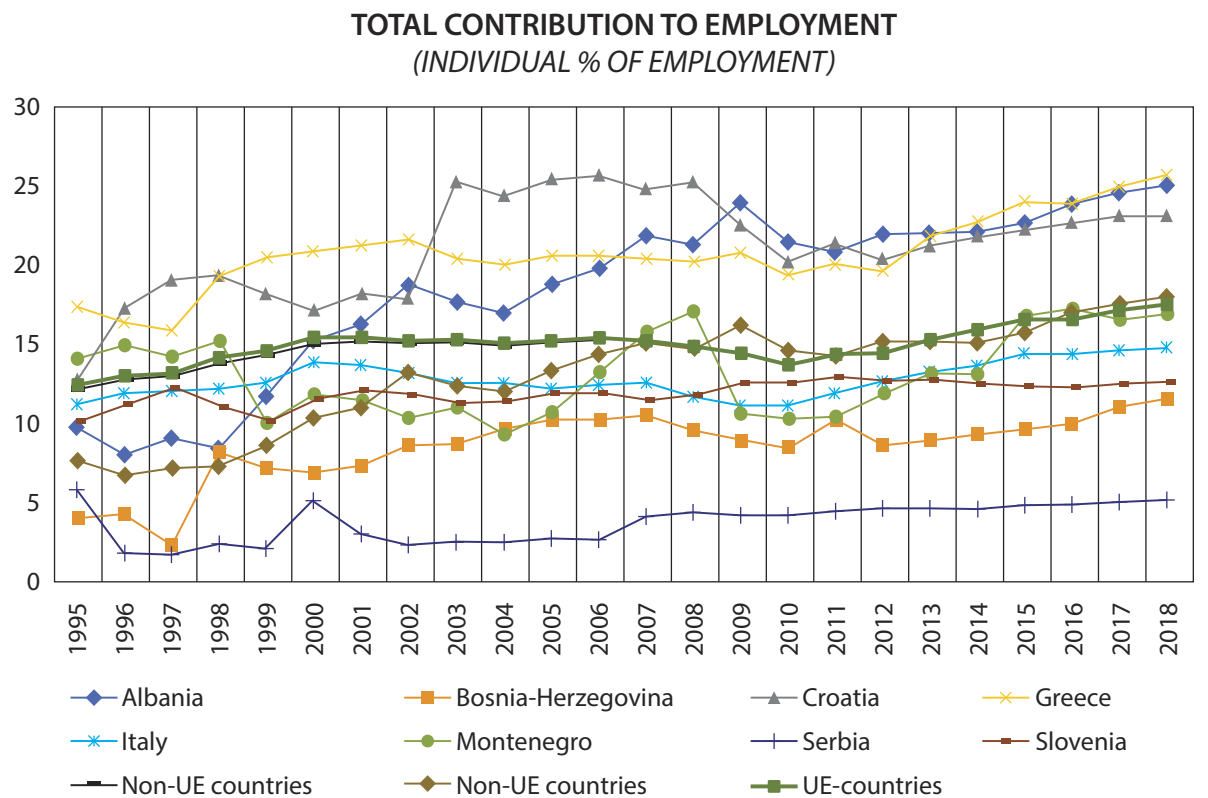


Figure 5. Total contribution to employment of each AIR country (own processing from data source: WTTT 2019)

Italy accounted for 64% of the overall number of jobs in the tourism sector in the AIR countries in 2018. This

demonstrates the vast gap that exist between the different AIR countries in terms of tourism development.



### Total contribution to Employment (thousands of jobs)

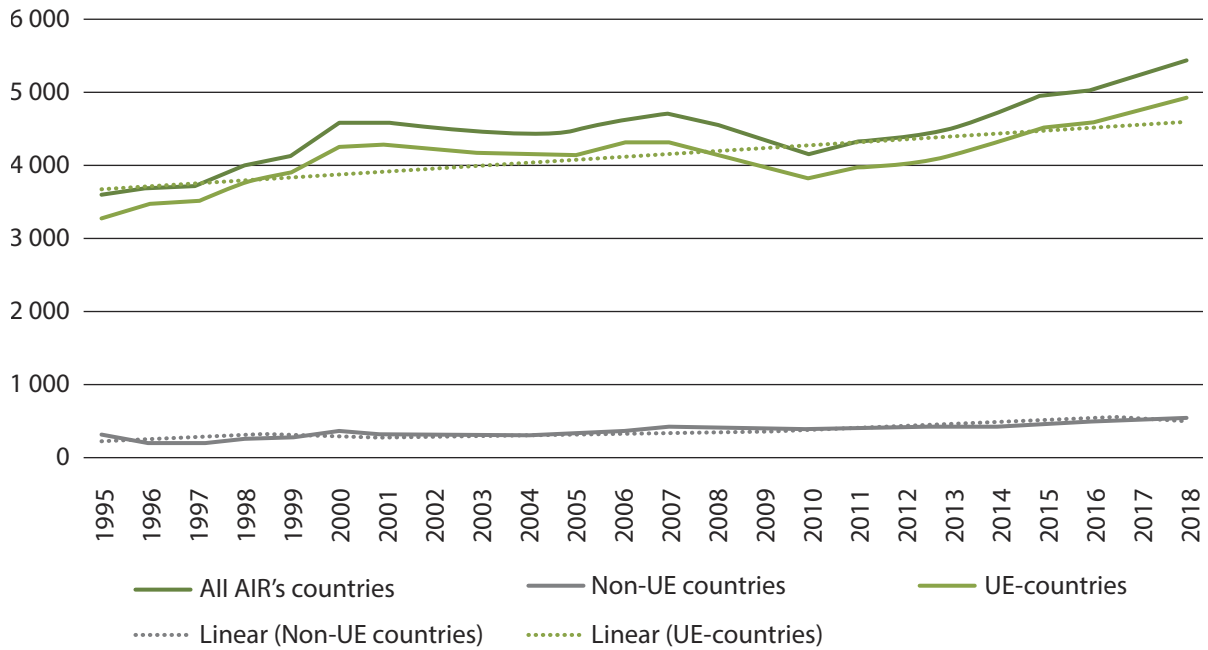


Figure 6. Total contribution to employment (own processing from data source: WTTT 2019)

### Government expenditure on tourism

By looking at government spending in the AIR, it must be pointed out that Greece – with an average share of 8% in 2018 of the total public investment – has the highest level of investment in the tourism sector,

followed by Slovenia (4.3%) and Albania (3.97%). The average expenditure of governments of non-EU countries in the AIR region in 2018 is 1.7% of total investment, compared to 1% for the EU countries in the macro-region.

### GOVERNMENT INDIVIDUAL EXPENDITURE (% SHARE ON TOTAL INVESTMENT)

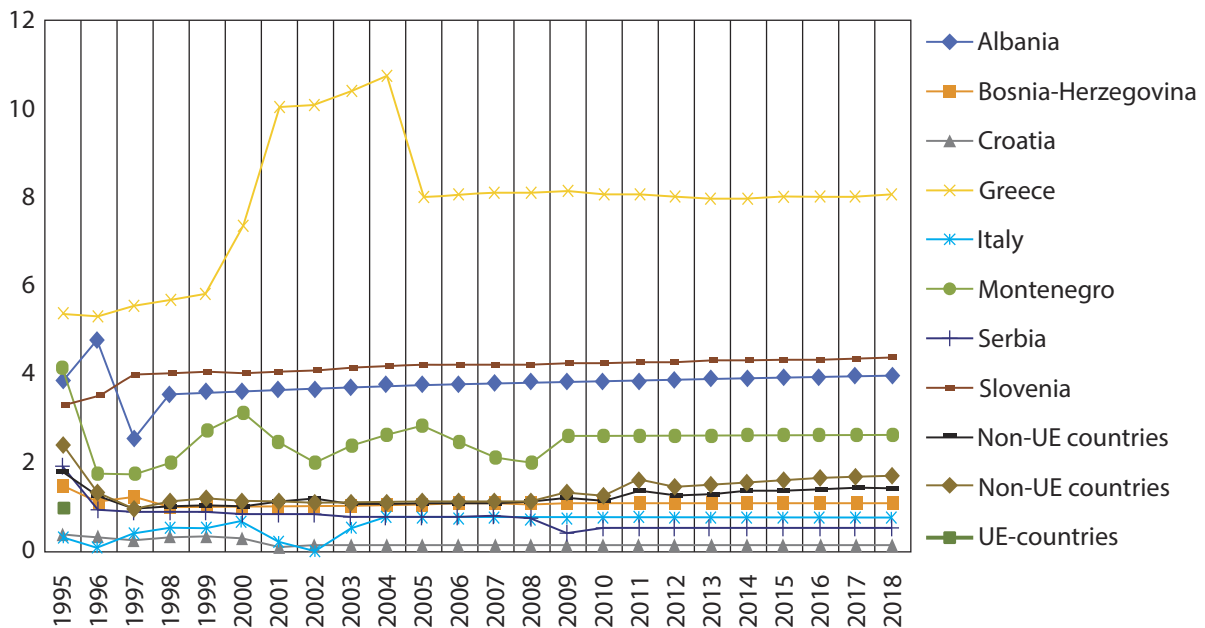


Figure 7. Government expenditure - % share of total investment (own processing from data source: WTTT 2019)

It is evident that the overall expenditure of national governments of non-EU countries has been constantly higher than those of EU countries, where

tourism is more mature, when looking at absolute values of government spending expressed in real prices.

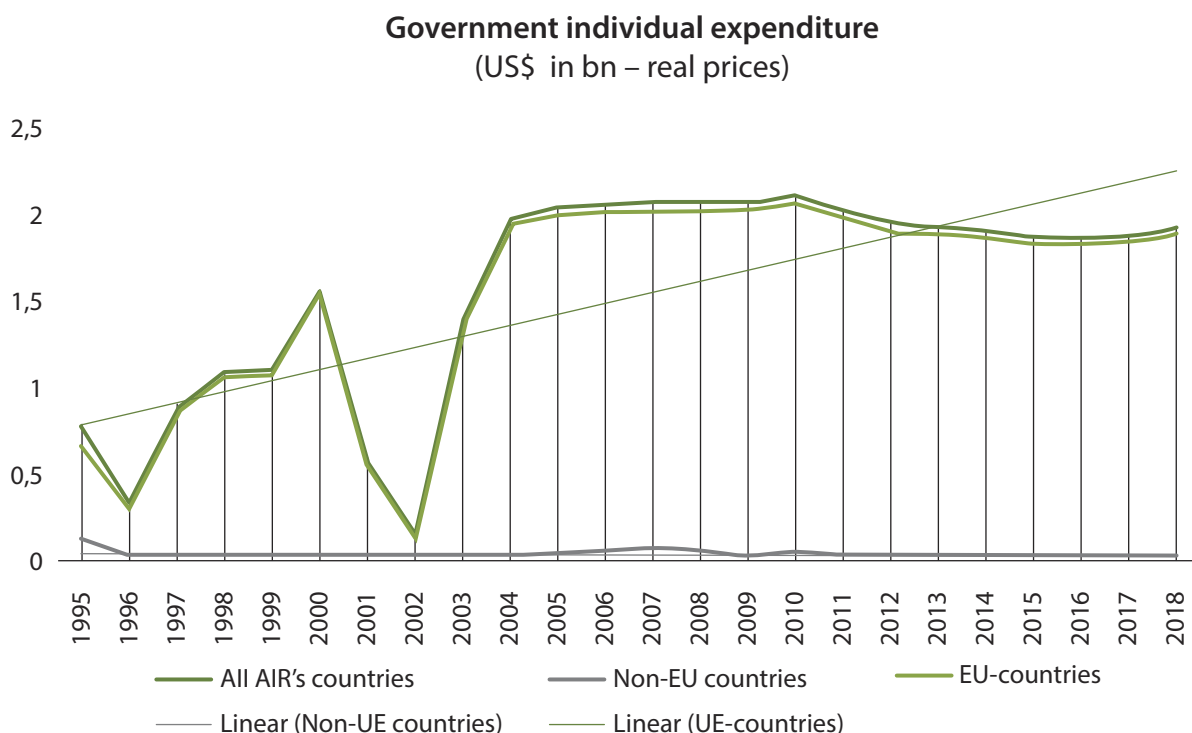


Figure 8. Government expenditure of AIR countries (own processing from data source: WTTT 2019)

### Government expenditure on culture

There is an issue of defining “culture” when looking at government spending in this sector. It is useful to refer to a study carried out by Péter Inkei from The Budapest Observatory.<sup>46</sup> It explains how since the introduction of Classification of the Functions of Government (COFOG)<sup>47</sup> by Eurostat, public functions are divided into 10 classes, which are further broken down into subclasses.

Culture is part of the 8th class that has five subclasses (and a box for the remainder):

- 08 - Recreation, culture and religion:
  - 08.1 - Recreational and sporting services
  - 08.2 - Cultural services
  - 08.3 - Broadcasting and publishing services
  - 08.4 - Religious and other community services
  - 08.5 - R&D recreation, culture and religion
  - 08.6 - Recreation, culture and religion n.e.c. (not elsewhere classified)

The Budapest Observatory has designed charts that present and compare government expenditure on culture.

The graph below shows how the 11 post-communist EU members states have been increasing their cultural spending since 2009, whereas in the same period, the other EU countries are still trying to reach investment levels of pre-economic crisis of 2008.

Unfortunately, data are not available for each of the AIR countries, but they are a reliable proxy that attests to the strategic role culture, and cultural tourism, has played in the national development policies of non-EU countries in the AIR.

46. The Budapest Observatory March 2019, “Public Funding of Culture in Europe, 2004-2017”, available at [www.budobs.org/files/Public%20cultural%20funding%202004-2017.pdf](http://www.budobs.org/files/Public%20cultural%20funding%202004-2017.pdf), accessed on 11 May 2019.

47. COFOG is about public funding, the expenditure of the state structure, which comprises all local governments in towns, villages and various regional units (provinces, counties, etc.). Investments, i.e. building, maintenance and repair, are also included. Annual COFOG statistics are updated each spring by Eurostat, displaying data with a technical delay of a year: in March 2019 statistics were presented up to 2017.

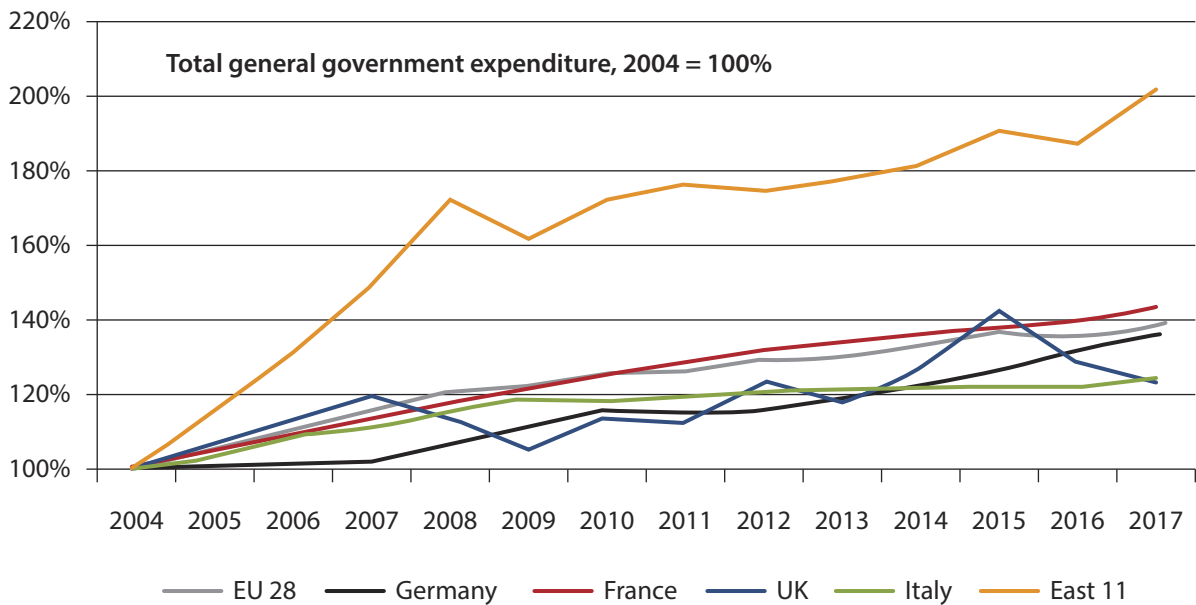


Figure 9. Total general government expenditure in cultural sector (Source: The Budapest Observatory, March 2019 – Public Funding of Culture in Europe, 2004-2017)

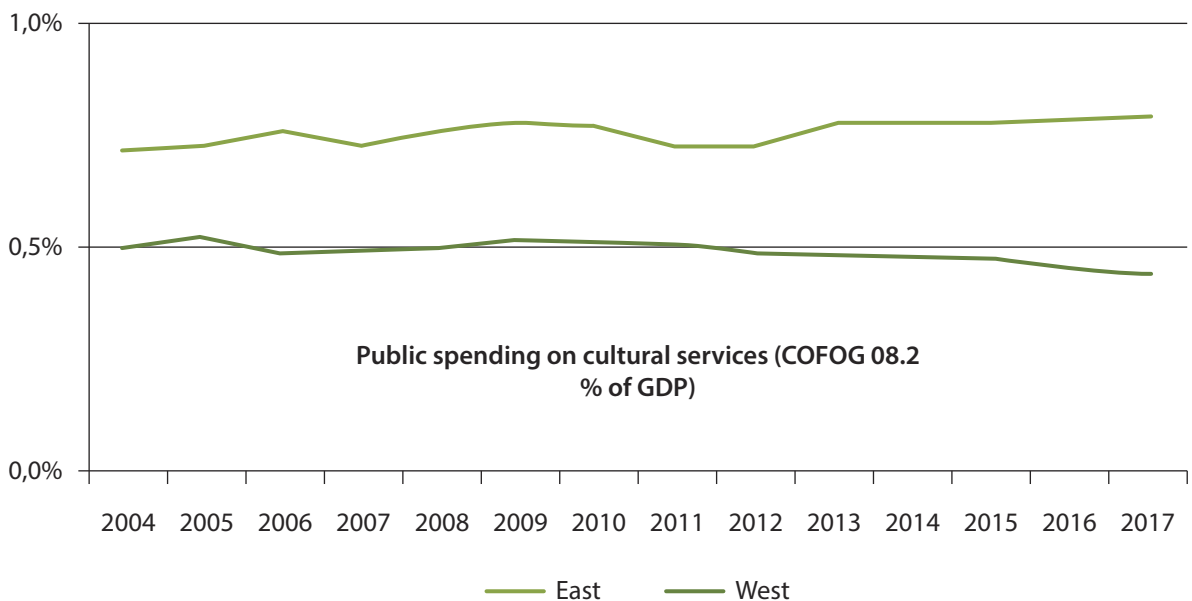


Figure 10. Total general government expenditure on cultural services (COFOG 08.2) (Source: The Budapest Observatory, March 2019 – Public Funding of Culture in Europe, 2004-2017)

Post-communist countries also spend increasingly more on culture proper, in contrast to western European countries which have consistently cut their culture budgets since the 2008 economic crisis.

### Capital investment

Figure 11 compares private investment trends of the tourism sector in the two clusters of EU and non-EU countries of the AIR. Private investments in non-EU countries are significantly higher than in the EU

countries that are characterised by a greater level of tourism infrastructure.

National governments of non-EU countries of the macro-region should take note of this and use it to address private investment in the implementation of projects and initiatives. This could positively contribute to sustainable tourism development. Governments risk private investment focusing on unsustainable initiatives if they do not make a commitment to seek a boost to private investment.

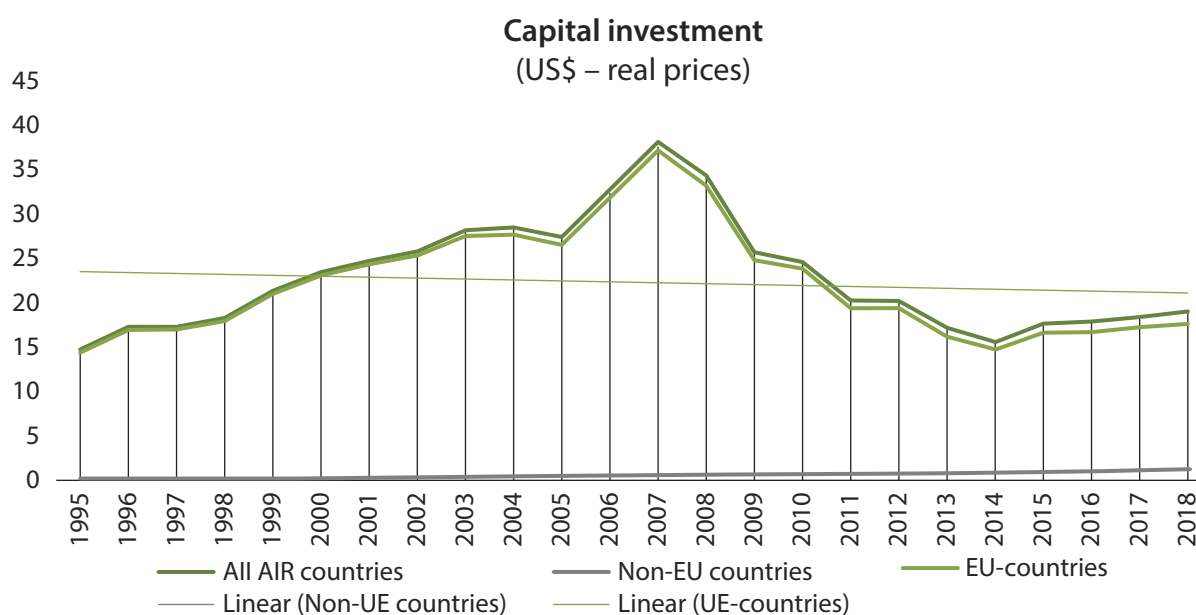


Figure 11. Capital investment (own processing from data source: WTTT 2019)

### Perception of cultural heritage

Within the framework of the European Year of Cultural Heritage 2018, the Directorate-General for Education, Youth, Sport and Culture commissioned Eurobarometer to assess the attitudes and opinions of Europeans about cultural heritage.<sup>48</sup> It was the first EU-wide survey to be conducted on this topic. The survey is limited to the EU-28 member states; consequently, only part of the AIR is covered by the analysis.

The survey investigates people’s personal involvement with cultural heritage and the perceived importance and values they attach to Europe’s cultural heritage. It also investigates the perceptions of the impact of cultural heritage on tourism and jobs, and the responsibilities when it comes to protecting heritage in Europe.

The sections below summarise the most significant findings of this survey.

### Involvement with cultural heritage

The survey investigated the average involvement of EU citizens in activities or initiatives concerning the enhancement of cultural heritage, such as visits to cultural sites, museum events and cultural activities.

The survey’s findings show that, on average, there is less involvement by people in cultural initiatives in countries richer in cultural assets like Italy and Greece are the ones where.

### Importance of cultural heritage

Eurobarometer assessed the level of importance attached by the EU-28’s citizens to cultural heritage, by considering it at the following levels: personal, local, regional, national and European.

The survey confirms that those in the AIR countries value cultural heritage highly, and consider culture important for themselves and for local, regional, national and European communities.

#### Importance of cultural heritage

- Croatia: in line with the EU-28’s average
- Greece: above the EU-28’s average in five out of five options in the survey
- Italy: above the EU-28’s average in three out of five options in the survey
- Slovenia: above the EU-28’s average in four out of five options in the survey

The AIR countries investigated show their citizens have high levels of interest in knowing more about Europe’s cultural heritage, in line with the EU-28 average, except for Slovenia, whose values are slightly lower.

48. European Commission, Directorate-General for Communication (DG COMM “Media monitoring and analysis” Unit) 2017, “Special Eurobarometer 466 – Wave EB88.1 – TNS opinion & social”.



### Interest in knowing more about Europe's cultural heritage

EU-28's average:	68% "yes"
Croatia:	68% "yes"
Greece:	78% "yes"
Italy:	67% "yes"
Slovenia:	62% "yes"

### Participation in cultural activities

This section investigates the frequency of cultural activities by people in the EU-28 in the last 12 months.

Citizens of Croatia, Greece and Italy participate less, either actively or passively, in activities or initiatives concerning cultural heritage, despite their high level of interest in cultural heritage. Data show that those in Greece participate the least, but this may have been due to the negative effects of the economic crisis in the country over the last few years. Only Slovenians have a positive performance in this area.

### How many times in the last 12 months have you taken part in a cultural activity/initiative?

Croatia:	under the EU-28's average in six out of seven points of the survey
Greece:	under the EU-28's average in seven out of seven points of the survey
Italy:	under the EU-28's average in five out of seven points of the survey
Slovenia:	over the EU-28's average in six out of seven points of the survey

As for the most significant barriers reported by EU citizens of the AIR in terms of participation, they generally state that "lack of time" is the main reason for not visiting cultural sites or taking part in cultural activities, followed by "lack of interest" and "cost".

This shows there is a need to promote more active involvement by people in cultural activities through their work and in everyday life.

### What are the most significant barriers to accessing cultural heritage sites or activities?

Croatia:	lack of time, lack of interest, cost
Greece:	cost, lack of time, lack of interest
Italy:	lack of time, cost, lack of interest
Slovenia:	lack of time, lack of interest, cost

### Values attached to cultural heritage

This section investigates the attitudes of European citizens in terms of living in or near a cultural destination. Almost all the respondents of the European countries of the AIR believe it is a strength.

### Perceived value of living in or near a place rich in cultural heritage

Croatia:	above the EU-28's average in four out of four options of the survey
Greece:	above the EU-28's average in three out of four options of the survey
Italy:	above the EU-28's average in three out of four options of the survey
Slovenia:	above the EU-28's average in two out of four options of the survey

The findings of the survey also confirm that most respondents consider cultural diversity among the EU member states to be a significant value to be preserved and promoted.

### Perceived value of diversity of European culture

Croatia:	84% believe that cultural diversity is a strength
Greece:	79% believe that cultural diversity is a strength
Italy:	72% believe that cultural diversity is a strength
Slovenia:	79% believe that cultural diversity is a strength

### Protection of cultural heritage

The report also shows how European citizens strongly agree on the need to better promote Europe's cultural heritage in schools.

### Europe's cultural heritage should be taught in school, as it tells us about our history and culture

EU-28's average:	88% "agree"
Croatia:	89% "agree"
Greece:	96% "agree"
Italy:	85% "agree"
Slovenia:	89% "agree"

Respondents widely agree on the suggestion to provide more public funding to promote and enhance Europe's cultural heritage.

#### Public authorities should allocate more resources to Europe's cultural heritage

EU-28's average: 74% "agree"

Italy: 80% "agree"

Greece: 89% "agree"

Croatia: 83% "agree"

Slovenia: 77% "agree"

Italy: National authorities (45%), Local and regional authorities (39%), Citizens themselves (35%)

Greece: National authorities (68%), Local and regional authorities (49%), Citizens themselves (46%)

Croatia: National authorities (44%), Local communities (36%), The European Union (35%), Local and regional authorities (35%)

Slovenia: The European Union (46%), National authorities (43%), Local and regional authorities (41%)

As for who is best placed to effectively manage initiatives and policies aimed at protecting Europe's cultural heritage, most respondents agree on entrusting this commitment to national authorities, followed by local and regional authorities.

#### Who (from either the public or private sector) should do the most to protect Europe's cultural heritage?



EU-28's average: National authorities (46%), The European Union (40%), Local and regional authorities (39%)

### Statistics on tourist flows and trends

#### Inbound arrivals

The UNWTO data on tourist flows<sup>49</sup> reveal that an average of more than 95% of the tourist inbound arrivals to the Adriatic and Ionian macro-region come from people visiting EU countries. Despite this, the trend of tourist arrivals to the non-EU countries of the Adriatic and Ionian Region has continued to rise since 2013. This demonstrates the increasing international tourist interest in these regions.

Table 1. Distribution of inbound tourist arrivals to EU/non-EU countries of the AIR (source: own processing based on UNWTO 2018, Country-specific: Basic indicators (Compendium) 2013-2017, Madrid)

Inbound arrivals	2013	2014	2015	2016	2017	Trends
<b>EU-Member States</b> (Croatia, Greece, Italy and Slovenia)	147.478	155.545	165.747	173.585	182.916	
<b>Non-EU Member States</b> (Albania, Bosnia and Herzegovina, Montenegro and Serbia)	6.031	6.588	7.501	8.457	9.415	
<b>Totals</b>	<b>153.509</b>	<b>162.133</b>	<b>173.248</b>	<b>182.042</b>	<b>344.847</b>	

49. UNWTO 2018, Country-specific: Basic indicators (Compendium) 2013-2017, Madrid, available at [www.e-unwto.org/toc/unwto/totfb/current](http://www.e-unwto.org/toc/unwto/totfb/current), accessed 10 February 2019.

By looking at the data of each of the involved countries (see tables below), it is possible to detect that non-EU countries included in the AIR have seen a

significant growth in inbound tourist arrivals (up 56.11% on 2013). This increase is higher than the one for the EU member countries (up 24.03% on 2013).

Table 2. Inbound tourist arrivals within the AIR countries (own processing from data source: UNWTO 2018)

<i>Inbound arrivals (.000)</i>	2013	2014	2015	2016	2017	Trends
<b>Albania</b>	3.256	3.673	4.131	4.736	5.118	
<b>Bosnia and Herzegovina</b>	529	536	678	778	923	
<b>Croatia</b>	48.345	51.168	55.858	57.587	59.238	
<b>Greece</b>	20.112	24.272	26.114	28.071	30.161	
<b>Italy</b>	76.762	77.694	81.068	84.925	89.931	
<b>Montenegro</b>	1.324	1.350	1.560	1.662	1.877	
<b>Serbia</b>	922	1.029	1.132	1.281	1.497	
<b>Slovenia</b>	2.259	2.411	2.707	3.002	3.586	
<b>EU-Member States</b>	147.478	155.545	165.747	173.585	182.916	
<b>Non-EU Member States</b>	6.031	6.588	7.501	8.457	9.415	
<b>Totals</b>	153.509	162.133	173.248	182.042	192.331	

Table 3. AIR tourist flow variations compared to 2013 (Source: UNWTO 2018)

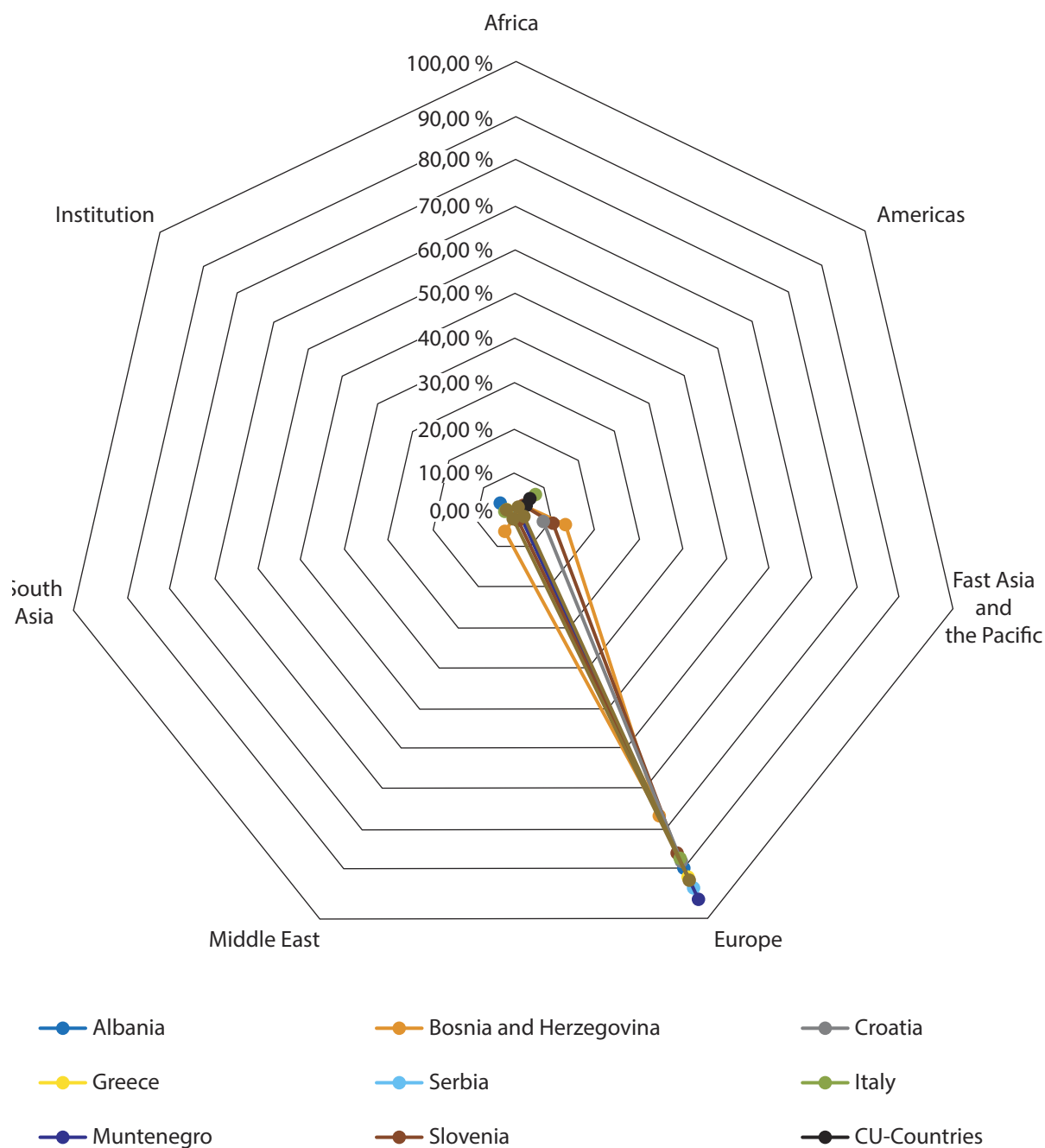
<i>Inbound arrivals</i>	2013	2014	2015	2016	2017
<b>Albania</b>	-	↑ 12,81%	↑ 26,87%	↑ 45,45%	↑ 57,19%
<b>Bosnia and Herzegovina</b>	-	↑ 1,32%	↑ 28,17%	↑ 47,07%	↑ 74,48%
<b>Croatia</b>	-	↑ 5,84%	↑ 15,54%	↑ 19,12%	↑ 22,53%
<b>Greece</b>	-	↑ 20,68%	↑ 29,84%	↑ 39,57%	↑ 49,97%
<b>Italy</b>	-	↑ 1,21%	↑ 5,61%	↑ 10,63%	↑ 17,16%
<b>Montenegro</b>	-	↑ 1,96%	↑ 17,82%	↑ 25,53%	↑ 41,77%
<b>Serbia</b>	-	↑ 11,61%	↑ 22,78%	↑ 38,94%	↑ 62,36%
<b>Slovenia</b>	-	↑ 6,73%	↑ 19,83%	↑ 32,89%	↑ 58,74%
<b>EU-Member States</b>	-	↑ 5,47%	↑ 12,39%	↑ 17,70%	↑ 24,03%
<b>Non-EU Member States</b>	-	↑ 9,24%	↑ 24,37%	↑ 40,23%	↑ 56,11%
<b>Totals</b>	-	↑ 5,62%	↑ 12,86%	↑ 18,59%	↑ 25,29%

### Distribution of tourist flows per origin

The analysis of UNWTO data related to the geographical areas of origin of inbound arrivals shows a significant concentration of short/medium-haul tourists (mostly coming from EU countries) in almost

all the AIR countries with a quota between 77% (Bosnia and Herzegovina) and 96% (Montenegro).

This confirms that Europe currently represents the most significant visitor-generating area for the AIR.



**Figure 12. AIR distribution of inbound arrivals per origin (own processing from data source: UNWTO 2018)**

Bosnia and Herzegovina (77%) followed by Croatia (88.32%) are the countries with the most international/long-haul tourists, while Montenegro (96%) and Greece (93%) are more dependent on EU arrivals.

The details of the distribution of inbound arrivals by region of origin of visitors per each of the AIR countries are available in Annex 4.

Despite non-EU visitors still representing a limited quota of the overall tourist arrivals in non-EU countries of the AIR, the same quota is rising in almost every AIR country.

Inbound arrivals to AIR from non-EU countries showed an increase of 57% in 2017 from 2013, far surpassing those from the EU, which rose 1.13% in the same period. This highlights the margins for development of non-EU countries compared to the more established tourist destinations such as Italy or Greece.

The distance between EU and non-EU countries is still huge in terms of absolute values of inbound arrivals (9 412 000 inbound arrivals to non-EU countries compared to 109 112 000 for EU countries in 2017).



Table 4. EU countries – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

EU Countries' block - Arrivals by region (.000)	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	310	330	349	355	318		3%	0,30%
Americas	6.628	7.039	7.838	6.749	7.432		12%	6,46%
East Asia and the Pacific	2.870	3.289	3.652	3.380	3.925		37%	3,10%
Europe	97.257	102.210	107.133	90.345	96.477		-1%	89,30%
Middle East	487	555	625	520	491		1%	0,48%
South Asia	337	318	464	418	469		39%	0,36%
Not classified	1	1	1	1	-		-100%	0,00%
<b>Total</b>	<b>107.890</b>	<b>113.742</b>	<b>120.062</b>	<b>101.768</b>	<b>109.112</b>		<b>1,13%</b>	<b>100,00%</b>

Table 5. Non-EU countries – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

Non-EU Countries' block - Arrivals by region (.000)	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	2	14	17	14	18		800%	0,17%
Americas	129	163	189	208	254		97%	2,49%
East Asia and the Pacific	89	167	221	234	360		304%	2,82%
Europe	5.544	6.099	6.801	7.802	8.429		52%	91,39%
Middle East	16	16	25	84	99		519%	0,63%
South Asia	2	3	4	5	5		150%	0,05%
Not classified	212	124	242	105	247		17%	2,45%
<b>Total</b>	<b>5.994</b>	<b>6.586</b>	<b>7.499</b>	<b>8.452</b>	<b>9.412</b>		<b>57%</b>	<b>100,00%</b>

## Type of trip

The table below shows the distribution of inbound arrivals to the AIR countries by type of trip. Unfortunately, UNWTO statistics are not available for all the relevant countries (data on Albania, Croatia and Montenegro are not available).

Tourists appear to be more confident in arranging trips by themselves without using intermediaries such as tour operators or tourist agencies for destinations perceived as quite safe. They are comfortable where they can rely on the presence of adequate tourist services, infrastructure and facilities such

as tourist info-points, tourist signals, effective public transport services, accommodation and tourist guides. These data points are considered an indication of the level of maturity of tourism development in a specific country or region. Therefore, the more tourists organise their trips by themselves, the more mature the tourism industry is in a country or region. By considering this, countries like Italy where tourism development and infrastructure have grown over centuries have on average a quota of self-organised trips higher than 80%, while in new tourist destinations, such as Bosnia and Herzegovina, this quota is about of 35-40%.

Table 6. AIR countries – Arrivals by type of trip (own processing from data source UNWTO 2018)

Country	Form of organization	2013	2014	2015	2016	2017
Albania	Package tour	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
	Other forms	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
Bosnia and Herzegovina	Package tour	36%	38%	50%	40%	38%
	Other forms	64%	62%	50%	60%	62%
Croatia	Package tour	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
	Other forms	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
Greece	Package tour	35%	30%	28%	31%	33%
	Other forms	65%	70%	72%	69%	67%
Italy	Package tour	8%	8%	8%	8%	10%
	Other forms	92%	92%	92%	92%	90%
Montenegro	Package tour	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
	Other forms	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>	<i>n.a.</i>
Serbia	Package tour	11%	17%	16%	17%	17%
	Other forms	89%	83%	84%	83%	83%
Slovenia	Package tour	10%	10%	15%	15%	15%
	Other forms	90%	90%	85%	85%	85%

### Tourist expenditure

The analysis of data on tourist expenditure<sup>50</sup> arising from inbound flows confirms the dominant role of EU member states when it comes to the overall income produced by tourist flows in the AIR.

Nevertheless, tourist expenditure in the non-EU countries of the macro-region has steadily grown since 2013, achieving in 2017 an overall growth of 6.02% of the total tourist incomes of AIR, the highest in the period 2013-2017.

Table 7. Distribution of inbound tourist expenditure between EU/non-EU countries of the AIR (own processing from data source: UNWTO 2018)

Inbound expenditure	2013	2014	2015	2016	2017	Trends
<b>EU-Member States</b> <i>(Croatia, Greece, Italy and Slovenia)</i>	70.723	74.628	65.225	66.098	73.937	
	95,06%	94,89%	94,63%	94,17%	93,98%	
<b>Non-EU Member States</b> <i>(Albania, Bosnia and Herzegovina, Montenegro and Serbia)</i>	3.676	4.020	3.701	4.093	4.738	
	4,94%	5,11%	5,37%	5,83%	6,02%	
<b>Totals</b>	<b>74.399</b>	<b>78.648</b>	<b>68.926</b>	<b>70.191</b>	<b>78.675</b>	

50. Where available information is related to code 1.37 (Expenditure by main purpose of the trip: personal) of the UNWTO – Basic indicators (Compendium) 2013 -2017.

Table 8. Inbound tourist expenditure within the AIR countries (own processing from data source: UNWTO 2018)

Inbound expenditure (.000/USD)	2013	2014	2015	2016	2017	Trends
<b>Albania</b>	1.165	1.369	1.160	1.342	1.565	
<b>Bosnia and Herzegovina</b>	542	566	560	639	739	
<b>Croatia</b>	9.214	9.605	8.833	9.632	10.915	
<b>Greece</b>	15.245	16.782	14.796	13.837	15.911	
<b>Italy</b>	43.679	45.547	39.420	40.372	44.548	
<b>Montenegro</b>	929	959	947	978	1.109	
<b>Serbia</b>	1.040	1.126	1.034	1.134	1.325	
<b>Slovenia</b>	2.585	2.694	2.176	2.257	2.563	
<b>EU-Member States</b>	70.723	74.628	65.225	66.098	73.937	
<b>Non-EU Member States</b>	3.676	4.020	3.701	4.093	4.738	
<b>Totals</b>	<b>74.399</b>	<b>78.648</b>	<b>68.926</b>	<b>70.191</b>	<b>78.675</b>	

The analysis of the annual variation in tourist expenditure among the AIR countries shows that the pace of non-EU countries, which was up 28.89% from 2013, is faster than the that in EU countries,

up 4.54% in the same period. This demonstrates that the gap between EU and non-EU countries in terms of tourism development, while still big, is steadily narrowing .

Table 9. Variations in tourist expenditure in the AIR compared to 2013 (own processing from data source: UNWTO 2018)

Inbound expenditure	2013	2014	2015	2016	2017
<b>Albania</b>	-	↑ 17,51%	↓ -0,43%	↑ 15,19%	↑ 34,33%
<b>Bosnia and Herzegovina</b>	-	↑ 4,43%	↑ 3,32%	↑ 17,90%	↑ 36,35%
<b>Croatia</b>	-	↑ 4,24%	↓ -4,14%	↑ 4,54%	↑ 18,46%
<b>Greece</b>	-	↑ 10,08%	↓ -2,95%	↓ -9,24%	↑ 4,37%
<b>Italy</b>	-	↑ 4,28%	↓ -9,75%	↓ -7,57%	↑ 1,99%
<b>Montenegro</b>	-	↑ 3,23%	↑ 1,94%	↑ 5,27%	↑ 19,38%
<b>Serbia</b>	-	↑ 8,27%	↓ -0,58%	↑ 9,04%	↑ 27,40%
<b>Slovenia</b>	-	↑ 4,22%	↓ -15,82%	↓ -12,69%	↓ -0,85%
<b>EU-Member States</b>	-	↑ 5,52%	↓ -7,77%	↓ -6,54%	↑ 4,54%
<b>Non-EU Member States</b>	-	↑ 9,36%	→ 0,68%	↑ 11,34%	↑ 28,89%
<b>Totals</b>	-	↑ 5,71%	↓ -7,36%	↓ -5,66%	↑ 5,75%

Table 10. Average length of stay for all accommodation services in the AIR (own processing on data source UNWTO 2018)

Average length of stay (days)	2013	2014	2015	2016	2017	Trend
Albania	1,80	1,60	1,90			
Bosnia and Herzegovina	2,20	2,00	2,10	2,10	2,07	
Croatia	5,45	5,28	5,19	5,23	5,14	
Greece	5,41	5,28	5,19	5,23	5,14	
Italy	6,67	6,64	6,54	6,60	6,28	
Montenegro	5,95	5,73	4,88	4,70	3,93	
Serbia	2,16	2,10	2,13	2,14	2,12	
Slovenia	2,64	2,53	2,44	2,42	2,39	
EU-Member States	5,04	4,93	4,84	4,87	4,74	
Non-EU Member States	3,03	2,86	2,75	2,98	2,71	
<b>Totals</b>	<b>4,04</b>	<b>3,90</b>	<b>3,80</b>	<b>4,06</b>	<b>3,87</b>	

### Duration of trips

The analysis of the average length of tourist stays in the AIR countries confirms the difference between EU member states (4.74 days in 2017) and non-EU countries (2.71 days in 2017) in terms of their ability to attract and keep tourists for more than a night and maximising the returns in terms of tourist expenditure.

This shows the need to improve the tourist attractions with the aim of enabling their destinations to keep visitors longer. In this respect, specific attention should be paid to tourist packages that offer the opportunity to visit different cultural and natural destinations within the same trip and complementing visits with the chance to experience local culture and traditions.





# National policies on culture and tourism

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Information has been extracted from two relevant institutional sources:

- ▶ the website “Compendium of Cultural Policies and Trends”;<sup>51</sup> with specific updates arising from interviews with representatives of ministries of countries within the AIR;
- ▶ the UNWTO report, “Tourism and Culture Synergies”.<sup>52</sup>

## Fact sheets

The table below shows the trends of national strategies and policies in the domain of culture. Information may be significantly affected by the following events/factors:

- ▶ elections with changes of government can strongly impact on cultural policy priorities;

- ▶ the financial crisis hit culture budgets in several countries, while in others cuts were additionally influenced by politics;
- ▶ several countries in Central/Eastern Europe report cultural policy changes prompted by EU regulations; some also fully depend on EU funds;
- ▶ there are signs of more influence from civil society, professional associations and NGOs as well as local/regional authorities on national policy planning;
- ▶ creative industries and digitisation strategies are now found practically throughout Europe.

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51. *Compendium of Cultural Policies and Trends*, 20th edition (2019, ISSN 2222-7334), available at [www.culturalpolicies.net/web/monitoring-laws-policies.php](http://www.culturalpolicies.net/web/monitoring-laws-policies.php), accessed on 14 May 2019.

52. UNWTO (2018), *Tourism and Culture Synergies*, ISBN 978-92-B44-1897-B (electronic version), Madrid.

Table 11. Current state of national policies in the domain of culture, from Compendium of Cultural Policies and Trends, 20th edition, 2019.

Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Albania	<p>Main priorities:</p> <ul style="list-style-type: none"> <li>▲ Develop legislation in the culture field;</li> <li>▲ Decentralisation, especially in cinema, theatre, and books;</li> <li>▲ Protection and rehabilitation of built cultural heritage;</li> <li>▲ Cultural action and innovation;</li> <li>▲ and Support projects with a wide reach throughout Albania and abroad.</li> </ul>	<p>Policy debates focus on the legal, political and economic aspects of multicultural societies, creativity, and networking.</p> <p>A draft Sectoral Strategy for Culture (2007-2013) has been prepared by a working group appointed by the Minister</p>	<p>On July 2010, the Albanian Government adopted the 'Culture Marketing Strategy for Albania'.<sup>53</sup></p> <p>This strategy is focused on improving awareness and appreciation of Albania through a series of activities designed to show the country's rich and diverse cultural heritage will not only boost Albania's perception overseas, and lead to a growing inbound tourism sector, but can also increase Albanians' (and the Albanian diaspora's) knowledge and interest in their own cultural heritage, and intensify their pride in their country.</p> <p>Most part of the institutional effort of the Ministries of Tourism and of Culture has been paid toward the restoration of cultural heritage (particularly the one related to cult sites like Orthodox churches and mosques with) with the aim of allowing their tourist exploitation.</p> <p>Interventions have been made with the financial contribution of foreign donors.</p>
Bosnia and Herzegovina	Data are not available	Data are not available	On May 2017, the Government of Bosnia and Herzegovina have adopted the law of tourism Republic of Srpska (Official Gazette no 45/17). <sup>54</sup>

53. Available at [www.al.undp.org/content/dam/albania/docs/Final%20CULTURE%20MARKETING%20STRATEGY-July1.pdf](http://www.al.undp.org/content/dam/albania/docs/Final%20CULTURE%20MARKETING%20STRATEGY-July1.pdf), accessed on 12 April 2019.

54. Available at [www.narodnaskupstinars.net/?q=lar/akti/usvojeni-zakoni/zakon-o-turizmu-0](http://www.narodnaskupstinars.net/?q=lar/akti/usvojeni-zakoni/zakon-o-turizmu-0), accessed on 12 April 2019.

Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Croatia	<p>Important priorities introduced in the cultural policy (2000):</p> <ul style="list-style-type: none"> <li>▲ Installing the new Culture Councils;</li> <li>▲ Creating mixed funds for cultural investment;</li> <li>▲ Re-adapting the cultural infrastructure remaining from the socialist period;</li> <li>▲ Compiling a registry of cultural monuments;</li> <li>▲ Furthering the use of information technology in culture.</li> </ul>	<p>Cultural policy priorities of the new government (2004) include e.g.:</p> <ul style="list-style-type: none"> <li>▲ Investment in broader cultural infrastructure and local cultural establishments throughout the country with the goal that cultural activities reach all citizens;</li> <li>▲ European integration, international cultural co-operation support for the mobility of artists and cultural professionals;</li> <li>▲ Reform of the system of cultural financing and investment (e.g. introduction of low-interest rates to revitalise certain branches such as publishing and librarianship);</li> <li>▲ Review of measures supporting the status of artists and ensure better social security protection;</li> <li>▲ Investment and support for cultural tourism projects;</li> <li>▲ Reform of legislation and policies, primarily book policy, film and audio-visual;</li> <li>▲ performing Investment in developing statistics and indicators.</li> </ul>	<p>Cultural policy priorities are detailed and shift according to the proclaimed objectives and priorities of different governments.</p> <p>In the Key Guidelines of the Programme of the (now technical) government elected in 2015, stress was put on the development of programmes that are oriented towards:</p> <ul style="list-style-type: none"> <li>▲ Protection of national cultural identity;</li> <li>▲ Safeguarding traditional culture;</li> <li>▲ Connecting culture with other sectors;</li> <li>▲ Highlighting the importance of local cultural production;</li> <li>▲ Strengthening of the cultural budget to 1% (a goal that was clearly missed).</li> </ul> <p>Decentralisation is still an important subject of debate in Croatian cultural policy and practice and has been highlighted in the programme of the former government. However, no significant changes regarding decentralisation have been made during the former or current governments. This process was further slowed down due to the lowering of income tax in 2015 which is primary source of income for local government that further influenced the decrease of funding for local government.</p>



Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Greece	Data are not available	Data are not available	<p>Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) by the Directorate of Modern Cultural Heritage (DMCH) of the Hellenic Ministry of Culture &amp; Sports. (Greece ratified the Convention in 2006).</p> <p>The Greek administration has become increasingly active in the implementation of the Convention. The first step was the establishment of the National Inventory of Intangible Cultural Heritage of Greece (published in <a href="http://ayla.culture.gr">http://ayla.culture.gr</a>).</p> <p>The National Inventory is the filing of the elements of the Intangible Cultural Heritage of Greece in the form of an inventory. It aims to provide a valid and up-to-date picture of the Intangible Cultural Heritage of Greece. This site offers everyone the opportunity to reflect on their collective memory and identity. At January 2019, 26 elements have been described. Greece has also inscribed six elements of intangible cultural heritage on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2003):</p> <ul style="list-style-type: none"> <li>▶ The Mediterranean Diet, in 2013. A multinational file was submitted by Greece and six other countries (Spain, Italy, Croatia, Cyprus, Morocco, Portugal).</li> <li>▶ The Know-how of Cultivating Mastic on the island of Chios, in 2014.</li> <li>▶ The Tinian Marble Craftmanship, in 2015.</li> <li>▶ The Momoeria, a New Year's Celebration, custom celebrated in eight villages of the Kozani area, in 2016.</li> <li>▶ The urban popular music called Rebetiko, in 2017.</li> <li>▶ The Art of dry-stone walling, knowledge, and techniques, in 2018. A multinational file was submitted by Greece and seven other countries (France, Switzerland, Spain, Italy, Croatia, Cyprus, Slovenia).</li> </ul>

Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Italy	<p>Main priorities included:</p> <ul style="list-style-type: none"> <li>▶ Creation of a comprehensive Ministry for Culture;</li> <li>▶ Achieving a higher level of public cultural expenditure through alternative funding sources, e.g. Lottery, EU Structural Funds;</li> <li>▶ An enhanced role for culture in economic development;</li> <li>▶ Development of public-private partnerships through fiscal incentives, privatisation and de-bureaucratisation measures;</li> <li>▶ An increased focus on contemporary creativity, participation, and access.</li> </ul>	<p>At first, a shift occurred in the cultural priorities of government, including:</p> <ul style="list-style-type: none"> <li>▶ Rationalising and streamlining the myriad of laws regulating different cultural domains via more comprehensive/systematic laws;</li> <li>▶ Stronger emphasis on the role of the private profit and non-profit-making sector in the cultural field;</li> <li>▶ Measures enabling the transfer of the management of cultural institutions to private organisations;</li> <li>▶ Loosening antitrust legislation, by lifting the threshold on corporate investments in the media field.</li> </ul> <p>The new centre-left government (2006) focused on “culture as a public mission”, and on the role of culture in fostering Italian national identity as well on more pluralism in Italy’s extremely concentrated media system. Other priorities include:</p> <ul style="list-style-type: none"> <li>▶ A general rethinking of the existing inter-territory, and tourism;</li> <li>▶ Restoring the Ministry’s cultural financing (which was previously downgraded) to the level of 2001;</li> <li>▶ Raising additional resources for culture from local governments and the private sector.</li> </ul>	<p>The programme outlined in 2013 by the Minister of Heritage of the new government focused on:</p> <ul style="list-style-type: none"> <li>▶ A new emphasis on “culture as a common good” and on the “cultural rights” of all citizens – including those with an immigrant background – ranging from cultural access to cultural creation/production;</li> <li>▶ Heritage and landscape protection, to be pursued also through regulations for the containment of land-take and through territorial planning along with the Regions, and through the prevention of seismic risk.</li> </ul> <p>In April 2014, a new Minister proposed:</p> <ul style="list-style-type: none"> <li>▶ to increase Italy’s competitiveness in post-industrial societies by emphasising - through what he considers “the country’s most relevant economic ministry” - the potential of its historical heritage, its beauty, its artistic talents;</li> <li>▶ to achieve a modernisation and reorganisation of the Ministry, aimed at combining its competencies for heritage and cultural activities with the new competencies for tourism;</li> <li>▶ to enhance contemporary art and architecture, also as a means for rejuvenating urban suburbs;</li> <li>▶ to open more space for educational policies, through better co-ordination with the school and university systems;</li> <li>▶ and, once again, to give a strong boost to new forms of public/private partnership, with a focus on individual and corporate donations.</li> </ul> <p>On June 2018 a new National Government installed with a coalition between two different populist politician forces.</p> <p>The institutional competences in the domain of tourism have been transferred from the Ministry of Culture to the one of Agriculture.</p>

Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Montenegro	Data are not available	Data are not available	<p>In 2008, the Ministry of Tourism and Environment adopted the "Montenegro tourism development strategy to 2020".</p> <p>This document has been prepared with the support from the German Federal Ministry for Economic Cooperation and Development (BMZ), German Investment and Development Corporation (DEG), Deutsche Investitions - und Entwicklungsgesellschaft, and the German Technical Cooperation (GTZ) with international market expertise provided by CREATOP - Creative Tourism Projects.</p> <p>The strategy focuses on the identification of Montenegrin tourist products to be implemented and promoted under a sustainable tourism approach which would be able to complement the tourism development of coastal zones with the inner part of the country.</p>
Serbia	<p>Cultural policy priorities 1996 – 2000:</p> <ul style="list-style-type: none"> <li>▲ Centralise decision-making processes in the hands of the Ministry responsible for culture;</li> <li>▲ Create internal embargoes as a reaction to: <ul style="list-style-type: none"> <li>– international cultural embargoes which prevented institutions and individual artists to join European cultural networks.</li> </ul> </li> </ul>	<p>Priorities in 2001:</p> <ul style="list-style-type: none"> <li>▲ New structure for the Ministry of Culture;</li> <li>▲ New procedures and urgent actions to overcome the impact of previous policy decisions;</li> <li>▲ Institutional reconstruction (new management approach);</li> <li>▲ Analysis and evaluation of each public institution and each field of art and cultural activity;</li> <li>▲ Stabilising the field by working on new legislation.</li> </ul>	<p>Since the start of the economic crisis, most investments in culture through the National Investment Plan were either stopped or slowed down, and the situation is not promising for the future of these projects.</p> <p>The Ministry focused on programmes that should contribute to systemic changes in the cultural field, such as new laws and regulations (a new law on culture outlined the reconstruction of the cultural system); support to professional education; decentralisation and horizontal networking among Serbian cities or completing the process of privatisation within cinematography.</p> <p>During the last decade, some key events, including the controversies around the "Pride Parade" or the large urban regeneration project "Belgrade Waterfront", disturbed the cultural field and reinforced old divides in society as well as opened new ones. Many controversial urban developments funded by money from the United Emirates already appeared in 2014 and many civic organisations, artists and activists started protesting.</p>

Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
	<p>Cultural exchanges were supported with only a few countries, such as China, Cuba, or with “spiritually close countries”, such as Russia, Belarus, Georgia, Armenia, etc.;</p> <ul style="list-style-type: none"> <li>▲ Use culture as a tool for raising nationalistic feelings;</li> <li>▲ Promote commercial folk culture as a tool of evasion or annihilation of critical thinking;</li> <li>▲ Emphasise certain cultural institutions and projects relative to Serbian history or national identity (Museum of Genocide, etc.).</li> </ul>	<p>New priorities of the Ministry for 2005:</p> <ul style="list-style-type: none"> <li>▲ Support for the development and protection of the Serbian language;</li> <li>▲ Support for the use of the Cyrillic alphabet;</li> <li>▲ Protection of national cultural heritage (mostly sacral buildings).</li> </ul> <p>Priorities of the government in 2007 address the media, cultural management, cultural heritage, creativity, and the internationalisation of Serbian culture. New criteria for the evaluation of project applications: high artistic quality, protection of intangible cultural heritage, new artistic forms, cultural decentralisation, promotion of national minorities’ art, and children’s creativity.</p>	



Country	Cultural policy priorities at the turn of the millennium	Changes in Priorities until 2009	Changes in priorities 2010-2017
Slovenia	<p>Main priorities of the Ministry of Culture:</p> <ul style="list-style-type: none"> <li>▲ to increase the amount of public funds available for culture (especially for public libraries, historic monuments, cultural institutions, and amateur culture);</li> <li>▲ to develop new laws: public interest for culture act, copyright, cultural heritage protection and archives, libraries and media legislation;</li> <li>▲ to create mechanisms to include the participation of the civil society in the cultural policy decision-making process.</li> </ul>	<p>Priorities are outlined in the National Program for Culture (2004-2007):</p> <ul style="list-style-type: none"> <li>▲ to preserve and develop the Slovenian language;</li> <li>▲ to promote cultural diversity;</li> <li>▲ to ensure access to cultural goods and services;</li> <li>▲ to introduce direct support for artists;</li> <li>▲ to encourage and promote cultural education in schools;</li> <li>▲ to educate young people for cultural professions;</li> <li>▲ to encourage culture industries and major investments of business in culture;</li> <li>▲ to implement information technology in the field of culture;</li> <li>▲ to modernise the public cultural sector in order to achieve better efficiency, openness, and autonomy; and</li> <li>▲ to include NGOs in cultural services provision.</li> </ul> <p>The National Programme for Culture (2008-2011) addressed cultural heritage preservation, digitalisation, cultural education, and new capital investments and culture as part of social and economic development.</p>	<p>The National Programme for Culture 2014-2017 has been adopted after a broad and effective public debate encompassing several presentations, discussions and thematic sessions. It mentions priorities and measures in the different arts and heritage fields (e.g. a law on the fixed book-price; measures to address the lack of a coherent vision, insufficient public support and human resource in the domain of film and audio-visual works; the creation of an art market, with special attention to education of audiences, patrons and collectors of art; in the field of intermedia art more emphasis on introducing young artists; etc.).</p> <p>In addition, transversal issues such as cultural rights, digitalisation or international co-operation are addressed.</p> <p>However, the implementation of many important innovations of the plan depend on a successful gathering of EU funds where, in fact, culture is not attributed a prominent place in Slovenia.</p>

## Good practices on tourism

This section of the study presents a summary of most significant innovations and good practices – according to the UNWTO<sup>55</sup> – implemented by AIR countries in the domain of cultural and sustainable tourism.

### Albania

- ▶ Albania is developing a marketing strategy with a focus on cultural tourism and how to develop it further with inter-ministerial collaboration and other specific actions. The “Culture Marketing Strategy for Albania” is being prepared against a backdrop of (and as a component of) the Joint UNDP – UNESCO Culture and Heritage for Social and Economic Development Programme.
- ▶ Butrint National Park, an Albanian cultural tourism attraction, has been a UNESCO World Heritage Site since 1992. In recent years, and due to increased tourist traffic, Butrint was added to the UNESCO list of World Heritage in Danger. However, in 2005, with the joint effort of Albanian institutions, the Butrint Foundation, the World Bank and UNESCO, it was removed from the list. The different investments and projects in the park over the years, for example from USAID, the World Bank, AADF (Albanian-American Development Fund), etc., have contributed to a further improvement in the infrastructure of the park, making it more accessible and more attractive to visitors.

### Croatia

- ▶ The Association of Croatian Travel Agencies with the financial support of the Ministry of Tourism has organised a series of networking events in co-operation with various cultural institutions. During the events, cultural institutions presented their attractions and discussed with tour operators about new tourism packages that could be developed together. Participants from travel agencies remarked that evaluations of this kind, combining site visits and an exchange of information in groups, were very useful and inspirational for improving co-operation and the development of new and different cultural tourism.
- ▶ The Discover Croatia programme was initiated by the Association of Croatian Travel Agencies (UHPA) with the financial support of the Ministry of Tourism. This is a comprehensive programme

involving the development of at least 50 tourism agencies as competent destination management companies in undeveloped areas and the development of around 2 000 new special-interest (thematic) tourism programmes (packages). Significant proportions of those programmes are made up of cultural tourism or relate to culture. The project was chosen as the EU’s best-practice example for “Enhancing the competitiveness of tourism in the EU”.

- ▶ Networking between travel agencies and museums, Špancirfest (<http://spancirfest.com/en/>) and the Roman Emperor Route and Danube Wine Route are good-practice examples of cultural tourism development and a partnership between tourism and culture.

### Greece

- ▶ The digitisation of museums, collections and archives in order to improve potential visitors’ interpretations and travel planning is an example of good practice in cultural tourism development. The new Acropolis Museum ([www.theacropolismuseum.gr/en](http://www.theacropolismuseum.gr/en)) develops narratives for visitors based on their own personal profiles.

### Serbia

- ▶ Intersectoral and interdepartmental co-operation projects like “Transromania”, “Ljubljana Process II” and “Resava-Mlava” are good-practice examples of cultural tourism development and a partnership between tourism and culture.
- ▶ Other good practices include the education of all interested parties in order to raise awareness about the need and importance of cultural tourism development for the local community and an increase in revenue from tourism, sector networking on horizontal and vertical levels, the strategy of cultural tourism development and the creation of an action plan for the development of cultural tourism.



Maribor, Slovenia. Source: Shutterstock (Roman Babakin)

55. UNWTO (2018), *Tourism and Culture Synergies*, ISBN 978-92-B44-1897-B (electronic version), Madrid.

## Slovenia

- ▶ The focus of tourism in Slovenia is on heritage, from urban centres to rural areas with churches and castles and small towns with similar medieval history. The countryside, with its wooden hayracks, for example, is picturesque and used in a lot of promotional material. The town of Bled is unique, with its island and church, and is a symbol of the state, of the Alpine Region and an icon for tourism. Many historic castles have been turned into local museums.
- ▶ Summer festivals with different performances are very common, even in smaller settlements, developed around a network of different civil societies. People are attached to their local history, local poets and writers; more than 100 local homes have been preserved as small museums. Each year a walk is organised from one home to another.
- ▶ Similar organisations exist for intangible heritage. Slovenia is a mixture of Mediterranean and Alpine cultures and of different products, food, habits and languages and is a unique destination. A variety of themes exist throughout the regions, ranging from wine themes and regional fruit festivals, promoting local produce such as cherries, Kaki fruit and apples. Also well-known are the Chocolate, salt and olive oil festivals in coastal towns, while local crafts such as shoes, wood products and traditional clothes and lace creations, attract regular interest.
- ▶ Several special days are professionally managed and devoted to cultural heritage: museum night in June, days of heritage in September and free entrance to museums on 3 December and 8 February are very popular. Museums are free for the unemployed. A widespread network of museums – a dozen state museums, more than 30 regional and more than 200 local and private – is available to visitors.

# Implementation of Cultural Routes of the Council of Europe

## Impact of cultural tourism



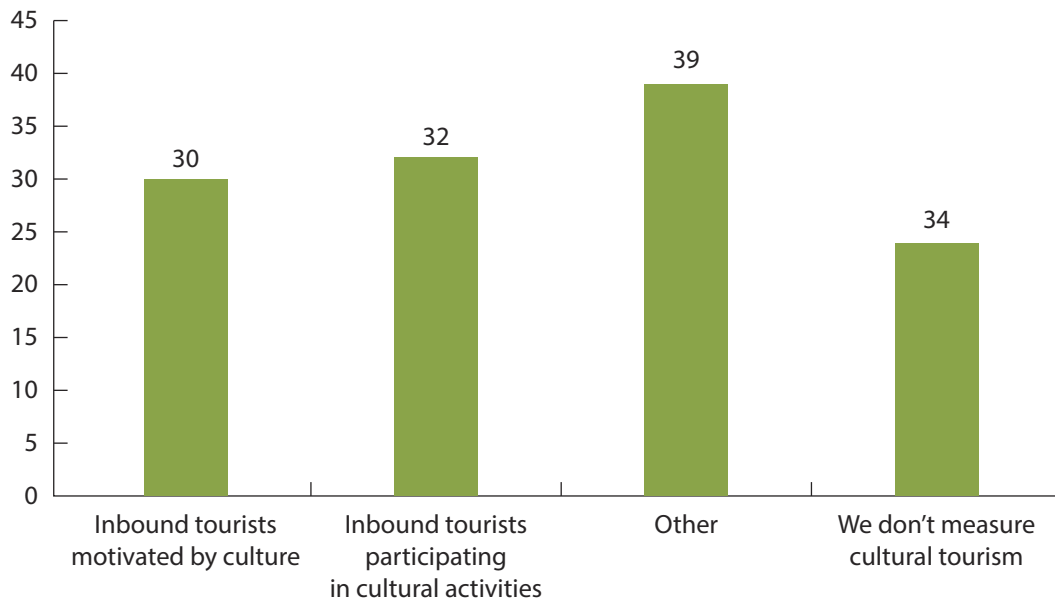
Kavala, Greece. Source: Pixabay (Mehmet Çiçek)

With the aim of analysing the impact of cultural tourism on local communities, UNWTO carried out a survey: respondents were asked to indicate the measures they use to estimate the current size of their cultural tourism market. Of those countries measuring cultural tourism, slightly more used cultural participation data (32%)<sup>56</sup> than cultural

motivations (30%),<sup>57</sup> while 25% used some other measurement. Ten countries (15%) indicated that they measure both cultural participation and cultural motivations. Around 35% of responding countries indicated that they do not measure cultural tourism at all. There was a particularly high proportion of respondents from the Americas (five out of nine countries) who did not measure cultural tourism.

The countries that do not measure cultural tourism tend to have fewer specific policies related to cultural tourism. Around 31% of countries without a specific cultural tourism policy do make any measurement, compared with around 70% of countries with a specific policy. Similarly, only 27% of countries without a specific marketing plan for cultural tourism measured the volume of cultural tourism. Of those countries with a specific marketing plan, 72% measured cultural tourism flows.

The countries that do measure cultural tourism had much higher numbers of international tourism arrivals than those who do not and tend to represent the more developed tourism economies.



Note: Multiple responses were possible.

**Figure 13. Measures used to estimate the current size of the cultural tourism market, UNWTO member states' responses (%)**

<sup>56</sup> The number of visitors attending one cultural event or taking part in a cultural activity/initiative.

<sup>57</sup> The motivation or reason why tourists are visiting one specific site/destination.



Several countries that do not currently measure cultural tourism indicated that they had plans to do so in future.

National official statistics offices and reports can be considered the first obvious sources of information on the study of tourism phenomena and their corresponding trends; however, they are often too generic with no specific focus on cultural tourism and not broad enough in scope to offer a detailed and reliable representation of tourist phenomena at a sub-regional or tourist destination scale.

This lack of information can be solved through bottom-up approaches that require the involvement of different stakeholders (for instance, hotel and cultural site managers). Such a bottom-up approach allows an enough detailed data collection on a tourist destination at a macro-regional scale.

On this point, the situation of Cultural Routes is more complex, involving several countries and their corresponding national statistical systems, with the direct consequence being a lack of a homogeneous approach for tourism monitoring all along the Cultural Routes.

### Detailed statistics

For this purpose, we asked the route managers of the Routes of the Olive Tree and Roman Emperors and Danube Wine Route to answer this question:

*Do you think that the national official statistics of tourism flows are detailed enough to allow you an adequate analysis of tourism phenomena at the level of tourist region/destination? Is there any national statistical system that in your view is better than the others? If so, why?*

Both answered that there is no common approach to measuring arrivals, overnights and visitor motivations. They both admitted to carrying out separate surveys at the time of cultural events or initiatives, recording the stakeholders and the participants' attendance at the events/initiatives by using presence sheets and/or questionnaires.



Loutraki, Greece. Source: Wikimedia Commons

A recent UNWTO study<sup>58</sup> found that although statistical and accounting principles could be applied at all spatial scales, the reality is that this does not take place and generally there will be far less data available at subnational scales than at national scales. This evidence arises for two key reasons. First, the available resources for statistical collection are generally allocated to optimise the compilation of national-level estimates and this means that finer level detail is generally either not produced or is of relatively poor quality. Second, there are commonly different decisions made at national levels compared to regional and municipal levels and hence there are different types of data that are relevant.

These two points provide an explanation for the most common situation of a lack of standardised coverage of spatially detailed official statistics. For national-level decision making, this may be satisfactory for macroeconomic management, but it is generally unsatisfactory for many other areas of policy and decision making where understanding the location and context is imperative. Put differently, relying on national averages is often likely to be misleading and ignore important variations among different areas within a country.

The case for extending and improving subnational statistics is very apparent when considering sustainable tourism. Sustainable and cultural tourism require the integration of data across the environmental, economic and social dimensions and assessing sustainability across these dimensions and determining context-specific policy responses is most meaningful at finer spatial scales. The need for considering sustainability at finer spatial levels is apparent in the almost complete focus on destinations in the conceptual and policy work on sustainable tourism.

### Monitoring systems

Still, an adequate design and implementation of monitoring systems for tourist habits at a cultural destination is vital.

This importance is borne out by the fact that, according to the World Heritage Convention, the existence of a digital repository/inventory of cultural assets and their corresponding data on present tourist flows is an essential prerequisite for inclusion of a site on the World Heritage List. The measurement of cultural tourism's impact on local economies, in particular on SMEs, is a part of the same need.

The establishment of a site/destination information system able to measure impacts entails the following relevant steps (UNESCO 2019, "Sustainable tourism

58. UNWTO 2018, "Statistical Framework for Measuring Sustainable Tourism", Madrid, available at [cf.cdn.unwto.org/sites/all/files/pdf/sf-mst\\_feb.pdf](https://cf.cdn.unwto.org/sites/all/files/pdf/sf-mst_feb.pdf), accessed on 18 February 2019.

toolkit”, available at <http://whc.unesco.org/sustainable-tourism-toolkit/welcome-unesco-world-heritage-sustainable-tourism-toolkit>, accessed 15 February 2019).

- 1) **Be clear on where and what a “destination” is.** A tourist destination needs to understand:
  - its supply side, which involves undertaking an inventory of tourism assets and infrastructures. Every destination should have a simple and up-to-date inventory of its tourism assets and visitors’ attractions;
  - its demand side by identifying and measuring who its potential and present visitors are, when they visit, how long they stay, how much they spend on what, where they come from, what their visit motivation and behaviours are, and how all the above information can change over time. This information is crucial for designing an effective strategy for the sustainable development of a cultural site/destination.
- 2) **Listen to the local community** to properly analyse the potential positive and negative impacts that tourism may have on the host community. Communicating with the host community to understand their needs, concerns and aspirations is a must of sustainable tourism, especially for the enhancement of intangible assets where the active involvement of local communities is the only way to give visitors the chance to allow them to experience local culture, traditions and inhabitants’ lifestyles. In this respect, UNESCO claims that there is tendency to think about the community’s wishes after everything has already been decided – this is a grave mistake and one likely to breed mistrust and apathy on the part of residents.
- 3) **Understand the heritage** by monitoring what can and cannot happen in its proximity by exposing it to the risk of damage or inappropriate use. This entails monitoring the past, present and potential future ecological, cultural and social impacts of tourism with the aim of identifying potential risks and negative impacts to be addressed in the appropriate way and at the appropriate times.

## Destination management

All these areas of action are critical to effective destination management. This is not simply some form of onerous conservation regulation; it is as much about developing and managing the destination for the benefit of its businesses and host community as it is about raising awareness about what can and cannot happen at sites involved.



Brtonigla, Croatia. Source: Flickr (Tim Ertl)

The thorough identification and description of the cultural attraction (the “supply side”) underpinning the heritage of one Cultural Route is a key requirement for its certification as a Cultural Route of the Council of Europe; on the other hand, the monitoring of its “demand side” is not compulsory for the certification. This entails that the assessment of tourism flows and of impacts of the route is generally carried out at the early nomination stage of the overall certification stage, but later is often neglected or totally ignored by the routes’ managers.

As was recommended by the conclusions of the study on the impacts of Cultural Routes on SMEs (Council of Europe 2010), measurement of Cultural Routes’ performance is a crucial factor for their management and success. The same study (see section 5.3 of the final report) indicated several approaches for measuring these impacts entailing the following most relevant techniques:

- ▶ cost-benefit analysis (CBA)/return on investment (ROI) approaches that undertake a straightforward calculation of the benefits or economic return against the cost of delivering the service, activity or event;
- ▶ economic modelling approaches involving multipliers which also look at the economic impact on the wider economy using income and job multipliers;
- ▶ contingent valuation approaches based on calculating the value of an asset or attraction by asking visitors how much they would be willing to pay to visit.

## Reliable data

All of them require reliable data to be collected in a continuous and effective way. In this respect, this study highlights some practical issues that need to be considered:

- ▶ the data must be available;
- ▶ the organisation must have the resources required to collect the data;

- ▶ the indicators should allow for comparability – in particular, across different points of time and different locations. For example, different locations within the route may want to compare figures for visitor numbers across several years – they clearly need to use the same definition of “visitor” if the data is to be compared;
- ▶ the indicator should allow for data to be collected at the appropriate level. If the impact is only likely to be at the local level, then local data are required – regional statistics may not be at all appropriate;
- ▶ the following indicators are some of the most widely used in studies of cultural tourism:
  - visitor numbers;
  - overnight stays (bed nights);
  - visitor spend;
  - sale of products;
  - business start-up and growth;
  - business support activities;
  - employment (jobs directly or indirectly created by cultural tourism);
  - web hits/use of social media.

As for the methodologies for gathering these data, the study of 2010 found that the ones most frequently employed are:

- ▶ visitors’ surveys to measure the numbers attending a cultural event or initiative, and the motivation for making the trip, with the support and co-operation of a hospitality infrastructure to assist in the collection of data;
- ▶ business surveys to be carried out among businesses who are likely to benefit from Cultural Routes activities;
- ▶ surveys of traders operating stalls at cultural events with the aim of collecting data on their business type, visitor expenditure and the turnover generated by the events themselves.

### Planning inventory

In this respect, the project CEETO (Central Europe Eco-Tourism: tools for nature protection), funded within the framework of the Interreg Central Europe Programme 2014/2020, has tried to implement an inventory of the planning, management and monitoring tools and success stories of sustainable tourism.

The image below shows the relevant findings of this inventory.














Methodologies identified						 <b>CEETO</b>
	<b>St. Gallen Methon</b> allows to analyse the strategie flows of visits		<b>Car counting</b> counting cars passing through established “check points”		<b>Person counting</b> counting people passing through established “check points”	 <b>Telephone cells</b> obtain information on the movements that visitors make
	<b>Interview</b> it allows to have specific information on visitors		<b>Survey</b> it allows to have specific information on visitors		<b>GPS</b> to “follow” visitors inside the Park	 <b>Social Media</b> to know trends, preferences and behaviours of visitors
	<b>Statistical models</b> to obtain an estimate of tourist flows when there are not all the information available		<b>Focus Group</b> to deepen a theme or particular aspects of a topic		<b>Video camera</b> to gather information about the number, flow and behaviour of visitors	 <b>Bloacoustic</b> investigates sound production and reception in animals, including man and detect their presence

Figure 14. Tourist flows in protected areas: the inventory of best and most innovative monitoring methods (available at [www.interreg-central.eu/Content.Node/Tourist-flows-in-Protected-Areas--the-Inventory-of-best-and.html](http://www.interreg-central.eu/Content.Node/Tourist-flows-in-Protected-Areas--the-Inventory-of-best-and.html), accessed on 18 February 2019)



This inventory, compared to the list compiled by the Council of Europe's study in 2010, includes further innovative techniques and tools for gathering cultural tourism data, among them:

- ▶ focus groups with local stakeholders aimed at gathering information and data supporting policy makers in their decision processes;
- ▶ tracking technologies based on the use of person counters, Geographic Positioning Systems (GPS), video cameras, bioacoustics systems and mobiles to count and track visitors by gathering information and data on their movements within the tourist destinations;
- ▶ the use of business intelligence systems embedded into social media to identify trends, preferences and behaviours of visitors.

Tracking technologies present a great opportunity for the study of the impact that tourism has on urban centres and urban systems, and as a result there is a growing body of literature that documents the implementation of those technologies in tourism research.

Data collected using these technologies are more exact and can be gathered with greater ease and on larger scales in comparison to the time-space data that have been available until now.

One approach when looking at the data collected is to put the tourist at the centre of the discussion and present the ways in which the analysis of time-space data collected using advanced tracking technologies can contribute to understanding the tourist's spatial activity throughout his or her visit to a destination.

## Tourist cards

Tourist cards represent another innovative tool to track and analyse visitor consumption behaviours and to collect tourist flow data.

They are marketing tools based on the bundle pricing strategy or approach. With bundle pricing, companies sell a package or set of goods or services for a lower price than they would charge if the customer bought all of them separately. Pursuing a bundle pricing strategy allows a company to increase profits by giving customers a discount.

Tourist cards usually offer the following services:

- ▶ free or facilitated access to the local public transport system;
- ▶ an integrated ticket allowing entrance to different cultural/natural destinations by benefiting from discounts or added-value services;
- ▶ discounts on services or purchases at affiliated economic operators (shops, restaurants, accommodation, other tourist services and facilities);

- ▶ a tourist guide and tourist map combined with apps or interactive internet-based solutions.

Recently, these bundles are becoming more and more common across Europe and beyond as significant and effective tools for developing tourist destinations for the following purposes:

- ▶ **Tourist attraction promotion:** tourist cards are used as an effective tool to promote the visibility of a tourist destination and of its corresponding attractions by enhancing the willingness of visitors to extend their stay in a specific territory with the aim of discovering new tourist attractions/services included in the tourist card package;
- ▶ **Tourist attraction differentiation:** tourist cards are used to influence visitors' consumption behaviour by including new or additional services available at the tourist destination, with the aim of expanding visitors' expenditure during their stay;
- ▶ **Integration among cultural or natural products and services included in the tourist attraction:** with the aim of strengthening the synergies between popular and less known tourist products to encourage visitors to prolong their stay;
- ▶ **Collecting data on tourist flows and their corresponding consumption behaviour:** tourist cards are very effective tools for collecting data in real time on visitors and their preferences/choices related to mobility and transport systems, visited destinations, expenditure and consumption behaviour, organisation of a visit and preferences;

**Visitor loyalty enhancement:** tourist cards allow a tourist destination to establish a direct communication link with visitors before their arrival and after their departure allowing for feedback and follow up throughout the year.



Vineyards in Virpazar, Montenegro. Source: Shutterstock

Currently, tourist cards are available in most significant cultural cities and destinations. Respondents to



the survey carried out for the purposes of this study reported that their tourist destinations are generally not provided with tourist cards. Except for Italy (which did not take place to the survey), where there are several tourist cards currently in use at different tourist destinations (in Venice, Rome and Florence, for example, and the Campania Arte Card), only Croatia reported the existence of tourist cards in its tourist destinations (in Dubrovnik, Split, Rab, Zagreb and Varaždin). None of these cards currently includes business intelligence functionalities aimed at tourist data collection and analysis.

The launch of a tourist card in a tourist destination entails the implementation of a complex system including, besides informatic and technological interfaces and tools, the setting out and establishment of formal agreements between the public administration in charge of the management of the tourist card, the other public institutions managing the cultural/natural destinations and the economic operators offering tourist services locally. The establishment of a tourist card system implies the prior existence of a well-organised tourist destination, and therefore this kind of promotional/development tool is usually available only at long-established tourist destinations.

Besides the collection of data, which is the cornerstone of the overall monitoring and measuring issue, there are several technological tools enabling their storage and processing for business intelligence and interpretation purposes. In this respect, it is possible to distinguish between different approaches:

- ▶ strategic approaches where data are analysed mostly from a “qualitative” perspective with the aim of deducing information supporting decision-making processes related to the development of the tourist destinations;
- ▶ statistical approaches where data are processed mostly from a “quantitative” perspective with the aim of analysing tourists’ trends and/or consumption behavioural patterns.

## Destination management

As for qualitative approaches, the St. Gallen Model for Destination Management (SGDM) turns out to be quite interesting for the purposes of this study. It is a strategic approach for market-oriented destination planning and development. This method summarises the spatial behaviour of tourists and visitors to understand visitor profiles and activities (What are visitors doing? Where? With whom? How much do they spend? etc.)

The most interesting aspect of this method is the fact that it relies mostly on the perceptions of tourist operators and residents, more than on the consistency

of statistics on tourism flows. This leads to a focus on listening to the “voice” of the people and operators living in the tourist destination

In contrast, statistical approaches rely on the collection of data and on their interpretation by means of an analysis of trends. In this respect, the examples below represent some of most used solutions for data collection, mining and interpretation:

- ▶ Information management systems (IMS) support cultural heritage activities such as documentation, inventorying, management strategies, monitoring and reporting.
- ▶ Geospatial content management systems (GeoCMS) are based on geographic information systems (GIS) and remote sensing technologies whose effectiveness has been proved in literature. GeoCMS represent the geographical-based evolution of IMS, by allowing data to be shown and consulted on thematic maps of the site or destination.
- ▶ Tourist cards combining a bundle pricing strategy with statistical functionalities.

The appropriate use of these systems in cultural heritage will help inventorying and decision making for large heritage places. Their functions and tools allow different levels of engagement and present an opportunity to move from a top-down to a bottom-up approach. However, each system should be tailor-made according to its purposes and the users’ requirements.

Most of these systems fail because of a lack of data or because the end users are not involved during the development and interpretation process.

All these technologies need to be regularly updated and to this end various stakeholders and the local community must be involved in their overall management. Often a bottom-up approach is not considered.

Monitoring systems need to be adapted to the current legal circumstances and guidelines for data repositories in each country, to allow information to be easily uploaded to the system. Moreover, heritage managers should have prompt access to the information. Managers can then use these data to co-ordinate the work of decision makers with the local community to protect the integrity and authenticity of the sites.

In 2012, a paper<sup>59</sup> analysed the experience of the implementation of a GeoCMS system for monitoring

59. Vileikis O. et al. (2012), *Information management systems for monitoring and documenting world heritage – the Silk Roads CHRIS*, available at [www.int-arch-photogramm-remote-sens-spatial-inf-sci.net/XXXIX-B4/203/2012/isprsarchives-XXXIX-B4-203-2012.pdf](http://www.int-arch-photogramm-remote-sens-spatial-inf-sci.net/XXXIX-B4/203/2012/isprsarchives-XXXIX-B4-203-2012.pdf), accessed on 15 February 2019.

the Silk Roads UNESCO World Heritage site: The Silk Roads CHRIS – “Cultural Heritage Resource Information System”.

The Silk Roads CHRIS is a bespoke GeoCMS that has been tailored to support the preparation of the “Silk Roads World Heritage serial and transnational nomination in Central Asia” nomination, based on the Operational Guidelines of the World Heritage Convention (UNESCO 2017, Annex 5) and serves as first baseline information for future monitoring and reporting after the inclusion of the sites on the World Heritage List. CHRIS consists of:

- 1) a common platform for receiving an unlimited amount of information with secure and restricted access using user profiles and access rights management;
- 2) functionalities and queries allowing an analysis and comparison of the heritage places in order to prioritise development interventions or planning, redefine the uses of properties, or their interpretation;
- 3) functionalities presenting consistent and reliable information.

### Methods of data collection

The study highlights how despite there being several different approaches and technologies for processing and accessing data collected on tourist phenomena, significantly less attention is paid towards the methods of data collecting.

The problem of data collection may be solved through bottom-up approaches involving – at cultural site and tourist destination level – different stakeholders as a source of data.

Nevertheless, it must be pointed out that the use of local surveys for assessing cultural and sustainable tourism phenomena, besides being very time-consuming for local organisations who must carry them out all year, do not ensure a proper and reliable representation of the same phenomena.

The collection of visitors’ data at accommodation points can be an effective solution for the analysis of their trip motivation by requiring visitors to provide the information requested at the time of their check-in or check-out. These kinds of surveys complement the data from surveys of cultural activities. Nevertheless, Data collection approaches based on surveys are not fully reliable for the following reasons:

- ▶ most of them are related to the analysis of visitors attending cultural or specific events (based on cultural activities), limiting the scope of the monitoring to a here-and-now perspective that does not allow a complete analysis of tourist arrivals;
- ▶ they do not ensure a constant monitoring of the tourism flows throughout the year, often only being carried out at cultural events or initiatives;
- ▶ they are time-consuming approaches requiring the involvement of several people to collect enough data to be sufficiently representative of the observed phenomena;
- ▶ their effectiveness is based on the willingness of visitors to spend their time and co-operate to provide the answers required.

The table below shows a synoptic resume of the characteristics of each monitoring approach/technique along with their corresponding pros and cons.

**Table 12. Tourist flows monitoring systems/approaches**

Approach/method	Kind of approach	Pros	Cons
Survey	Qualitative	Ease of use No technological systems/interfaces required Allows for identifying tourists’ motivation	Time-consuming Relies on the availability of respondents to supply data and information Constant monitoring not possible
Person/car counting	Quantitative	Ease of use No technological systems/interfaces required	Time-consuming Constant monitoring not possible Limited reliability of data collected Tourist motivation analysis not possible

Approach/method	Kind of approach	Pros	Cons
<b>Focus group</b>	Qualitative	Ease of use No technological systems/interfaces required	Needs personnel with adequate technical skills Stakeholders must be selected in an effective way to represent the overall phenomenon observed
<b>St. Gallen method</b>	Qualitative	No technological systems/interfaces required Based on the perceptions of local stakeholders on tourist phenomena Allows for identifying tourists' motivation	Needs personnel with adequate technical skills to be properly managed Stakeholders must be selected in an effective way to represent the overall phenomenon observed Time-consuming
<b>Tourist cards</b>	Quantitative	Real-time data collection and processing Reliability of data collected Allows for identifying the consumption behaviours of visitors before/during their stay Strengthening of synergies among major and minor tourist assets Improvement of tourist facilities and services at tourist destination scale Bi-directional communication with tourists before/after their stay	Dedicated hardware systems/devices required (e.g. card readers, card printers, database infrastructures) Needs a complex organisation to be properly managed Requires a strong visibility/identity of the tourist destination
<b>Social media and internet profiling</b>	Quantitative	No dedicated hardware required Real-time data collection and processing Allows for identifying the consumption behaviours of visitors before their stay Bi-directional communication with tourists before their stay Allows for identifying tourists' motivation	Needs a unique promotional/information gateway at tourist destination/route level
<b>Tracking technologies (GPS, mobile phones, other)</b>	Quantitative	Real-time data collection	Dedicated hardware/software required Limited reliability of data Needs specific personnel/equipment to be properly managed Tourist motivation analysis not possible

By considering the above, the issue of monitoring the impacts of Cultural Routes on local economies may be properly addressed by following the steps below:

- ▶ identifying a clear territorial definition of the cultural assets that define the tourist attraction of each route and of each adhering region/destination;
- ▶ identifying a clear map of the formal and informal relations established among public/private institutions in charge of managing cultural/natural assets and the economic operators offering tourist services and facilities to visitors;
- ▶ identifying a clear connection among the different sites along the route both in terms of potential physical tourist paths to be implemented and intangible relations which can be activated among them;
- ▶ establishing a clear governance of the tourist attraction on the local or destination scale, by identifying the subject in charge of co-ordinating the tourist attraction's promotion, development and the procedures to ensure an effective involvement of the other stakeholders in the setting out and implementation of the development strategy;
- ▶ establishing a co-ordinated visual identity of the cultural attraction of the route and of its adhering sites and destination, which can operate as an official gateway for tourists who want to visit and support them in getting there and arranging their stay. The official website of the route should act as an entrance to its cultural attraction by profiling visitors by way of collecting useful information and data on their origin, preferences and needs;
- ▶ establishing a common approach for collecting and measuring tourist phenomena on the local scale, by starting from qualitative approaches (for example, the St. Gallen Model or visitor surveys) and implementing quantitative approaches or techniques (such as tourist cards and other tracking systems) only when the governance is well established and properly running.

### **Management and governance practices and tools implemented by Cultural Routes in line with EUSAIR**

### **Good practices and lessons learned and implemented by Cultural Routes in the AIR**

This part of the study examines some of best practices from the Cultural Routes of the Council of Europe that cross the AIR countries regions.

The analysis focuses on the two main cultural themes identified by the members of the Thematic Steering Group 4 of EUSAIR as the ones to be extended and strengthened within the framework of the Routes4U projects:

- ▶ Routes of the Olive Tree
- ▶ The Roman Heritage Route.

### **Routes of the Olive Tree**



© Routes of the Olive Tree

The olive tree is an emblematic symbol of the Mediterranean and particularly of the regions bordering the Adriatic and Ionian Sea where some of most significant olive oil-producing regions of the Mediterranean Sea basin are located.

Its presence is a shared heritage for all the peoples of the Mediterranean and it is a popular symbol of peace. Olive oil is also a cornerstone of the Mediterranean diet which has been acknowledged by UNESCO as intangible heritage of humanity.

The olive tree and its related millennial cultural heritage represent the natural heritage that the Council of Europe wishes to promote through the European Cultural Routes programme. Consequently, it is not surprising that this route has carried the title of "Cultural Route of the Council of Europe" since 2005.

The last two regular evaluations of this route have reported significant shortcomings, particularly in respect of the capability of this route to actively involve partners from countries other than Greece, where the route's headquarters is located (Kalamata).

Currently, most of the operational activities of this route are concentrated in a limited number of countries, mostly Greece, France and Italy.

At present, partners from Balkan countries have limited representation on this route; currently, only a few partners from Slovenia and Croatia are involved in the route's network. Similarly, the Iter Vitis Cultural Route (which is the other certified route concerning the promotion of foodstuffs) involves only one partner from Balkan countries, as a scientific partner, but no



specific regions/sites producing grapes for wine are directly involved.

However, countries like Montenegro and Albania (not yet represented in the route's partnership), where the olive tree heritage has roots that go back to the Roman Empire's domination in the area, represent significant potential for this route's development and its related performance improvement for the future that should be explored through the Routes4U project. This was also underlined by the Executive Director, Georges Karabatos, at the Scientific Council in May 2018:

*It was decided that priority should be given to the Adriatic and Ionian Sea regions ... local routes in 10 different regions of Greece could be developed and integrated into the Council of Europe Cultural Routes of the Olive Tree thanks to the possibility of funding through the leader programme.*

Nowadays, in Montenegro, for instance, there are more than 1 700 olive tree growers and several mills located along the Montenegrin shores of the Adriatic. There are also indigenous species of olives, like the Zutica or "yellow yield", so-called because of the oil's beautiful golden colour, or the Bar and Ulcinj varieties. Olive oil is part of the very fabric of life in this region. The municipality of Bar is home to the second oldest olive tree of the world, which is more 2 000 years old.

Montenegrin olive oil producers are organised nationally and align their cultivation and production techniques to European standards.

In Albania, there is a similar national association of olive oil producers pursuing the same purposes of the Montenegrin organisation.



Olive tree. Source: Pxhere

Italy, Albania, Croatia, Greece, Israel, Morocco, Montenegro, Portugal, Slovenia, Spain, Tunisia and Turkey are the 12 founder members of the Re.C.O.Med (Réseau des Cités Oléicoles de la Méditerranée, details available at [www.recomed.eu/network/](http://www.recomed.eu/network/), accessed on

11 April 2019) international network, which annually holds the Mediterranean Diet Forum.

The network was constituted in Imperia, in Italy, which has always been considered one of the cradles of traditions linked to extra virgin olive oil. In 1983 the first international convention entitled "The Culture and History of the Mediterranean Diet" was held in Imperia, and in the same year, the ONAOC came into being, the National Organisation of Olive Oil Tasters

Below is a list of the countries belonging to the network and their national partner organisations:

- 1) Albania, Albanian Agricultural Ministry
- 2) Croatia, Croatian Olive Oil Towns Association
- 3) Greece, "Routes of the Olive Tree" Cultural Foundation
- 4) Israel, The Israeli Olive Oil division
- 5) Italy, Italian Olive Oil Towns Association
- 6) Lebanon, Ministry of Agriculture
- 7) Morocco, Agro-pôle Olivier
- 8) Montenegro, Municipality of Tivat
- 9) Portugal, ADEMO
- 10) Slovenia, Science and Research Centre Koper (ZRS Koper)
- 11) Spain, AEMO, Spanish Olive Oil Towns Association
- 12) Tunisia, IRESA, National Institute for Agricultural Research and Tunisian Olive Oil Institute
- 13) Turkey, Chamber of agriculture of Didim

The network's main objective is to act to preserve the history of olive cultivation and optimise the production of olive oil so that its origin and the typical qualities of local production are maintained.

Another of the network's aims is to promote the cultural and scientific aspects of olive cultivation, in addition to those linked to human intervention, and to develop tourism as an offshoot of the olive cultivating civilisation of the Mediterranean.

One of the other activities of this network is the development of a "National Associations of Oil Towns" to create centres of documentation, eco-museums and events linked to olive cultivation and Mediterranean cuisine. It carries out seminars and research activities on the quality of oil in relation to health aspects.

As the Route of the Olive Tree is a partner of the Re.C.O.Med network and that both these entities share similar institutional purposes, it is advisable that both work together to achieve a common objective.

The shortcomings and issues identified by the recent evaluations concerning the performance of the Routes of the Olive Tree show that although a Cultural Route may be based on a solid and significant cultural theme like the olive oil heritage of the

Mediterranean, which perfectly meets the values of the Council of Europe, the difficulty of ensuring cooperation of the different partner countries of the route in implementing its development strategy can undermine its visibility and effectiveness.

Achieving the status of Cultural Route of the Council of Europe does not mean that the hard work stops; indeed, this achievement marks the start of the work, which needs to continue year after year with all the relevant partners.

## The Roman Heritage Route

Ancient Roman heritage sites play a very important role in the Adriatic and Ionian Region because of their significance in historical events, archaeological sites, architecture and local traditions, which have influenced for centuries generations of artists, urbanists, architects and others.

Across the macro-region there are several significant cultural destinations and sites, some of them already part of the Roman Emperors and Danube Wine Cultural Route (RER), and their significance is so powerful that they could not have been excluded; this is the case for the following archaeological sites:

- ▶ Durrës, Apollonia and Butrint (UNESCO) in Albania;
- ▶ Posuški Gradac, Gračine Bigeste, Skelani and Banja Luka in Bosnia and Herzegovina;



Roman excavation site in Ljubljana, Slovenia.  
Source: Wikimedia Commons

- ▶ Pula, Zagreb, Vid and Mali Lošinj in Croatia;
- ▶ Delos, Corinth, Thessaloniki and Philippi in Greece;
- ▶ Doclea in Montenegro;
- ▶ Felix Romuliana (RER) and Sremska Mitrovica (RER) in Serbia;
- ▶ Ljubljana and Izola in Slovenia.

Some of these cultural and archaeological sites are often far from the beaten tourist tracks and currently visiting them is hampered by long distances and poor transport infrastructures.

This should be considered for both the enlargement of the already-certified Cultural Route of Roman Emperors or the establishment of a new Cultural Route with a specific focus on Roma heritage cultural theme.

As for the first option, it must be reported the RER has a geographical focus on the Danube Region and a possible enlargement towards Roman sites and destination located in the AIR countries and regions is limited to the geographical framework of the Danube Region.

Nevertheless, when developing a new Cultural Route on Roman Heritage, a deeper analysis of the Roman Emperors and Danube Wine Route is obligatory to ensure synergies and avoid duplication.

## The Roman Emperors and Danube Wine Route



Belgrade, Serbia. Source: Shutterstock

Despite its recent establishment and certification (2015), this young Cultural Route shows some significant strong points, including governance, its local development strategy and approach and from its communication instruments.

As for governance, this route has been established and managed as an autonomous tourist attraction within the tourist product club managed by the Danube Competence Centre (DCC) whose headquarters is within the premises of the Serbian National Tourism organisation in Belgrade (Serbia).

This can be considered unusual when compared to the other Cultural Routes already certified by the Council of Europe, where the managing authority, or lead partner, of the routes always coincide with the institution or association established for the sole purposes of the route implementation.

The DCC was established on 10 April 2010, much earlier than the establishment of the route, with the legal status of a not-for-profit association under Serbian law.

Its mission is to enable collaboration between major stakeholders interested in the promotion of the Danube region as a high-quality pan-European tourism destination.

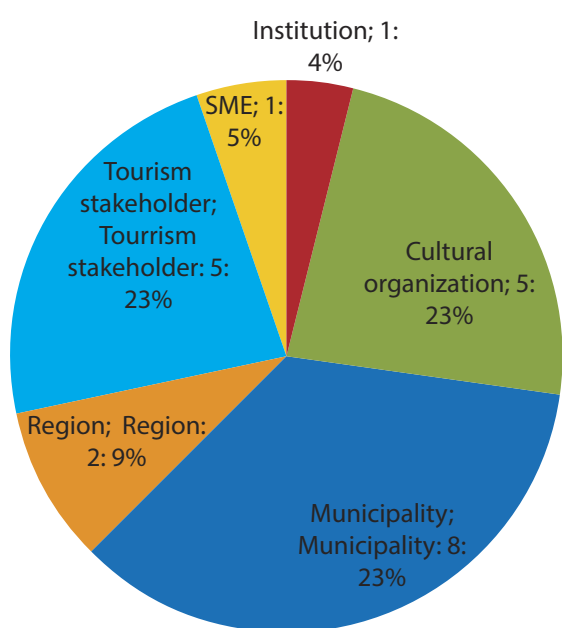
The structure is based on the premise that the DCC consists of three groups of stakeholders, each of them contributing to the organisation's purposes in a different way:

- 1) **Strategic partners** – organisations outside of the DCC network, providing visibility, positioning, credibility and access to different information, relevant events and individuals;
- 2) **Strategic members** – fully fledged members;
- 3) **Network members** – members with basic access to DCC products and services and limited participation in governing and financing of the organisation.

Based on regional allocation, nearly half of the members are from Serbia and approximately two thirds from Serbia and Romania combined. The middle and lower Danube Region is represented by a share of about 90% of all member organisations. However, by comparison, there are significantly fewer members from Slovakia, Hungary, Croatia, Bulgaria, Ukraine and Moldova. The upper Danube Region of Austria and Germany is also weakly represented (only 10% in terms of the number of members).

The route's members are, firstly, DCC members, but not all the DCC members are members of the route.

#### Members distribution per kind of institution



The scientific committee evaluates the proposal of new route's members aimed at assessing the coherence of the candidate site and destination both in terms of its historical or cultural relevance and from a

touristic point of view. In this respect the committee is required to check the ability to visit the cultural sites managed or represented by the new potential member. With the positive opinion of the committee, the DCC's general assembly approves the new membership, which only comes into force upon payment of a membership fee.

The majority of the route's members are tourism organisations of local municipalities (36%), followed by cultural organisations and tourism stakeholders (23%).

In this respect, it must be pointed out the involvement of the national tourism organisation of Serbia (which hosts the DCC) demonstrates a strong and high-level institutional interest in the route's development strategy and gives it a significant institutional visibility among other local public and private stakeholders potentially interested in joining the route.

This is a significant strong point of this route compared to other certified routes where the lack of high-profile institutional partners often weakens the visibility and the reliability of the routes themselves and of their leading organisations in the eyes of potential public partners and economic operators.

The DCC structure includes three main bodies: 1) General Secretariat; 2) General Assembly; and 3) Board of Directors.

Within the General Secretariat (the DCC Team), which is the main operational body of the organisation, there are currently seven positions, which are held by six employees: General Secretary, Business Development Manager, Director of Programmes, Financial and Administrative Manager, Project Co-ordinator, Marketing and Sales Manager and Administrative Assistant.

In this respect, the choice of entrusting the management of the route to an existing high-profile organisation like the DCC allows this route to avoid the frequent issue of other certified routes that is a shortage of financial resources to pay the professionals in charge of carrying out the routes' operational activities.

Currently, only a very few Cultural Routes of the Council of Europe can count on a full-time operational staff dedicated to the implementation of their development strategy.

The Board of Directors leads on the achievement of the DCC vision/mission.

The general assembly represents the interests of the DCC members and their needs to be addressed within the DCC operational strategy.

Dedicated meetings involving the route's members and stakeholders are regularly held with the aim of agreeing on the initiatives to carry out within the framework of the route's development strategy.



The business model of the DCC is based on three types of revenues.

- a) Membership fees – Strategic members and network members pay fees and take responsibility for the overall success of the organisation. The amount of fees collected should substantially contribute to covering the minimal fixed costs and should enable the work of a small professional team capable of generating relevant projects and co-ordinating stakeholders in the Danube Region. Fees are included within a range starting from €500 (for local institutions/municipalities) to €7 000 (for national tourism organisations).
- b) Project incomes – Project grants will be acquired as a result of the professional work of the secretariat and the information and lobbying activities performed by the board.
- c) Co-financed activities – Internal resources from members through additional contributions. Additional contributions can be monetary, in-kind contributions, hosting activities, running a pilot project, or other agreed forms of input.
- d) Sale of DCC products and services.
- e) Donations from, for example, private foundations and sponsors.

EU-funded projects make the greatest contribution to the total financial structure. These projects are the financial backbone of DCC. Most of them are directly related to the route's purposes.

Financial funding of the DCC comes mainly from Serbia (33.3%), followed by Germany (23.6%) and Hungary (17.1%). This financial allocation is strongly determined by the contributions of just a handful of partners, namely the three national tourism organisations (NTO) in Germany, Serbia and Hungary, and three regional local tourism organisations, in Ukraine, Austria and Serbia. Contributions from both national (55.2%) and regional (15.1%) tourism organisations are the main source (70.3% combined) of DCC's funding from membership fees.

As regards its development strategy, it must be pointed out that, to date, the route has not been an autonomous organisation within the DCC.

The DCC declared in March 2018, that the cultural theme underpinning the route strategy is too academic and with a potentially limited interest for tourists. The DCC, to date, considers the route as a "flagship product" included in its package of tourist products concerning the promotion of the Danube as a single tourist destination worldwide.

In this context, the route is used as proof of the excellence and relevance of its tourist destinations, rather than as an autonomous tourist product or pathway.

This strategy takes account of the current lack of tourist infrastructures that still characterises most of the cultural destinations (which cannot be considered yet as autonomous tourist destinations) and that still restricts their full tourist potential.

In this respect, with the aim of overcoming these issues, the DCC is strongly committed to the establishment of local tourist hubs in the regions characterised by a higher concentration of cultural and touristic attractions. This approach to sustainable tourism development and organisation of local tourist systems should be considered as a good practice to be shared with other AIR countries.

By considering the novelty of this route and the Danube Region's pan-European tourist attraction, this strategy and the DCC's methodological approach for tourism development are very promising and potentially effective in attracting the attention of the general public from abroad to its cultural and sustainable tourist destinations, by allowing them to strengthen their visibility and reputation as destinations of excellence.

### **New Cultural Route on Roman Heritage in the Adriatic and Ionian Region**

The establishment of a new thematic Cultural Route focused on Roman heritage was studied further with the aim of verifying the potential interest of the involved countries and destinations and the possibility of establishing among them a network which could lead to an application for the certification of the Council of Europe. This analysis also assessed the existence of possible risks of overlap with the RER's cultural theme by identifying a development strategy capable of enhancing the potential synergies with the latter.

The full study on the development of a new Cultural Route on Roman Heritage in the Adriatic and Ionian Region was prepared and disseminated in February 2019<sup>60</sup>.

The study stated that this new Cultural Route provided the opportunity to strengthen a diversified cultural tourism offer, develop the cultural potential through the revitalisation of existing archaeological sites and connect them into a thematic network. The new Route could profit of a lively tourism environment while complementing it with offers of authentic products (food, spa, facilities etc).

Due attention should lie on the development of a sustainable tourism network, by ensuring balanced infrastructure and visitor-related services along the

60. Council of Europe (2019): Feasibility study on the Feasibility Study on the Roman Heritage Route in the Adriatic and Ionian Region", available under <https://rm.coe.int/eusair-roman-heritage-study/1680989665>



entire Cultural Route. The concept of the Cultural Route would specifically require the engagement of experts and scientists who would provide in-depth research and data for development of theme on an institutional and scientific level. Opportunities for positive development would also lie in raising the skills of professionals in the design and presentation of archaeological destinations as focal points of travellers' interests. In developing this aspect, knowledge exchange through the Centres of Excellence might be a good solution.

The study underlined that resources were needed for marketing research, for management development of the network and especially for the development of tourism products and business-to-business (B2B) collaborations. It emphasised the potential with regards to new tourism trends in visitors' preferences, in line with an ageing population, sustainable development and changing lifestyles. Growth of the market might lie in developing a travel offer for citizens who would like to enjoy a transformative experience in the form of an inspiring holiday. This would connect to the 59% of senior tourists who found cultural tourism an important motivation for their travel. A significant proportion of citizens in the EU (40%) showed willingness to travel for culture, city tourism, touring, walking tourism, history hiking and other kinds of 'slow tourism'.

The study concluded that a Roman Heritage Cultural Route in the Adriatic and Ionian Region might be considered as an opportunity for those visitors who seek less travelled spaces, who look for a clever compromise, either off-the-grid luxury or back-to-basics facilities, with local experiences and synergising fusions – above all, customising the offer (foody archaeological sites?). In the framework of Routes4U, a study as carried out on the development of a new Roman Heritage Route, that states:

“Ancient Roman heritage sites play an important role in the Adriatic and Ionian Region because of their significance in historical events, their specific setting or their architectural design, quality and beauty, inspiring for centuries generations of artists, urbanists, architects and others.

Specific sites in this study have been proposed by the relevant national institutions and experts in each country. Most of the destinations presented are in less-developed regions, although successful tourist cities are not ignored completely. Some of the destinations are already part of Roman Emperors route, but their significance is so powerful that they could not have been excluded.”<sup>61</sup>

The study proposed an inventory of the following sites to be included in a future Cultural Route:

	Archaeological site	Managing authority	Museum	Web	Contact
ALBANIA					
Pojan	Apollonia	Administration and Co-ordination Office of the Archaeological Park of Apollonia	Archaeological Museum in Saint Mary's Monastery	<a href="http://www.ambasadat.gov.al/austria/sites/default/files/Discover%20Albania%20%281%29.pdf">www.ambasadat.gov.al/austria/sites/default/files/Discover%20Albania%20%281%29.pdf</a>	<a href="mailto:elton.orozi@turizmi.gov.al">elton.orozi@turizmi.gov.al</a>
Butrint	Buthrotum	Administration and Co-ordination Office of Butrint	Archaeological Museum	<a href="https://www.youtube.com/watch?v=Etqw1EiddiQ">www.youtube.com/watch?v=Etqw1EiddiQ</a> <a href="https://whc.unesco.org/en/list/570">https://whc.unesco.org/en/list/570</a> <a href="http://www.albania.al">www.albania.al</a>	<a href="mailto:elton.orozi@turizmi.gov.al">elton.orozi@turizmi.gov.al</a>

61. Council of Europe (2019): Feasibility study on the Feasibility Study on the Roman Heritage Route in the Adriatic and Ionian Region”, page 1, available under <https://rm.coe.int/eusair-roman-heritage-study/1680989665>

	Archaeological site	Managing authority	Museum	Web	Contact
Durrës	Dyrrachium Amphitheatre	Regional Directorate of National Culture, Durrës	Archaeological Museum of Durrës	<a href="https://invest-in-albania.org/increased-number-of-visitors-to-butrint-raises-new-challenges/">https://invest-in-albania.org/increased-number-of-visitors-to-butrint-raises-new-challenges/</a>	elton.orozi@turizmi.gov.al
Orikum	Orikos	Regional Directorate of National Culture, Vlora	Archaeological Park Orikum	<a href="http://arheoparks-albania.com/orikum/html/about_or.html">http://arheoparks-albania.com/orikum/html/about_or.html</a>	elton.orozi@turizmi.gov.al
Selce, Pogradec, Golik	Via Egnatia: Selce, Pogradec, Golik village	Ministry of Culture, Korce Regional Directorate of National Culture		<a href="http://www.viaegnatia-foundation.eu/index.php/hiking-wandern/via-egnatia-hiking-trail">www.viaegnatia-foundation.eu/index.php/hiking-wandern/via-egnatia-hiking-trail</a>	elton.orozi@turizmi.gov.al
<b>BOSNIA AND HERZEGOVINA</b>					
Posuški Gradac	Roman temple	Franciscan parish office in Posuški Gradac	Franciscan museum	<a href="http://www.posuski-gradac.com/povijest.asp">www.posuski-gradac.com/povijest.asp</a>	info@posuski-gradac.com
Gračine	Bigeste Roman military camp	Parkovi L.L.C. Ljubuški public institution	Franciscan museum	<a href="http://www.jpparkovi-ljubuski.com/">www.jpparkovi-ljubuski.com/</a> <a href="http://www.kravica.ba/hr/za-posjetitelje-2/sadrzaji/item/327-gracine.html">www.kravica.ba/hr/za-posjetitelje-2/sadrzaji/item/327-gracine.html</a>	parkovi.ljubuski@gmail.com
Skelani	Municipium Malvesiatium	Municipium Malvesiatium Archaeological Museum, Skelani		<a href="http://www.municipium-skelani.net/turizam/">www.municipium-skelani.net/turizam/</a>	municipiumskelani@gmail.com
Banja Luka	Castra	Banskidvor Cultural Centre	Museum of Republika Srpska in Banja Luka	<a href="http://banskidvor.org/">http://banskidvor.org/</a>	banski_dvor@blic.net
Laktaši	Balneum Roman baths	Laktaši Municipalities and the Tourist Organisation (public institution)		<a href="http://www.laktasiturizam.org/en/roman-spa/o79">www.laktasiturizam.org/en/roman-spa/o79</a>	tool@laktasiturizam.org
Gorica Grude	Pit ( <i>oppidum</i> )	Franciscan parish office of Gorica in public-private partnership with local community		<a href="http://bratovstina.com/franjevaka-arheolokazbirka-u-gorici/">http://bratovstina.com/franjevaka-arheolokazbirka-u-gorici/</a>	bratovstina.sv.stjepana@gmail.com
<b>CROATIA</b>					
Pula	Arena Amphitheatre	Archaeological Museum of Istria		<a href="http://www.pulainfo.hr">www.pulainfo.hr</a> <a href="http://www.ami-pula.hr/en/about-the-museum/general-information/">www.ami-pula.hr/en/about-the-museum/general-information/</a>	tz-pula@pu.t-com.hr
Solin	Salona	Archaeological museum in Split		<a href="https://visitsplit.com/hr/520/salona">https://visitsplit.com/hr/520/salona</a>	ema.visic-ljubic@armus.hr

	Archaeological site	Managing authority	Museum	Web	Contact
Zagreb	Archaeological Museum Zagreb	Archaeological Museum Zagreb		<a href="http://www.amz.hr">www.amz.hr</a>	dkusan@amz.hr smihelic@amz.hr
Vid	Narona Roman Augusteum	Ministry of Culture of the Republic of Croatia; Narona Archaeological Museum		<a href="http://www.a-m-narona.hr/amnsite/">www.a-m-narona.hr/amnsite/</a>	toni.glucina@a-m-narona.hr
Mali Lošinj	<b>Museum of the Apoxiomenos &amp; Roman maritime trade routes</b>	Lošinj Museums and Subseason Diving Centre		<a href="http://www.muzejapoksiomena.hr/en/">www.muzejapoksiomena.hr/en/</a>	amnarona@gmail.com
Vinkovci	Cibalae	Town of Vinkovci and Vinkovci Municipal Museum		<a href="http://www.muzejvk.hr">www.muzejvk.hr</a>	martina.matkovic@tz-vinkovci.hr
Krk Island	Mirine Fulfinum	Municipality of Omišalj		<a href="http://www.visit-omisalj-njivice.hr/mirine-fulfinum.aspx">www.visit-omisalj-njivice.hr/mirine-fulfinum.aspx</a>	info@visit-omisalj-njivice.hr
Rijeka	Tarsatic Principia	Municipality of Rijeka		<a href="http://www.visitrijeka.eu/what_to_see/attractions/principia_at_tarsatica">www.visitrijeka.eu/what_to_see/attractions/principia_at_tarsatica</a>	Rijeka@visitRijeka.hr
GREECE					
Athens	Roman Agora	Hellenic Ministry of Culture and Tourism, Ephorate of Antiquities of the City of Athens		<a href="http://theheartofancientathens.gr/en/">http://theheartofancientathens.gr/en/</a>	Aivaliotou_e@mintour.gr
Delos	Roman Agora	Hellenic Ministry of Culture and Tourism, Delos Prefecture of Kiklades		<a href="http://www.romeandart.eu/en/art-delos.html">www.romeandart.eu/en/art-delos.html</a> <a href="http://www.ancient.eu/delos/">www.ancient.eu/delos/</a>	efakyk@culture.gr
Nicopolis	Actia Nicopolis	Hellenic Ministry of Culture and Sports, Prefecture of Préveza	New Archaeological Museum of Nicopolis	<a href="http://www.visitgreece.gr/en/culture/monuments/nikopolis">www.visitgreece.gr/en/culture/monuments/nikopolis</a>	Aivaliotou_e@mintour.gr
Patras	Patras Archaeological Museum	Hellenic Ministry of Culture and Sports, Town of Patras, Prefecture of Ahaia	Patras Archaeological Museum	<a href="http://www.patrasmuseum.gr/">www.patrasmuseum.gr/</a>	Aivaliotou_e@mintour.gr
Thessaloniki	Roman Agora and Galerian Palace	Hellenic Ministry of Culture and Sports, Prefecture of Thessaloniki		<a href="http://galeriuspalace.culture.gr/en/">http://galeriuspalace.culture.gr/en/</a>	Aivaliotou_e@mintour.gr

	Archaeological site	Managing authority	Museum	Web	Contact
ITALY					
Aquileia	Archaeological Area and Patriarchal Basilica of Aquileia	Fondazione Aquileia	The Archaeological National Museum	<a href="http://www.fondazioneaquileia.it">www.fondazioneaquileia.it</a>	studiomarcomarinuazzi@gmail.com
Sicily Catania	Roman Theatre and Odeon in Catania, Casale Roman villa	Regional Department of Cultural Heritage – Polo Regionale di Catania		<a href="http://www.visitsicily.info/en/villa-romana-del-casale/">www.visitsicily.info/en/villa-romana-del-casale/</a>	m.giannone@regione.sicilia.it giuseppe.avenia@regione.sicilia.it
Sicily Tellaro	Tellaro Roman villa	Regional public property Polo regionale di Siracusa per I siti e Musei archeologici		<a href="http://www.youtube.com/watch?v=XJ239iBPTA4">www.youtube.com/watch?v=XJ239iBPTA4</a> <a href="http://www.sicilyonweb.com/tellaro-roman-villa/">www.sicilyonweb.com/tellaro-roman-villa/</a>	m.giannone@regione.sicilia.it
Sicily Taormina	Ancient Theatre	Regional Department of Cultural Heritage – Archaeological Park of Taormina/ Naxos		<a href="http://www.parconaxostaormina.com">www.parconaxostaormina.com</a> <a href="http://www.taormina-arte.com">www.taormina-arte.com</a>	p.dimiceli@regione.sicilia.it
Apulia Egnazia	National Archaeological Museum of Egnazia	Ministero per i Beni e le Attività Culturali – Polo Museale della Puglia	The National Archaeological Museum of Egnazia	<a href="http://www.egnazia.eu/en/the-museum/">www.egnazia.eu/en/the-museum/</a>	m.giannone@regione.sicilia.it
MONTENEGRO					
Pljevlja	Municipium S	JU Zavičajni Muzej Pljevlja	JU Zavičajni Muzej Pljevlja	<a href="http://www.discover-montenegro.com/pljevlja/">www.discover-montenegro.com/pljevlja/</a> <a href="https://muzej-pljevlja.com/">https://muzej-pljevlja.com/</a>	info@muzej-pljevlja.com, muzejpv@t-com.me
Duklja	Roman town Doclea	JU Muzeji i galerije Podgorice	Muzeji i galerije Podgorice	<a href="http://www.antickadukljajcg.com/en/doclea">www.antickadukljajcg.com/en/doclea</a>	pgmuzej@t-com.me
Risan	Roman Villa Urbana			<a href="http://www.risanmosaics.me">www.risanmosaics.me</a>	
SERBIA					
Gamzigrad	Felix Romuliana	Zaječar National Museum	Zaječar National Museum	<a href="http://www.serbia.com/srpski/posetite-srbiju/kulturne-atrakcije/arheoloska-nalazista/felix-romuliana-dom-poslednjeg-rimskog-boga/">www.serbia.com/srpski/posetite-srbiju/kulturne-atrakcije/arheoloska-nalazista/felix-romuliana-dom-poslednjeg-rimskog-boga/</a> <a href="http://www.zajecar.info/narodni-muzej">www.zajecar.info/narodni-muzej</a>	office@discover-southeast-serbia.com



	Archaeological site	Managing authority	Museum	Web	Contact
Sremska Mitrovica	Sirmium	Tourist Organisation of Sremska Mitrovica Town		<a href="http://www.carskapalata.rs/sirmium.html">www.carskapalata.rs/sirmium.html</a>	<a href="mailto:dusica.palatasirmium@gmail.com">dusica.palatasirmium@gmail.com</a>
SLOVENIA					
Ljubljana	Colonia Iulia Aemona	City Museum of Ljubljana	City Museum of Ljubljana	<a href="http://www.visitljubljana.com">www.visitljubljana.com</a> <a href="http://www.mgml.si/en/city-museum-of-ljubljana-377/archaeological-parks/">www.mgml.si/en/city-museum-of-ljubljana-377/archaeological-parks/</a>	<a href="mailto:bernarda.zupanek@mgml.si">bernarda.zupanek@mgml.si</a>
Izola	Roman villa in Simonov Zaliv	Institute for Archaeology and Heritage, University of Primorska		<a href="http://www.visitizola.com/explore/">www.visitizola.com/explore/</a>	<a href="mailto:tic.izola@izola.si">tic.izola@izola.si</a>
Celje	Celeia	Celje Regional Museum	Celje Regional Museum	<a href="http://www.pokmuz-ce.si">www.pokmuz-ce.si</a> <a href="http://museu.ms/museum/details/45/celje-regional-museum">http://museu.ms/museum/details/45/celje-regional-museum</a>	<a href="mailto:info@pokmuz-ce.si">info@pokmuz-ce.si</a>

### Survey among AIR national and regional representatives

With the aim of assessing the current state of the implementation of national or regional policies concerning the development of the EUSAIR and the strengthening of Cultural Routes of the Council of Europe among AIR countries and regions, a dedicated survey has been carried out, requesting national and regional representatives to fill in a questionnaire previously agreed with the Routes4U's staff, whose template is available in Annex 3 of this study.

This study started on 11 December 2018 with the forwarding of the questionnaire to 34 addresses including representatives of national and regional administrations of the AIR countries and regions.

The deadline for returning the questionnaires was 31 January 2019, and respondents from five out of eight AIR countries returned their completed questionnaires. Those in Italy, Slovenia and Montenegro did not take part to the survey.

All the respondents were national administrations, as shown in the table below:

**Table 13. Respondents to the survey**

Country	Respondents
Albania	Ministry of Tourism and Environment Ministry of Culture
Bosnia and Herzegovina	Ministry of Foreign Trade and Economic Relations
Croatia	Ministry of Culture
Greece	Ministry of Tourism – Department of Tourism Policy Planning Ministry of Culture and Sports
Serbia	Ministry of Trade, Tourism and Telecommunications – Sector for Tourism

Besides the analysis and interpretation of information and data collected via the questionnaire, the survey made use of different in-depth analysis carried out by e-mail or telephone conversations with respondents, aimed at clarifying or better analysing specific aspects/points concerning their replies.

### Involvement in activities

#### **Involvement in activities and actions concerning sustainable and/or cultural tourism**

Countries were asked to reply to the following question: "Is your administration directly involved in or in charge of carrying out activities or actions concerning sustainable and/or cultural tourism in your country/region?"

Besides their institutional involvement in the Adriatic and Ionian initiative, all the respondents (five out of eight countries) replied that they were directly involved or in charge of the co-ordination with cultural institutions and stakeholders in the process of mapping cultural sites and monuments to be included in what their country has to offer in cultural/sustainable tourism.



Gorica Bridge, Berat, Albania. Source: Pixabay (Ervin Gjata)

Albania's Ministry of Tourism and Environment reported its direct involvement in the development of the cultural itinerary "Journey of Faith", including 16 orthodox religious churches along the southern coast of Albania and in the south-east hinterland, built between the eleventh and seventeenth centuries. In January 2016, the government declared that the villages where these churches were mostly concentrated would be designated "historic centres" and their restoration would be the object of a co-operation project funded by the Albanian Development Fund (ADF) and the Council of Europe Development Bank (CEB).

Respondents from Bosnia and Herzegovina and Serbia reported being involved in co-ordinated action with tourism organisations and tour operators aimed at

promoting and commercialising cultural products based on the Cultural Routes scheme, with specific reference to the Roman Emperors and Danube Wine Route.

The Croatian respondents reported that their national strategy for Croatian tourism development until 2020 foresees dedicated actions aimed at developing thematic routes that foster the repositioning of Croatia as a destination for diverse and original themes and events beyond sun and sea.

Those responding from Greece said they were currently involved in the EDEN Initiative – European Destinations of Excellence, with Patra in western Greece having been named an EDEN cultural destination in 2017.

#### **Involvement in activities and actions concerning the protection of cultural heritage and/or transnational cultural co-operation**

Countries were asked to reply to the following question: "Is your administration directly involved in or in charge of carrying out activities or actions concerning the protection of cultural heritage and/or transnational cultural co-operation in your country/region?"

Albania's Ministry of Tourism and Environment reported its direct involvement, along with the participation of different institutions under its jurisdiction, in a series of international programmes; most of them relate to the enhancement of local cultural and environmental attractions within international thematic networks. Other international projects, mostly in the framework of the protection of cultural heritage, have been funded by other international donors like the World Bank, the Albanian Development Fund, the Albanian-American Development Fund and the Turkish Development Agency.

The restoration of these significant cultural assets is the basis for the launch of a transnational cultural network entitled "Journey of Faith", which should include cultural sites in Greece, North Macedonia and Montenegro.



Zadar, Croatia. Source: Pixabay

Those in Bosnia and Herzegovina responded that they were not involved into any international project in this domain.

The Ministry of Culture of Croatia reported its direct institutional involvement in the setting out of the legislation concerning the protection and preservation of cultural heritage without being involved in any transnational co-operation project.

Respondents from Serbia declared that they were not involved in any international project in this domain.

The Hellenic Ministry of Tourism, in co-operation with the Ministry of Culture and Sport, reported their direct involvement in the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage (UNESCO, 2003). In this respect, they are committed to systematically informing the general public about the convention and the opportunities it provides, as well as working with the bearers (communities) of elements of intangible cultural heritage to document, safeguard and highlight the overwhelming wealth of Hellenic living traditions. In this respect, the Hellenic Government has established a National Inventory of Intangible Cultural Heritage of Greece (available at <http://ayla.culture.gr>, accessed on 21 February 2019), the content of which is unfortunately only mostly available in Greek. At the time of the consultation, the procedures for adding new elements of intangible cultural heritage to the national inventory were not available. However, this inventory can be considered a good practice for other countries to employ.

## Tools and instruments

### Tools and instruments for sustainable tourism

In this respect, AIR countries were asked to reply to the following question: “Do tools and instruments exist to identify sustainable tourist destinations in your country?”.

There were responses only from Croatia and Greece.

The Ministry of Culture of Croatia reported its direct involvement into the Croatian Sustainable Tourism Observatory (CROSTO) in charge of measuring tourism sustainability in seven Croatian coastal counties constituting the Croatian Adriatic region. This measurement system relies on a list of 31 sustainability indicators from the guidelines issued by UNWTO, EUROSTAT and the European Union Tourism Sustainability Group. However, the observatory is not in charge of certifying the status of sustainable tourist destinations.

The Hellenic Ministry of Tourism reported on the existence of a private initiative – the Tourism Awards Initiative (available at [www.tourismawards.gr](http://www.tourismawards.gr),

accessed on 21 February 2019. Content is available only in Greek) – consisting of a judging committee that evaluates and highlights best practices and innovative initiatives in the domain of sustainable tourism carried out by Greek tourism companies and institutions. However, this award is not related to the identification of sustainable tourism destinations.

The survey confirms the lack of formal procedures for the identification of sustainable tourism destinations in the AIR countries.

### Tools and instruments on cultural heritage

In this respect, AIR countries were asked to reply to the following question: “Do tools and instruments exist to identify Cultural Routes and/or cultural heritage in your country or region?”.

Respondents from Bosnia and Herzegovina reported the establishment of interministry co-operation between the Ministry of Trade and Tourism and the Ministry of Education and Culture (see [www.nasljedje.org](http://www.nasljedje.org), accessed on 22 February 2019). Unfortunately, the content of this website is only available in the national language.

The respondents from Croatia declared to have established internal co-operation between the Ministry of Tourism and the Ministry of Culture. Currently, there is no official tool or policy for identifying Cultural Routes or cultural heritage; relevant ministries are using the European Institute of Cultural Routes policy for the certification of the European Cultural Routes of the Council of Europe.

Along the same lines, Serbian respondents said they rely on intersectoral and interministry co-operation for identifying Cultural Routes and cultural heritage that need to be preserved. In this respect, the Ministry of Tourism, via the national agency for tourism, is directly involved in the management of the Danube Competence Centre, which is currently leading the Roman Emperors and Danube Wine Route. In the framework of this intersectoral co-operation, the Government of Serbia is supported by the scientific contribution of the Centre for Studies in Cultural Development (CSCD) (official website available at [zaprokul.org.rs/about/](http://zaprokul.org.rs/about/), accessed on 22 February 2019), which is engaged in developmental, applied and action research across the social sciences and humanities in the fields of culture and media, as well as the accompanying activities: strategic planning, publishing, organising of scientific, professional and international events, and similar projects.

In its institutional activity, the CSCD relies on the scientific support of doctors of philosophy in the fields of sociology, psychology, ethnology, anthropology, cultural management, media studies, cultural theory

and art studies, and also on collaborators in the fields of cultural policy, art history, archaeology, cultural tourism, film/video production, philology, literature, history, political science, ecology, economics and law.

From its founding in 1967, CSCD has been oriented towards international collaboration in all segments of its work. A specific highlight includes a decades-long collaboration with UNESCO. Together with the Ministry of Culture and Information of the Republic of Serbia, CSCD represents a national point of contact for the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2005).

The Ministry of Tourism of Greece reported that the Ministry of Culture has entrusted the Directorate of international relations and EU (official website available at [www.culture.gr/en/service/SitePages/view.aspx?iID=3225](http://www.culture.gr/en/service/SitePages/view.aspx?iID=3225), accessed on 22 February 2019) of the Department of International Relations with the role of Hellenic official information desk for the Council of Europe's Cultural Routes programme; within this role, the department is in charge of supporting national and transnational actions to strengthen networks of Cultural Routes.

## Policies

### National or transnational policies or guidelines

The countries' representatives were asked to reply to the following question: "Does your administration implement national or transnational policies or guidelines on sustainable tourism (destinations, management and networks)?"

Respondents from Albania declared having no national policy or guidelines on sustainable tourism.

Those responding from Croatia reported the experience of CROSTO, mentioned above, whose details are available at [www.iztsg.hr/en/odrzivi\\_razvoj/](http://www.iztsg.hr/en/odrzivi_razvoj/) (accessed on 22 February 2019). This observatory, along with its operational procedures, can be considered as a good practice to be replicated in other AIR countries.

In Bosnia and Herzegovina, respondents highlighted the recent adoption on 18 May 2017 of the law on tourism of the Republic of Srpska (Official Gazette no 45/17; the full text is available at [www.narodnaskupstinar.net/?q=la/akti/usvojeni-zakoni/zakon-oturizmu-0](http://www.narodnaskupstinar.net/?q=la/akti/usvojeni-zakoni/zakon-oturizmu-0), accessed on 22 February 2019), in which Article 4, "Forms of tourism development planning", provides for the following provisions that officially acknowledge the relevance of sustainability as a key principle for tourism development at national level:

- (2) Planning in the field of tourism is based on the principles of integral development of

tourism and other complementary activities, the principles of sustainable tourism development, ensuring unique standards for providing services in tourism and ensuring the unique registry of all travel entities, with co-operation between public and private sectors to create tourist attractions and ensure the efficient use of tourist sites.

- (3) Sustainable tourism is part of every aspect of tourism that contributes to the protection of the environment, social and economic integrity and the enhancement of natural, created and cultural values on an ongoing basis.

Respondents from Greece reported that the national government is implementing the 2030 Agenda for Sustainable Development adopted by the United Nations on 25 September 2015. There are no further details on how this policy has been implemented for Hellenic tourist destinations/sites.

In Serbia, respondents say they follow the most relevant EU policies and recommendations on sustainable tourism.

During the field visit to Montenegro, the representatives of the Ministry of Sustainable Development and Tourism reported that, since 2016, they have been working on setting up the National Strategy for Sustainable Development (NSSD), but its implementation process is still in progress.

### Involvement in tourism co-operation projects, networks and platforms

Representatives of AIR countries were requested to reply to the following question: "Can you indicate the tourism co-operation projects, networks or platforms that your administration is involved in?"

Respondents from Albania declared that they were not currently involved in any tourism co-operation project, network or platform.

Those responding from Bosnia and Herzegovina reported that they are currently involved in two international tourism co-operation projects:

- Via Dinarica (carried out in co-operation with the UNDP and USAID). The Via Dinarica is a "mega trail" that extends from Albania to Slovenia. The largest part of the trail slices diagonally from south-east to north-west. The Bosnia and Herzegovina section are perhaps the most attractive of all. This route was declared by National Geographic in 2017 as one of the best hiking trails in Europe (details are available at [www.via-dinarica.org](http://www.via-dinarica.org), accessed on 22 February 2019). It is currently part of an EU-funded (EUR 5 million) project of the Regional Cooperation Council to create joint



and internationally competitive cultural and adventure tourism in the six Western Balkan (WB6) economies, which will attract more tourists to the region, lengthen their stay, increase revenues and contribute to growth and employment.

- ▶ MarketMakers is a programme supported by the Swiss Government, as part of the Swiss contribution to the transition of Bosnia and Herzegovina to a socially inclusive market economy and a decentralised, democratic political system. The programme has a duration of eight and a half years, during which it will contribute to improved access to job opportunities and strive to achieve large-scale sustainable change. The strategic framework which guides MarketMakers is informed by an innovative and systemic approach, Market System Development (MSD) – (details are available at [www.helvetas.org/en/switzerland/what-we-do/how-we-work/our-projects/europe/bosnia/bosnia-markets](http://www.helvetas.org/en/switzerland/what-we-do/how-we-work/our-projects/europe/bosnia/bosnia-markets), accessed on 22 February 2019).



Church of St. Donatus, Zadar, Croatia. Source: Shutterstock

In Croatia, respondents are currently involved in the FAST-LAIN project (co-financed by the EU's Competitiveness and Innovation Framework Programme – CIP), aimed at establishing a national network for sustainable tourism to be connected with the international platform DestiNet (details are available at [www.odrzivi.turizam.hr](http://www.odrzivi.turizam.hr), accessed on 22 February 2019). The FAST-LAIN project aims to design a coherent knowledge management research framework that will improve tourism stakeholder knowledge networking. It has achieved this by setting up a consortium of research experts from partner organisations, working with regional, national and international tourism stakeholders, to define and map existing research activities related to sustainable tourism development, to build a European-wide policy-relevant thematic knowledge management and collaboration framework (details are available at [destinet.eu/who-who/civil-society-ngos/fastlain](http://destinet.eu/who-who/civil-society-ngos/fastlain), accessed on 22 February 2019).

Greek respondents say they are involved in the following projects/networks:

- ▶ EDEN (European Destination of Excellence) with reference to the Region of western Greece, designated as an EDEN destination in 2017;
- ▶ Routes of the Olive Tree, by implementing actions aimed at expanding the route to other AIR countries;
- ▶ a proposal for UNESCO to recognise the Civilisation of the Olive as intangible cultural heritage of humanity.

Those in Serbia are currently involved in two international projects/programmes:

- ▶ the Roman Emperors and Danube Wine Route;
- ▶ the EDEN (European Destinations of Excellence) programme.

## Current policies

National and transnational policies fostering co-operation between cultural heritage and tourism

Representatives of the AIR countries were requested to answer the following question: "Does your administration implement national and transnational policies that contribute to co-operation between those in cultural heritage and tourism, linking the activities to implementing the objectives of local/regional/national/macro-regional development?"

Respondents from Albania replied that they have no national/transnational policies in use in this domain. Currently, they are on the way to adopting the Council of Europe's Convention on the Value of Cultural Heritage for Society (the Faro Convention). Respondents from Bosnia and Herzegovina, Greece and Serbia declared that they follow the Council of Europe's resolutions on Cultural Routes, along with the Faro Convention.

Croatia's national government is in charge of the implementation of the National Operational Programme "Competitiveness and Cohesion" 2014-2020, including a specific objective "C6c1 – Increase in employment and tourism expenditure through the enhancement of cultural heritage" (details are available at [ec.europa.eu/regional\\_policy/en/atlas/programmes/2014-2020/croatia/2014hr16m1op001](http://ec.europa.eu/regional_policy/en/atlas/programmes/2014-2020/croatia/2014hr16m1op001), accessed on 22 February 2019).

## Umbrella brands

Representatives of AIR countries were requested to answer the following question: "Is there at any national/regional or local level any umbrella-brand promotional strategy concerning sustainable and cultural tourism destinations or their networks?"

Respondents from Albania referred to their national Cultural Marketing Strategy 2010, in which there is an explicit mention of “branded routes” as effective marketing tools for:

- ▶ creating an identity for a destination;
- ▶ broadening the geographic spread of visitors, thereby creating positive economic impact in many parts of a destination;
- ▶ increasing visitors’ stays in a destination, thereby generating a higher spend.

Albania has several possible thematic routes:

- ▶ Via Egnatia – including the possible southern loop;
- ▶ Byron Trail – following in the footsteps of the nineteenth-century British poet who visited Albania as part of his Mediterranean journey (a second possibility in a similar vein could be a trail related to the journeys in Albania of Edward Lear – a celebrated nineteenth-century British landscape artist and writer);
- ▶ the UNESCO World Heritage Site Trail (although present road conditions necessitate an amount of doubling back since the road between Berat and Tepelene is not serviceable for tourist vehicles);
- ▶ the Illyrian Way – a north-south route including the Gjirokaster loop.

These four possibilities embrace a Roman name, someone known to most people in western markets, world-renowned UNESCO sites and an ancient Albanian name.

In Bosnia and Herzegovina, there is a national strategy for tourism development for the period 2010-2020, and direct involvement in the EU Strategy for the Adriatic and Ionian Region and the Danube Region.

The tourist web platform managed by the Croatian national tourism board includes an overview of national cultural tangible and intangible heritage attractions (details are available at [croatia.hr/en-GB/experiences/culture-and-heritage](http://croatia.hr/en-GB/experiences/culture-and-heritage), accessed on 22 February 2019). This web portal offers different functionalities allowing visitors to also plan their trips and journeys in Croatia.

Hellenic respondents do not mention any umbrella-brand marketing strategy currently in place at national/regional level.

Respondents from Serbia reported the provisions included in their tourism development strategy 2016-2025 (details are available at [mtt.gov.rs/download/3/strategija.pdf](http://mtt.gov.rs/download/3/strategija.pdf), accessed on 22 February 2019), but unfortunately the content is not available in English. They also reported to be involved in the EU Strategy for the Danube Region.

As for Montenegro, during the field visit, the representatives of their ministries of culture and sustainable development/tourism reported that they are currently involved in the implementation of a transnational project entitled “2 Mari”, funded within the framework of the IPA Adriatic programme 2014/20, which should allow them to obtain an overall inventory and classification of their cultural/natural assets. This inventory will be used to implement an integrated information platform to promote tourism and upon which to identify new potential Cultural Routes.

## Tourist cards

Representatives of the AIR countries were requested to reply to the following question: “Currently, is there at national, regional or local level any available official tourist card allowing tourists to access integrated visiting services (public transport, discounts, facilities, information and support services)?”.

Respondents from Albania and Montenegro reported to have no experience in this field.

The Croatian respondents pointed to several local experiences with tourist cards, the most common being the Dubrovnik Card ([www.dubrovnik-online.net/english/dubrovnik-card.php](http://www.dubrovnik-online.net/english/dubrovnik-card.php), accessed on 26 February 2019), the Split Card ([visitsplit.com/en/407/splitcard](http://visitsplit.com/en/407/splitcard), accessed on 26 February 2019), the Rab Card ([www.rab.hr/grad-rab/obavijest/rab-tourist-card#](http://www.rab.hr/grad-rab/obavijest/rab-tourist-card#), accessed on 26 February 2019 – no English version of this content is available) and the Zagreb Card ([zagrebcard.com/?lang=en](http://zagrebcard.com/?lang=en), accessed on 26 February 2019). All these tourist cards include discounted access to the most significant tourist attractions, combined with unlimited use of local public transport services and discounts on further tourist facilities and services. Nevertheless, these cards are not being used to collect data on tourist flows and behaviours.

In Greece, there are currently no institutional tourist cards available at national or local level. However, they mentioned some private initiatives available in Athens concerning prepaid passes allowing tourists to visit the best cultural attractions, saving money and time.

No such schemes are available in Bosnia and Herzegovina or Serbia.

## ESIF (European Structural and Investment Funds)

Representatives of the AIR countries and regions were asked to reply to the following question: “Currently, what are the most relevant national or regional operational programmes assisted by ESIF (European Structural and Investment Funds) for fostering the

development of sustainable tourism destinations and their networks in your country?”.

The ESIF programmes are not available to non-EU countries like Albania, Bosnia and Herzegovina and Serbia.

Respondents from Croatia reported that through their membership of the European Union, Croatia fully participates in all existing EU programmes and has its own national development programmes, among them: The Operational Programme “Competitiveness, Entrepreneurship & Innovation” 2014-2020, aimed at implementing the Cohesion Policy of the European Union in Croatian regions, contributing to the investment growth and jobs goal by promoting investment in infrastructure (in the areas of transport, energy, environmental protection and ICT) and providing support to the development of entrepreneurship and research activities (details are available at [strukturni-fondovi.hr/eu-fondovi/esi-fondovi-2014-2020/op-konkurentnost-i-kohezija/](http://strukturni-fondovi.hr/eu-fondovi/esi-fondovi-2014-2020/op-konkurentnost-i-kohezija/), accessed on 26 February 2019). The latter includes two different axes directly or indirectly fostering the sustainable development of cultural and tourist destinations: Axis 3 “Business Competitiveness” aimed at enterprise creation and development; and Axis 6 “Environmental protection and resource sustainability”, aimed at enhancing the sustainable exploitation of environmental and cultural resources in the Croatian regions.



Athens, Greece. Source: Flickr (Piet Theisohn)

Greek respondents provided a list of all the regional operational programmes funded by the ERDF (European Regional Development Fund) and the ESF (European Social Fund), reporting that they implemented the Integrated Territorial Investment (ITI) approach to foster regional and local development in the domain of cultural and sustainable tourism. The ITI initiative has been planned with different geographical, thematic and organisational characteristics and approaches for each region. ITI is an integrated approach for regional/local economic and social development, which has been developed to deliver funding for inhomogeneous geographical areas with common specific territorial features,

ranging from deprived urban neighbourhoods to the urban, metropolitan, urban-rural, sub-regional and interregional levels.

Regional ITI identifies what makes a destination different and distinctive and pays attention to all the factors that build a destination’s competitive identity and give it a competitive edge. The most significant examples of ITI in the Greek regions are:

- ▶ the region of Epirus – cultural pathways of ancient theatres (details are available at [www.diazoma.gr/en/cultural-routes/iperiou-route-en/](http://www.diazoma.gr/en/cultural-routes/iperiou-route-en/), accessed on 26 February 2019);
- ▶ the region of Attica – ITI for sustainable urban development;
- ▶ the region of western Macedonia – ITI for lakesides;
- ▶ the region of Eastern Macedonia and Thrace – Cultural tourist pathway “Egnatia Odos”.

## European Territorial Co-operation

Representatives of AIR countries were asked to answer the following question: “Has your administration recently taken part in the implementation of European Territorial Cooperation programmes concerning the development of networks of sustainable tourist destinations among different countries?”.

Respondents from Croatia reported that their Ministry of Tourism is actively involved in the following ETC programmes.

- ▶ The Interreg programme Italy-Croatia (details are available at [www.italy-croatia.eu/](http://www.italy-croatia.eu/), accessed on 26 February 2019) which includes a dedicated axis (Priority Axis 3) for “Environment and cultural heritage”.
- ▶ Cooperation Programme INTERREG V-A Slovenia – Croatia (details are available at [84.39.218.255/en2/wp-content/uploads/sites/12/2015/10/Cooperation\\_Programme\\_Interreg\\_V-A\\_SI-HR.pdf](http://84.39.218.255/en2/wp-content/uploads/sites/12/2015/10/Cooperation_Programme_Interreg_V-A_SI-HR.pdf), accessed on 26 February 2019), which includes a specific objective concerning cultural and sustainable tourism development: Priority Axis 2 “Preservation and sustainable use of natural and cultural resources”.
- ▶ Interreg V-A Hungary-Croatia Co-operation Programme 2014-2020 (details are available at [www.huhr-cbc.com/en/](http://www.huhr-cbc.com/en/), accessed on 26 February 2019), which includes two relevant specific objectives concerning cultural and sustainable tourism development: Priority Axis 1 “Economic development – Enhancing the competitiveness of SMEs” and Priority Axis 2 “Sustainable use of natural and cultural assets – Preserving and protecting the environment and promoting resource efficiency”.



Greek respondents listed different ETC programmes concerning cultural enhancement and tourism, including the following: Greece-Cyprus, Greece-Bulgaria, Greece-Italy, Greece-Albania, Greece-Fyrom and Balkan-Mediterranean.

The Greek Ministry of Tourism is also a partner in the following ETC projects funded within the framework of the Interreg V-A Greece-Cyprus 2014-2020:

- ▶ Star observation and natural environment: GEOSTARS, aimed at developing a special interest in and promotion of the UNESCO global geoparks of Troodos, Stia and Psiloritis in Greece and in Cyprus;
- ▶ RE-Cult: Religious cultural pathways, aimed at promoting and disseminating cultural and natural heritage through the institutional empowerment of religious tourism in the internal areas of Greece and Cyprus.

The Ministry of Tourism is also involved as a partner in the project In-MedTour: Innovative Medical Tourism Strategy, funded within the framework of the programme Interreg V-A Greece-Italy 2014-2020.

Currently, the Hellenic Ministry of Culture and Sports, Special Service of Tourism administration, does not take part in any ETC programmes or projects concerning the development of networks of sustainable tourist destinations.

Respondents from Albania, Bosnia and Herzegovina and Serbia did not report any direct or indirect involvement in ETC programmes or projects.

### **Good practices and projects**

The survey carried out among AIR countries has shown that currently there are no specific or dedicated national or regional policies aimed at fostering the implementation and management of Cultural Routes.

This is not surprising in Balkan countries where there are a very few Cultural Routes crossing their regions, but the situation is the same in countries like Italy, where Cultural Routes are widespread across the national territory and represent a significant asset within the national cultural attraction.

This section details some of possible good practices arising from AIR countries whose findings and methodologies could be shared to help develop Cultural Routes and, in more general terms, the development of cultural/sustainable tourism.

Information has been gleaned from the findings of the survey carried out during the implementation of the study, coupled with further information from a review of literature, direct knowledge of the expert and the interviews conducted by the expert with representatives of the national governments of Albania and Montenegro during the field visits.

The sections below feature a selection of projects coherent with the Cultural Routes and the aims of the good-practice database of the official web portal “Compendium cultural policies and trends”.

### **Good practices Albania**



Orthodox Cathedral in Shkodër, Albania. Source: Pixabay

As already mentioned in the previous sections of the study, Albania is working towards the implementation of a thematic network entitled “Journey of Faith” concerning the enhancement of different religious sites including Orthodox and Catholic churches and mosques, most of them located in the southern part of Albania.

Currently, Albania is working on the restoration of these cultural assets.

With this aim in mind, the Albanian Ministry of Culture, in close co-operation with the Ministry of Tourism, has signed a co-operation agreement with the Turkish government for the restoration of five mosques.

As for the enhancement and management of cultural sites, the national government, with Law No. 27/2018, has explored the opportunity to involve private economic operators through what are known as “concession schemes” or “public-private partnerships” (PPP).

Currently, the private investors or economic operators to be entrusted with the management of cultural sites is limited to cultural foundations, but the Albanian Government foresees the opportunity to launch public tenders for the selection of private subjects to become involved in the direct management of public cultural assets.

In this respect, the field visit across Albania identified several castles (Rofaza Castle was visited on 24 April 2019). Further details of the characteristics of this impressive cultural site are available at [www.intoalbania.com/attraction/rozafa-castle/](http://www.intoalbania.com/attraction/rozafa-castle/), accessed on 01 May 2019), fortifications or ruined fortresses



that could be potentially interesting for exploitation for tourist purposes through a PPP.

To promote its cultural attractions, the Albanian Ministry of Culture and the Ministry of Tourism closely co-operate to publish an annual calendar of tourism events and cultural activities.

Currently, the Government of Albania is working on the reorganisation of the competences related to the territorial-marketing and promotional activities within its internal operational structures. In this respect, it is foreseen, besides the central and co-ordination role played by the National Tourism Agency, the establishment of four different destination management organisations on a regional scale. This process is ongoing.

### Good practices Italy

Despite the lack of dedicated national policies for the development of Cultural Routes, the Italian Ministry of Culture has recently launched an interesting initiative aimed at listing the “Cammini d’Italia” (a digital atlas of Italian walking paths) that currently cross the national territory. The atlas is available at [www.turismo.beniculturali.it/cammini/](http://www.turismo.beniculturali.it/cammini/) (accessed on 16 April 2019) and it also includes the “Via Francigena” (Cultural Route of the Council of Europe certified in 1994).

This web portal offers visitors the geographical localisation of each walking path, by showing the most significant cultural/natural attractions available along the route. This digital atlas identifies along each itinerary the “POIs” (access points), gateways to the cultural/natural heritage along the walking path. POIs are usually located in cultural sites or destinations characterised by the presence of significant cultural and natural attractions, and usually correspond with UNESCO sites, EDEN destinations and European Capitals of Culture.

With the aim of simplifying the identification of different kinds of POIs within the atlas of Italian walking paths, they are shown on the map with different colours:

A red marker identifies POIs consisting of sites or destinations that are:

- ▶ included in the initiative “Anno dei Borghi” (Year of villages);
- ▶ connected to the event “Anno del cibo” (Year of food);
- ▶ classified as “Capitali italiane della cultura” (Italian capitals of culture);
- ▶ characterised by the presence of monumental historical cemeteries;
- ▶ characterised by the presence of grottos;
- ▶ included in the EDEN or UNESCO lists.

A green marker identifies POIs consisting of sites or destinations which are included in the following itineraries:

- ▶ Cammini d’Italia;
- ▶ Vie del Giubileo;
- ▶ Binari Senza Tempo (traditional rail itineraries);
- ▶ Ciclovie Turistiche (tourist cycling itineraries).



Selinunte Archaeological park, Italy. Source: Shutterstock

A grey marker identifies POIs linked to the Italian national transport system (airports, rail stations and ports).

Another Italian good practice that can be shared among the other AIR countries for developing the Cultural Routes is represented by the Italian law of 29 March 2001, no. 135 “Riforma della legislazione nazionale del turismo” (available at [www.camera.it/parlam/leggi/011351.htm](http://www.camera.it/parlam/leggi/011351.htm), accessed on 16 April 2019). This represents the Italian national regulation for tourism and includes specific provisions on the establishment or acknowledgement of the “Sistemi turistici locali” (STL or local touristic systems; see Article 5), which correspond to the concept of tourist destinations.

The same provision foresees the establishment of a national fund (Article 6) for financing local projects and initiatives aimed at developing tourist destinations, proposed by a partnership of public institutions and economic operators in the following domains:

- ▶ developing activities and/or processes to involve local tourist operators and to establish associations, consortiums or co-operatives;
- ▶ implementing intersectoral and infrastructural projects aimed at improving the accessibility to local tourism;
- ▶ implementing ICT platforms/systems supporting tourist information services or other tourist management services;
- ▶ developing tourist enterprises by improving the quality standards of their services;
- ▶ developing marketing initiatives aimed at promoting local tourist attractions abroad.

Grants from this fund are available on a yearly basis through a specific call for proposals/projects. Currently, this fund has no financial resources available.

The identification at national level of a specific provision aimed at regulating the establishment/acknowledgement of tourist destinations, by ascertaining the prior existence of specific requirements (both in terms of governance and mobility infrastructures), can be considered as a good practice because it allows national/regional policies to focus their financial contributions on the development of tourist sites

where destinations are already organised according to a destination management organisation (DMO) approach.

As already mentioned in other sections of this study, the lack of a clear territorial dimension of a tourist destination coupled with the lack of clear local development strategy and no effective governance of its implementation represent significant risks for successful tourist development. Funding destinations that lack these basic requirements risks frustrating the effectiveness of public funds and policies aimed at tourist development.

### **Selection of projects coherent with the Cultural Routes programme**

<b>Name of the project</b>	"At the museum with... Narrated Heritage for Welcoming Museums"
<b>Main partners</b>	National Prehistoric Ethnographic Museum "L. Pigorini" and National Museum of Oriental Art "Giuseppe Tucci" (MNAO)
<b>Website</b>	<a href="http://www.almuseocon.beniculturali.it/">www.almuseocon.beniculturali.it/</a>
<b>Contact details</b>	National Prehistoric Ethnographic Museum "L. Pigorini" piazza Guglielmo Marconi, 14 – 00144 Rome. e-mail: <a href="mailto:s-mnp@beniculturali.it">s-mnp@beniculturali.it</a>
<b>Main target groups</b>	Alongside migrants and refugees, the project was addressed to a variety of groups: primary and secondary-school students, university students, experts, artists, families, people with hearing impairments.
<b>Description of the project or practice</b>	
"At the museum with" may be seen as an effort on the part of the museum to revive its dialogue with diasporas living in Rome by further developing the following methodological choices: 1) a focus on participation to enhance the museum's ability to listen to its audiences; 2) the central role of workshop practices in building the contemporary value and relevance of cultural heritage; 3) the importance of storytelling as a tool to improve access for new audiences and participation.	
<b>Main goals</b>	
To strengthen the relationship between the Pigorini Museum, MNAO and their audiences – with a particular focus on marginalised and excluded groups – through participatory practices; to explore innovative methodologies and tools for conveying museum content (as an alternative to traditional guided tours); to increase forms of active participation and citizenship through a new acknowledgement of the role of museums and cultural heritage as vehicles not only of belonging, but also of dialogue and understanding; and to promote an exchange of expertise and methodological approaches between professionals working in museums, schools, universities and organisations promoting the rights of marginalised groups.	

<b>Name of the project</b>	"DIAMOND – Museums as a space for dialogue and collaborative meaning"
<b>Main partners</b>	Museum of Zoology in Rome, Museum of Natural History in Bucharest, Museum of Natural Sciences in Bacau, Museum of Natural Sciences in Valencia
<b>Website</b>	<a href="http://www.museodizooologia.it">www.museodizooologia.it</a>
<b>Contact details</b>	City Museum of Zoology of Rome via Ulisse Aldrovandi, 18 – 00197 Rome
<b>Main target groups</b>	Young refugees from the "Civico Zero" Centre, adults with an immigrant background attending the "Daniele Manin" CTP – Centre for Adult Education and Training
<b>Description of the project or practice</b>	
"DIAMOND – Dialoguing Museums for a New Cultural Democracy" originates from the commitment on the part of all partners involved to promote the role of museums as key actors for the removal of cultural barriers by combining social inclusion practices with the methodology of digital storytelling.	

This project consists of two main initiatives.

1. The pilot activities with young refugees – Coming out of invisibility. “Civico Zero” is a centre supported by Save the Children and located in the working-class neighbourhood of San Lorenzo in Rome. It welcomes young political refugees, but also young Roma, ex-inmates and individuals experiencing social exclusion, who receive assistance but are also involved in cultural and leisure activities. The centre offers refugees the opportunity to visit museums and exhibitions by allowing them the time the “get their bearings” in an environment which is completely new from a spatial, communication and conceptual/philosophical point of view. Museum operators encourage inquisitiveness and observations, tales and comments, by respecting identities and cultural differences; they provided participants with scientific explanations in response to their queries (for example, all the young people involved took part in a taxidermy workshop: how and why animals are preserved was the most frequent question) or as a factor of dialogue and exchange between knowledge systems. There were follow-up meetings at the Refugees Centre and at the museum, which resulted in the production of several digital stories.

2. The pilot activities with “new citizens” – Culture beyond school. Immigrants “regularly” living and working in Rome (as in other European cities) number several thousand and come from different parts of the world. Generally, these new citizens are not represented in museum audiences, and (beyond special events) the museum had clear evidence of their poor cultural participation, due not only to the lack of information or economic resources, but also to little familiarity with cultural activities. There are several special schools for adults in Rome, attended by immigrants of all ages, cultures and professions who are clearly willing to study for educational certification and develop a better knowledge of Italian culture. Classes are exclusively formed by foreign-born citizens with degrees which are not recognised in Italy (or without any degree). Programmes are partially aligned with those of public schools and are often difficult, abstract or alien to the students’ cultural and linguistic preparation/background or to the daily problems they experience; some teachers select topics based on their usefulness.

#### Main goals

To encourage the use of digital storytelling in museums, as a tool for self-expression and for communication with others which helps with removing cultural barriers. The development of narratives and videos allows the acquisition of new technological skills and the expansion of creativity; it also fosters intercultural exchange in those projects where people with an immigrant background are involved.

<b>Name of the project</b>	“BEYOND THEATER” creative platform for professional skills
<b>Main partners</b>	Fundacja Strefa Wolnoslowa (Warsaw), Cantieri Meticci (Italy), CEFA – Comitato Europeo per la Formazione e l’agricoltura Onlus (Italy), kunstZ (Antwerp, Belgium), Stowarzyszenie Komisja Klubowa (Poland), Teatr Powszechny Im. Zygmunta Hübna (Poland)
<b>Website</b>	<a href="http://beyondtheater.com">http://beyondtheater.com</a>
<b>Contact details</b>	Project co-ordinator: Alicja Borkowska ( <a href="mailto:a.borkowska@strefawolnoslowa.pl">a.borkowska@strefawolnoslowa.pl</a> )
<b>Main target groups</b>	Refugees and general audience

#### Description of the project or practice

Theatre’s value in building links between artists and audiences is well recognised, but Beyond Theatre takes that link one stage further by giving refugee artists new chances of employment.

Six very different institutions in Warsaw, Antwerp and Bologna are joining forces in a creative platform that will enable refugees, asylum seekers and migrants to develop their professional skills and boost their chances of finding work. Through a series of artistic residencies and creations, basic knowledge and skills will be provided to make participants eligible for work in the fields of art, culture, craft and gastronomy. The host institutions, ranging from leading theatre companies and street-level NGOs to agricultural support programmes, will combine their resources to run a series of artistic workshops in the three cities, tailored to incorporate professional training. Each workshop will lead to interactive performances that will be presented in different venues.

The project will include international meetings and study visits, exchanges among international artists and trainers. Audio-visual materials created during the workshops will be swapped between the cities and will provide the raw material for an artistic documentary to be screened in all the project cities.

**Main goals**

As the project's title indicates, this goes beyond theatre, because the organisations involved envisage creating a permanent trans-sectoral network dedicated to forging connections between cultural and artistic creation and the work placement of refugees.

<b>Name of the project</b>	"MCP Broker" (Brokering Migrants' Cultural Participation)
<b>Main partners</b>	Interarts Foundation (Barcelona), Intercult (SE), Educult (AT), PIE-Platform for Intercultural Europe (BE), Eccom-European Centre for Cultural Organisation and Management (IT)
<b>Website</b>	<a href="https://mcpbroker.wordpress.com/">https://mcpbroker.wordpress.com/</a>
<b>Contact details</b>	Interarts Mallorca, 272, 9th floor, 08037 Barcelona
<b>Main target groups</b>	Migrants, cultural institutions

**Description of the project or practice**

MCP Broker (Brokering Migrants' Cultural Participation) is a project aimed at enhancing and stimulating the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them. Public cultural institutions are part of a "receiving society", which must live up to the challenge of managing cultural diversity and ensuring intercultural integration. Central to these tasks is the enhancement of the intercultural capacity of public cultural institutions by diversifying their staff and governance bodies. To this end, the project foresees the following activities.

**BENCHMARKING TOOL** – The development of the benchmarking tool in order to manage the sector's needs on how to promote integration at different levels.

**PILOT RESEARCH** – With 10 to 15 cultural institutions each in at least six or seven EU countries in order to analyse the management of cultural diversity within these institutions as well as to identify obstacles and needs for intercultural integration.

**LEARNING PARTNERSHIPS (LPs)** in order to equip the sector and other key operators on how to promote integration. LPs will be developed between cultural institutions that are advanced and less advanced in their field in terms of diversity management; between cultural institutions and non-governmental organisations rooted in migrant self-organisation; between cultural institutions and employment agencies; between cultural institutions and schools. The LPs' outcomes will be disseminated through European networks, participation at thematically relevant conferences and organisation of a public conference in Barcelona.

**Main goals**

Aimed at enhancing and stimulating the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them. Public cultural institutions are part of a "receiving society", which must live up to the challenge of managing cultural diversity and ensuring intercultural integration. Central to these tasks is the enhancement of the intercultural capacity of public cultural institutions by diversifying their staff and governance bodies.

<b>Name of the project</b>	Refugee Journeys International
<b>Main partners</b>	ArtReach (Events) LTD (UK), Museo dei bambini Società Cooperativa Sociale Onlus (Italy), CESIE (Italy), Altonale GMH (Germany)
<b>Website</b>	<a href="http://www.journeysfestival.com/">www.journeysfestival.com/</a>
<b>Contact details</b>	ArtReach Events LTD, LCB Deopt, 31 Rutland Street, Leicester, LE1 1RE
<b>Main target groups</b>	Refugees and general audience



**Description of the project or practice**

Across cities in the UK, Germany, Italy and Hungary, co-created festivals will highlight the cultural contribution that refugees bring to the communities they join. Visual arts will be showcased in high-profile outdoor city locations, and new short plays and films will celebrate refugees' lives and stories.

By helping refugees to express themselves and to offer something unique to the society they are living in, the project will boost personal confidence and self-esteem. And the opportunities it provides for the general public to engage with the artwork of international refugee artists will bring a new dimension to the process of integration.

The project will also create new links across communities in Europe, by inviting artists based in the countries to collaborate in the co-production of events. And the experiences from the project will feed into wider reflections on how cultural activity can support the positive integration of refugees and migrants.

**Main goals**

The aim is to bring a human face to the perception of refugee communities in Leicester, Manchester, Portsmouth, Hamburg, Rome, Palermo and Budapest. With major backing from cultural organisations, city administrations and universities, a widely promoted public event will be held in each city, to attract large numbers from the local population to exchange ideas and encourage understanding and respect.

<b>Name of the project</b>	"Twelve storytellers in search of an author"
<b>Main partners</b>	Gallery of Modern and Contemporary Art (GAMEC) of Bergamo; NABA (New Academy of Fine Arts of Milan)
<b>Website</b>	<a href="http://www.gamec.it">www.gamec.it</a>
<b>Contact details</b>	Gallery of Modern and Contemporary Art of Bergamo Via S. Tomaso, 53 – 24121 Bergamo
<b>Main target groups</b>	Young and adult audiences; migrants and refugees; primary and secondary-school students

**Description of the project or practice**

The project involved 12 GAMEC mediators in a storytelling workshop led by an expert in theatre and storytelling techniques applied to cultural heritage mediation. The workshop resulted in the creation of 12 narrative trails, performed both in Italian and in the mediators' mother tongue; each one of these stories relates to an artwork from the permanent collection, and interweaves art-historical content with personal autobiographies in a way that encourages listeners/visitors to approach works of art from a new perspective. Following the storytelling workshop with mediators, the performance of the narrative trails was filmed and in turn reinterpreted by NABA students with original videos of their own. All the videos produced are meant to create new connections between GAMEC and a diverse audience – in terms both of age groups and cultural/educational background – by breaking language barriers (the narrative trails cover most of the languages spoken in major migrant communities living in Bergamo) as well as cultural barriers. The project showed how, thanks to storytelling, a museum can overcome its self-referential language, which is often elitist and based on scientific expertise only. It also helped mediators develop and reinforce their professional, organisational and relational skills, and created new opportunities, formats and channels (videos, social networks) for their work to be known and appreciated by a wider audience.

**Main goals**

To promote new points of view on the permanent collection, by acknowledging storytelling as a crucial tool for conveying emotions and lived experiences alongside art-historical content, and to help all individuals (whether visitors or non-visitors) to approach cultural heritage in a way that gets them personally involved; to foster the active participation of younger generations (and, more specifically, young film-makers), by encouraging cross-fertilisation between "narrative" and "creative" perspectives on collections (the narrative trails developed by museum mediators and the videos produced by NABA students); to increase the opportunities for disseminating museum mediators' work to a wider audience, as well as to first and second-generation migrants, also through the museum website and social networks.

## Good practices Greece

### Selection of projects coherent with Cultural Routes programme

<b>Name of the project</b>	"A Million Stories"
<b>Main partners</b>	Roskilde Kommune (Denmark), Malmo Stad (Sweden), Future Library (Greece), Stadt Köln (Germany)
<b>Website</b>	<a href="http://refugeelives.eu/">http://refugeelives.eu/</a>
<b>Contact details</b>	Melanie Holst, project manager, Roskilde Libraries (melanieh@roskilde.dk)
<b>Main target groups</b>	Refugees and general audience
<b>Description of the project or practice</b>	
<p>City libraries are combining digital technology with the timeless tradition of storytelling to give refugees a new voice about life in Europe – and before.</p> <p>Libraries are no longer just places to read. Under the co-ordination of the Roskilde Kommune in Denmark, three of them are joining forces with refugee support groups to create a platform for refugees to tell their stories – as audiobooks and films. These libraries – located in Greece, Sweden and Germany – are networking to offer technology and assistance to refugees to recount their experiences and encounters. Refugees who choose to take part will be recorded speaking of their lives as migrants: what their life was like in their home country, why they left, how they travelled, and what happened to them on their journey. They will also be invited to talk about what life has been like since they arrived in Europe.</p> <p>The libraries will contribute with 100 stories as audio recordings and 60 as films, as well as running related seminars and workshops and training volunteers in story creation. The stories will be uploaded onto an attractive web interface and the network will promote them to a wider public.</p> <p>Working with different languages, the project will make it possible for the storytellers to submit audio files, videos, pictures or texts in whatever form they are most comfortable with and make use of plug-in translation tools to ease wider access.</p>	
<b>Main goals</b>	
<p>The information exchange will build greater understanding among refugees and host populations, and the methodology and data developed by the project will also feed into other similar projects in the future.</p>	

<b>Name of the project</b>	"Storytellers Without Borders"
<b>Main partners</b>	Foreningen Filmcentrum (Stockholm, Sweden), Historieberättarna (Sweden), Lighthouse Relief (Sweden), Vi Gör Vad Vi Kann (Sweden), Addart Mko (Greece)
<b>Website</b>	<a href="http://www.facebook.com/StorytellersWithoutBorders/">www.facebook.com/StorytellersWithoutBorders/</a>
<b>Contact details</b>	Filmcentrum riks, Bredgränd 2, 111 30 Stockholm
<b>Main target groups</b>	Refugees
<b>Description of the project or practice</b>	
<p>Everyone has their own story, but they can only tell it in words if they speak the same language as the people they are with. Young refugees faced with this challenge are being helped by a project that allows them to use animated film to express themselves. Seven creative arts and humanitarian organisations in Sweden, Greece and Denmark are co-operating to make this happen – to let the images speak for the children.</p> <p>Skilled educators and animators respond to the children's ideas and quickly create characters and worlds that the camera can turn into short films, to tell a story or just express a feeling. The method has been developed through work over recent years with unaccompanied young refugees in Sweden, allowing them to build their story on their own terms and with their own experiences and imagination.</p>	

Organising creative workshops in the places where young refugees are settled gives them a safe place where they can discover their own voices and express themselves. By including participants from many countries in the workshops, the project also promotes tolerance and mutual understanding, as part of a process of socialisation.

### Main goals

The ambition is to create a ripple effect with storytelling so that the young refugees' stories will be widely heard and seen – again promoting greater awareness of the individuals that constitute groups of refugees, and consequently assisting broader integration.

## Good practices Montenegro

As for Montenegro, developing cultural tourism is one of the objectives within the Strategy of Montenegrin Tourism to 2020. In this respect, the Ministry of Culture of Montenegro, in co-operation with Albania and Italy, are implementing a specific project (entitled "2 Mari"), funded within the framework of the IPA Adriatic programme 2014/2020 and aimed at the establishment of a database of cultural assets.



Cetinje Monastery, Montenegro. Source: Shutterstock

The findings of this project should put in place the basis for the implementation of thematic cultural networks/itineraries aimed at the enhancement of this cultural heritage. The same project will pave the way for the implementation of the national tourist portal of Montenegro.

The Ministry of Sustainable Development and Tourism of Montenegro is also experimenting with a concession scheme for a public cultural asset (the Island of Mamula which was formerly a national prison) by entrusting its restoration and management to an economic operator with the aim of turning the island into a luxury resort. The findings of this trial will be used to replicate the concession schemes for the management of other public cultural assets through a public-private partnership management scheme.

Currently, the national Government of Montenegro already owns a list of 30 public sites that can be potentially managed via a PPP scheme.

The Ministry of Sustainable Development and Tourism of Montenegro is also working on the implementation of the EuroVelo's project (details are available at [www.eurovelo.com/en](http://www.eurovelo.com/en), accessed on 30 April 2019), which is the European cycle route network of long-distance cycle routes connecting and uniting the whole European continent. The routes can be used by cycle tourists as well as by local people making daily journeys. EuroVelo currently comprises 15 routes and it is envisaged that the network will be substantially complete by 2020.

In this context, Montenegro, in close co-operation with Greece, is considering linking Cultural Routes that already cross its territory with the EuroVelo's routes with the aim of fostering the promotion of sustainable tourism

As for the sustainable development topic, the Government of Montenegro is currently committed to the implementation of the National Strategy for Sustainable Development (NSSD) of Montenegro which will define the principles, strategic goals and measures for achieving a long-term sustainable development of society, considering the current situation and international obligations, primarily from the UN's 2020 Agenda.

The NSSD includes strategic goals and measures:

- ▶ to improve the status of human resources and strengthen social cohesion;
- ▶ to support values, norms and behaviour patterns of importance for the sustainability of Montenegrin society;
- ▶ to protect natural capital;
- ▶ to improve governance for sustainable development.

The findings of this process should be useful to share with other AIR countries with the aim of setting out a common methodological approach to address sustainable development.

As for the organisation of its national tourism, the Montenegrin Government's tourism development strategy to 2020 includes the establishment of six clusters, whose scenic and cultural traits differ from each other.

- 1) The steep rocky coastline from Lustica to Ulcinj with its many bathing bays, a centre for beach tourism, including well-known, largely modern bathing resorts such as Budva and Bečići.
- 2) Ulcinj, a place with an oriental flair and the most expansive sandy beach on the eastern Adriatic, with Ada Bojana and Valdanos. Velika Plaža affords the greatest development prospects in the Montenegrin tourism sector.
- 3) The Bay of Kotor, surrounded by steep rock faces rising sharply out of the sea and the heritage of Venetian culture, unique in the Mediterranean and eminently suited for developing a particularly high-yield and diversified product (nautical tourism, golf courses, etc.) in the Tivat Bay and Lustica peninsula, provided the infrastructural problems are solved.

- 4) The capital Cetinje and Skadar Lake, also two unrivalled assets thanks to their historical significance, the diversity of local species and the breath-taking scenery around the lake.
- 5) The mountainous regions of Durmitor and Sinjajevina with the Tara canyon and the national park.
- 6) The mountainous landscapes of Bjelasica, Komovi and Prokletije, with one, soon two, national parks, and monasteries and mosques.

Because of their proximity, the coast and the mountains blend to form one single experience. The short distance can be bridged with the help of tourism corridors that can themselves be considered as further potential tourist clusters.

This organisation of these tourist attractions can be considered as a good practice for the establishment of local integrated tourist systems intended as structured tourist destinations. This first strategic step should be followed by the implementation of DMOs entrusting local municipalities with the development and management strategy of each cluster.

## Good practices Serbia

### *Selection of projects coherent with the Cultural Routes programme*

<b>Name of the project</b>	"The Border is closed"
<b>Main partners</b>	Museum of African Art and NGO Group 484, Belgrade
<b>Website</b>	<a href="http://www.museumofafricanart.org/en/archive/653-exhibition-the-border-is-closed.html">www.museumofafricanart.org/en/archive/653-exhibition-the-border-is-closed.html</a>
<b>Contact details</b>	Group 484, Belgrade,
<b>Main target groups</b>	Hosting communities, especially young people, migrants and asylum seekers
<b>Description of the project or practice</b>	
The project attempts to change public opinion about migrants, as they are often treated only in the form of "statistics" that indicate costs and threaten us. "The Border is Closed", apart from the artistic merit, has an educational and activist character. The goal of the organisers has been to make the museum a place of activism and social engagement because they believe that social change does not exist without an impact on the educational process.	
<b>Main goals</b>	
Change public opinion about migrants and make the museum a place of activism and social engagement	

<b>Name of the project</b>	"Refugee Aid Miksalište and Blog"
<b>Main partners</b>	Mikser House (Belgrade), Royal Norwegian Embassy in Belgrade, Ana and Vlade Divac Foundation, Save the Children, Médecins du Monde, Caritas, Čovekoljublje, Lifegate, Novi Sad, Praxis, Info Park, Catalyst, Municipality Savski Venac, Swiss Agency for Dev
<b>Website</b>	<a href="http://house.mikser.rs/en/farwell-miksalište/">http://house.mikser.rs/en/farwell-miksalište/</a>



<b>Main target groups</b>	The migrant community, asylum seekers and the local community
<b>Description of the project or practice</b>	
<p>With financial support from the Norwegian Embassy in Serbia, the organisations Mikser and Foundation Ana and Vlade Divac implemented the project Miksalište – A centre for collecting and distributing aid to refugees who are passing through Serbia. Refugee Aid Miksalište, located in Belgrade, gathers around itself organisations and individuals that aid refugees from the Middle East and Africa. This location is a centre for the collection, sorting and distribution of food, clothing and hygiene products for refugee adults and children; there is also organised paediatric medical help, workshops for children. Project partners also encourage refugees to join them for a tea or coffee, access Wi-Fi and charge phones, as well as seek medical assistance or a child-friendly space. They also receive and manage donations at this location, which are either distributed directly or transported to the border points when needed. Miksalište has become the address for all refugees that come to Belgrade, as well as for all organisations that help refugees at the border, since Miksalište is a distribution centre, and as such it sends help daily to all points of the border that attract refugees. More than 70 000 refugees passed through Miksalište between August 2015 and January 2016, helped by over 1 200 volunteers from 55 countries working every day from 8 a.m. until 4 p.m. Two round tables that treated migrants’ problems and addressed themes such as “The role of government and civil society in the refugee crisis” and “Safety of Refugees Before and After the Closing of Borders” were organised. After the second-round table, an exhibition of photographs “Between dreams and reality on the Balkan route” opened. Also, some of the volunteers prepared dishes from the Middle East for all the visitors who came to the round table and the opening of the exhibition, familiarising them with the culture of the countries they come from. Blog: Mikser House created a blog on its website to explain better the life of refugees before leaving their country. Migrants’ experiences are written by themselves. In their confessions, we see the difficulties they have had to face, and they also describe why they had to leave their homes and share their dreams, hopes, wishes and expectations with us.</p>	
<b>Main goals</b>	
<p>Providing assistance to refugees, collecting money and other things they need while travelling, enabling them to present their culture and get closer to the people in the country they came to, making connections between natives and migrants, starting up public discussions on the topic of migrant support, contributing to the process of solving the migrant crisis.</p>	

<b>Name of the project</b>	Workshops and public exhibition “Vienna/Serbia Raw – Our new neighbours”
<b>Main partners</b>	Transeuropa Festival, Belgrade Raw (Belgrade) and “BLOCKFREI” (Vienna)
<b>Website</b>	<a href="http://blockfrei.org/exhibition-viennaserbia-raw-our-new-neighbours-in-belgrade/">http://blockfrei.org/exhibition-viennaserbia-raw-our-new-neighbours-in-belgrade/</a>
<b>Contact details</b>	Transeuropa Festival e-mail: <a href="mailto:info@euroalter.com">info@euroalter.com</a> Blockfrei
<b>Main target groups</b>	The migrant community/asylum seekers and local communities
<b>Description of the project or practice</b>	
<p>“Vienna/Serbia Raw – Our new neighbours” was an exhibition of documentary photographs that took place on the Nikola Pasic Square in Belgrade. It displayed works that were created as a result of photo and video workshops that were held between May and June 2015, with migrants in Subotica, Belgrade and Vienna. Participants in this project had the opportunity to share their experiences with others and to work with existing photographic material or to create new material, reflecting on their past and current environment. The workshop was attended by a photographic team from “Belgrade Raw”; the Vienna-based organisation “BLOCKFREI” and Srđan Keča, a prominent young documentary director.</p>	
<b>Main goals</b>	
<p>To increase the visibility and promote awareness of Middle East migrants’ existence among new communities that they encounter; to advocate another stand towards them by emphasising the importance of the cultures from which they come, and the everyday problems they are faced with. At the same time, project offered a rare chance for migrants to express themselves through media that was accessible and close to them.</p>	

## Good practices Slovenia

### Selection of projects coherent with the Cultural Routes programme

<b>Name of the project</b>	"Blankets, Bread, Refugees/One-day installation of Jana Valenčič"
<b>Main partners</b>	Slovenian Academy of Sciences and Arts (SAZU)
<b>Website</b>	<a href="http://www.zrc-sazu.si/sl/dogodki/odeje-kruh-begunci-enodnevnna-instalacija-jane-valencic">www.zrc-sazu.si/sl/dogodki/odeje-kruh-begunci-enodnevnna-instalacija-jane-valencic</a>
<b>Contact details</b>	Znanstvenoraziskovalni centre Slovenske akademije znanosti in umetnosti Novi trg 2, 1000
<b>Main target groups</b>	The migrant community, experts and the wider public
<b>Description of the project or practice</b>	
<p>Jana Valenčič's installation in the Atrium focuses on our relationship with the influx of refugees, which gains apocalyptic proportions. There is no more time to wonder about who the culprits are, what went wrong and when the crisis should be solved and who should do it. Refugees are here now. When they arrived, they were more or less happy. They followed a dangerous path overseen by the mafia and profiteers. Some ended up beneath the waves of the Mediterranean while others suffocated in trucks. Among those who survived, many have been through the worst, resorting to Europe for help and solidarity. There is no doubt that they will be followed by even more. This raises the question of how to proceed. It will require co-ordinated aid exceeding the capacity of individuals. Refugees will be helped through the trauma that they have endured, to provide them with decent housing and integrate them into society through education and work integration programmes. We must accept them with compassion.</p>	
<b>Main goals</b>	
<p>The project is intended as an art installation, a reflection of the situation facing Slovenia and Europe with the flows of migrants from Syria and other countries.</p>	

<b>Name of the project</b>	"Festival of open borders for all"
<b>Main partners</b>	Anti-racist Front Without Borders (slov. Protirasistična fronta brez meja)
<b>Website</b>	<a href="https://www.facebook.com/events/1614909638769715/">www.facebook.com/events/1614909638769715/</a>
<b>Contact details</b>	
<b>Main target groups</b>	The migrant community, political activists, the wider public
<b>Description of the project or practice</b>	
<p>"Many of us are concerned about the shameful response of the EU and its member states to the refugee crisis. Hungary closed its border with Serbia and militarised it. Germany and Austria abolished the Schengen agreement and again introduced controls at the internal borders of the EU. The response of the Slovenian government is irresponsible and inappropriate. Media coverage and the actions of political elites that are trying to cover up the responsibilities of the EU for the refugee crisis are fuelling the climate of irrational fear of refugees that is giving rise to a flood of xenophobic and racist standpoints. Certain political groups with Nazi-fascist ideologies want to take advantage of the current situation. These same forces announced a demonstration against refugees under the name 'Slovenia, protect your borders' ('Slovenija zavaruj meje') on Friday 25 September 2015. The anti-racist front, which is a network of collectives, organisations and individuals, is building solidarity with refugees and has decided to react to the coming Nazi-fascist demonstration with a festival for open borders for all. Through this, we want to show that a demonstration, calling for closed borders, is unacceptable since closed borders are responsible for thousands of dead refugees at the borders of the EU. Our society is diverse and cultural differences enrich and empower us. We will answer the irrational fear that is fuelling ignorance and bigotry with intercultural dialogue. The latter does not ignore relations of domination that were established through colonial history and capitalistdevastation and which are still reproduced today. Intercultural dialogue is a call for a society of the common,</p>	

a society based on acknowledgement of differences and real emancipation of everyone. The event includes numerous performances and poetry readings by authors such as Andrej Rozman Roza, Šugla, Ana Monro, Neli Kodrič Filipič, Papelito and Brencl Banda, Dejan Koban, Kulturno ekološko društvo Smetumet, Burekteater, and others.”

#### Main goals

The project is a one-day festival to fight racism, including numerous artistic events. It is mainly intended to broaden the focus of the public and warn about the negative consequences of prevailing attitudes toward refugees.

<b>Name of the project</b>	“World Literatures – Fabula 2016”
<b>Main partners</b>	Beletrina, Association for Publishing Activities, Cankarjev dom; NLB Vita
<b>Website</b>	<a href="http://arhiv.festival-fabula.org/2016/eng/index.html">http://arhiv.festival-fabula.org/2016/eng/index.html</a>
<b>Contact details</b>	Beletrina, zavod za založniško dejavnost Borštnikov trg 2, Ljubljana, Slovenia T: +386 (0)1 200 37 00, e-mail: info@zalozba.org
<b>Main target groups</b>	The migrant community, artists, public intellectuals, the wider public

#### Description of the project or practice

The 13th edition of Fabula was held in the City of Literature, as Ljubljana between 27 February and 7 March 2016. The title fo the festival focused on the current issue of refugees and presented a variety of their stories, from the completely fictional to those written by life itself.

The guests in 2016 included exciting thinkers, passionate activists, journalists and experts. The events dealing with the festival’s focus culminated in the discussion on 29 February (in English) entitled “Barbarians at the Gates”, which hosted several intellectuals who had previously dealt with the topic and are dealing with it now and will be doing so in the future. Igor Štiks talked to Dutch essayist Peter Vermeersch, who had written his essay Night Passengers especially for Fabula, to French intellectual and one of the most prominent representatives of Structuralism, Jean-Claude Milner, and to Alenka Zupančič, Srečko Horvat and Teofil Pančič.

The Newcomers has also been the subject of a discussion of another pressing issue – that of academic migration – as well as a discussion of child refugees with one of the foremost experts in the field, Anica Mikuš Kos, who has dedicated her life to taking care of children in the field. Mitja Čander talked to Serbian columnist and journalist Teofil Pančič, and there was a pre-premiere screening of a documentary on the Slovenian-Italian border and its crossings with the acclaimed feature-story journalist Ervin Hladnik Milharčič as protagonist and co-screenwriter. And the photo exhibition by Simone Sassen also spoke of comings and goings of a certain kind; her photos of graves of writers and intellectuals who are often buried far from their homeland were exhibited at Galerija Fotografija. The images were part of the project Tumbas, a common book with her husband, Cees Nooteboom.

#### Main goals

The project was a large-scale literary festival in 2016 focusing on the topic of refugees. Numerous public discussions, art events and poetry readings related to the topic took place during the festival.

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Source: Pixabay (Katarzyna Tyl)



Old Jewish Cemetery, Sarajevo, Bosnia and Herzegovina. Source: Pixabay



## Part III

# Recommendations

This section details a selection of most relevant further recommendations made by the expert in charge of drafting this study with the aim fostering the implementation of Cultural Routes within the AIR countries by contributing to the promotion of the development of sustainable tourism on a transnational scale.

With the aim of facilitating the reading of the study, the recommendations are grouped into different thematic clusters.



# Recommendations

## Needs assessment

The analysis carried out during the study has shown the existence of some significant issues to be addressed by the AIR countries with the aim of fostering the development of Cultural Routes as an effective tool for the development of local economies; among them the following.

The identification and definition of cultural tourist destination entails both the delimitation of its geographical dimension and an analysis of the relations and flows underpinning its overall attraction to tourists.

In this respect, the definition of tourist destination entails the clear identification of a “geographical area” (according to the WTO, 1992) or a “physical space” (UNWTO) where tourist products or services are offered.

### Definitions of “tourist destination”

“A destination is a geographical area consisting of all the services and infrastructure necessary for the stay of a specific tourist or tourism segment. Destinations are the competitive units of incoming tourism. Destinations are therefore an important part of a tourism product.” (WTO 1992 or Bieger 1996)

“A physical space with or without administrative and/or analytical boundaries in which a visitor can spend an overnight. It is the cluster (co-location) of products and services, and of activities and experiences along the tourism value chain and a basic unit of analysis of tourism. A destination incorporates various stakeholders and can network to form larger destinations. It is also intangible with its image and identity which may influence its market competitiveness.” (UNWTO definition available at <http://marketintelligence.unwto.org/content/conceptual-framework-0>, accessed 14 February 2019)



Lake Prespa, Pustec, Albania. Source: Wikimedia Commons (Fation Plaku)

The analysis shows that the attraction for tourists of many Cultural Routes does not always consist of a system of tourist destinations in the meaning of the aforementioned definitions, but rather the collection of tourist attractors – both cultural and natural (for example, single monuments, archaeological sites, natural assets) – often not linked to each other within the framework of a local integrated cultural/tourist system. In this respect, it happens that one Cultural Route may consist of a list of isolated cultural/natural assets that are part of the same cultural heritage. This kind of organisation of a tourism experience does not allow local communities to retain visitors within their own territories for at least one night (trips generally last just the time needed to take some pictures) and severely limits the economic benefit they can take from tourist arrivals.

The lack of this key requirement entails the difficulty of implementing an effective monitoring system of the impacts of Cultural Routes and their involved destinations.

In addition, the implementation of cultural tourism monitoring systems – even if not compulsory for a tourist destination included or not in a Cultural Route – requires the establishment of an effective organisation that is able to properly manage these measurements by taking benefit of data arising from it to address the design and updating of its development policies.

### Destination Management/Marketing Organisation (DMO) :

“The leading organizational entity which may encompass the various authorities, stakeholders and professionals and facilitates tourism sector partnerships towards a collective destination vision. The governance structures of DMOs vary from a single public authority to a public/private partnership model with the key role of initiating, co-ordinating and managing certain activities such as implementation of tourism policies, strategic planning, product development, promotion and marketing and convention bureau activities.”

(UNWTO 2018, definition available at [marketintelligence.unwto.org/content/conceptual-framework-0](http://marketintelligence.unwto.org/content/conceptual-framework-0), accessed 14 February 2019)



In this respect, the implementation of a destination management organisation (DMO) can be an effective solution to properly address this issue.

The functions of DMOs may vary between national, regional and local levels depending on the current and potential needs as well as on the decentralisation level of public administration. Not every tourist destination has a DMO.

### Promotion and development

Regarding the certified Cultural Routes of the Council of Europe, the managers of two of the routes in Thematic Steering Group 4 were asked the following question: "In your view, to what extent are the tourist regions and destinations in your Cultural Route using the Destination Management Approach in developing their cultural and tourist offer?". The answers confirm that only a few of the adhering regions and destinations can be defined as real tourist destinations and that they are expending a lot of effort to establish a common DMO approach for each.

In this respect, the existence of a dedicated organisation in charge of the promotion and development of a cultural tourism destination can be considered a prerequisite for the effective implementation of any measurement or monitoring system of tourism habits.

### Decentralisation of infrastructure

The decentralisation of decision processes related to sustainable tourism development. The analysis of national policies of the Balkan countries of the AIR has shown the prevalence of centralised decision processes in the setting out and the implementation of development strategies in the domains of culture and tourism. This kind of approach can be the most suitable one when considering the limited geographical dimension of most of these countries. However, the lack of effective involvement by local government and their corresponding communities into these strategic processes, risks hampering the improvement of their technical and administrative capabilities to effectively manage the implementation of the development strategies at local scale.

Infrastructural gaps. The field visit to Albania and Montenegro (for further details see Appendix 2) has shown the presence of remarkable gaps in terms of transport and accessibility infrastructures. Apparently, short distances turn out to be decidedly longer than expected, negatively influencing the accessibility of cultural sites/destinations. Tourist signs are quite limited and badly placed. In this respect, any decision to include a cultural site/destination within an existing Cultural Route should be coupled with the commitment of local administrations or national government to investing in the improvement of transport infrastructures and tourism facilities.



Dubrovnik, Croatia. Source: Pixabay (Johannes Krasser)

ICT infrastructure gaps. The field visit has demonstrated that the use of European mobile devices within non-EU countries (such as Albania and Montenegro) is not possible unless you pay a significant supplement to EU-based mobile operators. Local SIM cards can be used only in a single country and not outside it unless you buy another SIM card. This causes problems for foreign visitors who are used to arranging their journeys or visits by using their own mobile's navigation systems (such as Google maps) or tourist information or reservation portals (like TripAdvisor, Booking.com, Trivago, etc). Open public Wi-Fi hotspots are still quite limited, and, in some cases, those positioned at very important logistical points (such as the international airport in Tirana) do not work.

Effectiveness of national/local statistics to properly assess tourist phenomena on a local scale. National official statistics do not effectively approach the analysis of tourist phenomena since tourism is an autonomous industrial sector. Data on local tourism trends are often dispersed among different sectors (for example, restaurants or logistics services are often considered in different kinds of statistical categories), and furthermore, data at local level are not always available. This leads to the need to identify, possibly on a transnational scale, common statistical approaches and/or tools that allow policy makers to properly set out local tourist development strategies.

Shortage of transnational co-operation agreements fostering sustainable tourism development. Besides the agreement among the countries of the EUSAIR, the analysis of national policies in the domains of tourism and culture has shown a lack of a clear transnational strategy that can help achieve its corresponding objectives. This specific issue is more significant in the Balkan countries of the macro-region where their individual limited geographical dimensions makes it necessary to tackle sustainable tourism development with a wider perspective that overcomes administrative barriers and divisions among these countries. In this respect, it must be observed that visits to these countries (such as Albania and Montenegro, as in the expert's field visit) are often part of the same trip. In this respect, apart from the

above-mentioned infrastructural and ICT gaps, the field visit highlighted the need for more effective co-operation agreements among these countries aimed at fostering the development of transnational tourism (for example, boats chartered in Montenegro cannot enter Croatian waters, and car rental fares in Albania are significantly cheaper than Montenegro, meaning tourists need to pay an expensive daily surcharge for driving the car outside the national territory). All these issues should be addressed through transnational tourism co-operation agreements among AIR countries.

### **Regulation, awareness and co-operation**



Pixabay (Daniela Turcanu)

Lack of national regulations concerning the identification and formal acknowledgement of tourist destinations. Both the survey carried out within the framework of this study and the interviews conducted during the field visits have highlighted the lack of national provisions regulating the standards/requirements to be met for the identification of a tourist destination. Currently, with some exceptions, most cultural or natural attractions in Albania and Montenegro are still represented by isolated cultural attractions that are not included in the local tourist system and don't offer visitors dedicated facilities, accommodation and services. Because of this, local economies cannot reap the full benefits from tourists, who often only spend onsite during the time required for a short visit or to take a picture. In this respect, it must be reported that the Montenegrin Ministry of Sustainable Development and Tourism is working towards the establishment and strengthening of the inventory of official tourist guides with the aim of allowing visitors an adequate interpretation of cultural heritage when they travel around the country.

Awareness of the purposes of the European Cultural Routes of the Council of Europe programme. The representatives of the ministries met during the field visits (for further details, see Appendix 2) have claimed that there is a lack of awareness of the purposes of the

Cultural Routes programme among regional and local stakeholders, who often do not fully understand the real benefits arising from joining the Cultural Routes programme. In this respect, the Council of Europe and the European Institute of Cultural Routes should strengthen their promotional activities in the AIR countries with the aim of allowing local stakeholders and economic operators to better understand the value represented and produced by Cultural Routes for local economies.

Co-operation among the AIR countries to foster the development of the Cultural Routes programme. The field visits have shown that both Albania and Montenegro possess common kinds of cultural assets (such as olive oil and wine production regions, cultural sites, fortifications and fortress systems influenced by the Venetians and Ottomans), which can offer a valid basis for the enlargement of already-certified Cultural Routes or the establishment of new ones. In this respect, AIR countries should strengthen co-operation to identify common strategies and an agreement to develop the Cultural Routes of the Council of Europe.

### **Capacity building and governance**

The EUSAIR and its Thematic Steering Groups (TSGs) should be a co-ordinating level among AIR countries. They should aim to share and discuss common needs or topics, and possible solution or tools to be implemented at a transnational scale. Such as:

- ▶ the identification of common monitoring indicators in the framework of sustainable tourism development;
- ▶ the identification of common statistical standards for the analysis and monitoring of tourist phenomena;
- ▶ the setting out of common quality standards for tourist infrastructures and services;
- ▶ the simplification of administrative burdens concerning the movement of tourists across EU/non-EU borders;
- ▶ the use of mobile devices and costs of telephone roaming for tourists coming from abroad.

In this respect, AIR countries and their national government representatives should set out an agenda of strategic points concerning the development of sustainable tourism with the aim of achieving the adoption of transactional agreements to overcome the present issues and shortcomings mentioned within the study. Consequently, every national provision concerning these common transnational needs or topics should be coherent with the adopted transnational agreements or be agreed with other AIR countries.

## Faro Convention principles

With the aim of fostering the development of Cultural Routes within the AIR countries, national/regional governments should formally adhere to the Faro Convention, by sharing its principles and recommendations as a general term of reference for the implementation of their policies addressing the development of sustainable cultural tourism and the enhancement of cultural and natural heritage (tangible and intangible). The Faro Convention puts people at the heart of the concept of cultural heritage. It emphasises the participation in “the process of identification, study, interpretation, protection, conservation, and presentation of the cultural heritage”.<sup>62</sup>

The adhesion to the Faro Convention should be considered a prerequisite for the adhesion of one country to the Enlarged Partial Agreement on Cultural Routes of the Council of Europe.

In this context, national governments should adopt common principles for the consultation/involvement of stakeholders in the framework of the process of setting out national/regional development strategies in the domain of culture and tourism. The use of the European code of conduct on partnership<sup>63</sup> can be a good starting point.

## Funding issues

The shortage of funds to effectively implement and develop Cultural Routes (but, in general terms, to foster sustainable tourism strategies at national and local scale) is still one of most significant issues that the routes' members must face year after year. In this respect, the state support and public financing of cultural heritage are at the very basis of the “institutionalisation” of the same cultural heritage onto which Cultural Routes are built or developed. By considering this, AIR countries – but more generally all the countries crossed by Cultural Routes – should consider introducing to their national/regional grant schemes that address the enhancement of national/regional cultural heritage one specific award criteria in favour of projects/initiatives to be implemented within transnational co-operation networks like the Cultural Routes of the Council of Europe. This will lead to a stronger commitment of the routes' members to the improvement of their operational performance by trusting public financial support.

In this context, the Italian fund for local touristic systems foreseen in Article 6 of National Law no. 135/2001 represents a possible good practice to be shared with other AIR countries who want to foster cultural and sustainable tourism within their territories.

Similarly, it is advisable that Balkan countries in the AIR take an active part in future post-2020 cross-border-co-operation programmes like ENI-CBC-MED, by financially contributing to their budget with the aim of allowing their national/local partners to participate in the calls for projects.

However, it must be pointed out that access to public grants must not become the main objective of the Cultural Route, but only one of the means allowing the development of their corresponding strategy.

## Monitoring

As already mentioned in the study, European Territorial Cooperation (ETC) programmes funded by the European Commission within the framework of the ESI funds represent one of most significant funding streams for most of the Cultural Routes already certified by the Council of Europe. In this context, the institutions in charge of the development of the Cultural Routes programme could organise a continuous monitoring of ETC calls for projects with the aim of informing the Cultural Routes' co-ordinators by allowing them to apply for the grants. A dedicated training session within the e-learning platform of the Routes4U's project could be also useful to allow less experienced Cultural Routes to take advantage of these funding opportunities.

In this context, the membership fees must continue to be considered the most important financing stream for Cultural Routes, not necessarily in terms of quantity of money collected, but as tangible evidence of the actual interest of the members in playing an active part within the Cultural Routes “family”.

## Implementation

The implementation of a possible new Cultural Route is not a fully codified process and can be achieved through different means. However, the setting out of a guideline describing the most significant steps and requirements to be met in the light of a possible application for certification by the Council of Europe can be a useful term of reference for those subjects who want to implement new Cultural Routes. In this respect, the recent launch of the e-learning platform of the Routes4U's project ([pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/e-learning](http://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/e-learning), accessed on 18 April 2019) represents a significant step forward to addressing this issue. Currently only the first and the second modules on the certification process of a new Cultural Route and on cultural tourism in the EU macro-regions respectively, are available, but new ones are foreseen. It is advisable that the training content of the new e-learning platform be taken into account as well as the most significant recommendations arising from evaluations carried out so far.

62. Council of Europe: Framework Convention on the Value of Cultural Heritage for Society. Faro, 27 October 2005, Article 12.

63. Available at [ec.europa.eu/esf/BlobServlet?docId=443&langId=en](http://ec.europa.eu/esf/BlobServlet?docId=443&langId=en).



## Qualifications

The lack of clear identification or qualifications for local tourist sites or destinations represents a serious risk for the effectiveness of their successful promotion and development. National governments should set out specific provisions aimed at identifying specific requirements to be ascertained for the acknowledgement of tourist destinations; they should include at least the following basic requirements:

- ▶ the presence of significant cultural/natural attractors (tangible or intangible) fostering the establishment of a clear tourist identity/perception;
- ▶ a clear identification of their territorial dimension based on the functional relation existing among cultural/natural sites/destinations included in their tourism, public transport and mobility infrastructures, public services;
- ▶ a clear identification of their governance possibly according a DMO – a destination management organisation approach.

To this end, the Council of Europe or the EICR, by considering what is already available in literature (see the UNWTO's definition of "tourist destination"), should set out a recommendation providing to the EPA-adhering countries its own definition of "tourist destination", by identifying the most significant requirements and characteristics that they should meet.

In this context, the destination management organisation model should be considered as one of most suitable approaches that each cultural site/destination included in a Cultural Route should take, with the aim of improving its capability to attract and keep visitors.

## Co-ordinating bodies

By considering the difficulties related to the co-ordination of members from different countries, the management of a Cultural Route should rely on the establishment of national co-ordinating organisations in charge of the co-ordination of members of the same country. Members should act as an intermediate body for the leading partner of the Cultural Route, by identifying the needs of its national partners and agreeing an operational strategy to be implemented on a national scale with the route's leading organisation. Considering the transnational relevance of Cultural Routes, it is advisable that these national co-ordinating organisations be represented by national institutional subjects like national tourism agencies, departments or ministries of tourism and/or culture. The

organisation of the Roman Emperors and Danube Wine Route can be considered a good practice in this domain (further details are available at paragraph 5.1).

## Evaluation, branding and marketing

### Performance evaluation.

As for public policies and administrators, a performance evaluation is always a good and advisable approach for maximising the returns of a Cultural Route's development strategy, by allowing the subject in charge of its implementation to report to the stakeholders (private funders, sponsors, other public/private subjects who financially contribute to the implementation of that policy) on the actual results achieved by using their contributions. In this respect, route managers should set out their action plans by selecting those initiatives that are better than. Expected results should be clearly stated in the action plan by identifying specific performance indicators (or KPIs – key performance indicators), in a way that actual achievement can be monitored and measured during and after their implementation. The analysis of the actual results achieved at the completion of a specific initiative should lead to further similar initiatives being implemented in future or being fine-tuned within the drafting of the action plan. The adoption of a performance evaluation approach in the development of a route's strategy entails the setting out and implementation of a specific assessment methodology for the measurement of the impacts/results produced by the actions to be implemented.

In this context, it is necessary to keep in mind that the performance evaluation approach is rarely adopted in the implementation of cultural itineraries, exposing their development strategy to significant risks of underperformance by disappointing members who have invested time and financial resources in their implementation. This situation is often one of the most frequent reasons underpinning the decision of a route member to quit the network.

### Storytelling

Strategic role of storytelling (recommendation extracted from the findings of the study on the impacts of Cultural Routes on SMEs). What is increasingly missing in the contemporary network society is a sense of narrative, which can provide the essential link between people, communities, places, institutions and times. Very often this lacuna can be explained by the fact that increasing individualism has weakened or broken the previous links that underpinned the narrative – the family, the neighbourhood, etc. The Cultural Routes are important



not just because of the physical journey, but also because they are in themselves a form of narrative. This recommendation is still valid for a successful development of a Cultural Route and it is more and more important where the cultural heritage to be enhanced is intangible. In this respect, route managers should learn and help other route members to understand how to communicate to visitors the story of the cultural heritage of one place, one monument or one landscape. In this context, the setting out of a common interpretation approach of cultural heritage is of the utmost importance and should be widely shared with local communities, economic operators and generally any stakeholder interested by a route's strategy and purposes. The implementation of a common interpretation approach of the cultural heritage underpinning the cultural theme of one route should be able to maximise the benefits arising from the use of the newest ICT technologies and tools, particularly with the aim of properly addressing visitors that fall into the "millennial" age bracket.

## **Visibility strategies**

The visibility of the Cultural Routes programme is still quite limited within the AIR countries. The Routes4U with the EUSAIR strategy can be considered the starting point for a wider communication strategy to be implemented in future with the aim of raising awareness among national/regional governments, public institutions and private economic operators of the significant potential contribution of this programme to the social and economic development of their territories. In this respect, the Cultural Routes programme should be considered a key point for those AIR countries that have started the process of joining the European Union. To this end, the Council of Europe and the European Commission should strengthen their commitment to the promotion and development of this transnational programme by intensifying their efforts to promote the widest awareness among AIR national/regional governments about the purposes of Cultural Routes and the benefits of fostering their development in their territories.





## **Appendices**





# Appendix 1

## Compendium

### Distribution of inbound arrivals by region of origin

<i>Albania - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	1	1	3	1	2		100%	0,04%
Americas	73	90	97	104	124		70%	2,33%
East Asia and the Pacific	24	31	33	36	54		125%	0,85%
Europe	2.963	3.424	3.758	4.486	4.687		58%	92,36%
Middle East	4	3	4	4	5		25%	0,10%
South Asia	1	1	2	2	2		100%	0,04%
Not classified	190	123	234	103	245		29%	4,28%
<b>Total</b>	<b>3.256</b>	<b>3.673</b>	<b>4.131</b>	<b>4.736</b>	<b>5.119</b>		<b>57%</b>	<b>100,00%</b>

Table 14. Albania – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

<i>Bosnia and Herzegovina - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	1	1	1	2	2		100%	0,20%
Americas	19	22	29	33	42		121%	4,21%
East Asia and the Pacific	35	58	89	96	135		286%	11,99%
Europe	462	441	536	566	648		40%	77,01%
Middle East	12	13	21	80	94		683%	6,39%
South Asia	1	1	1	2	2		100%	0,20%
Not classified	-	-	-	-	-		-	0,00%
<b>Total</b>	<b>530</b>	<b>536</b>	<b>677</b>	<b>779</b>	<b>923</b>		<b>74%</b>	<b>100,00%</b>

Table 15. Bosnia and Herzegovina – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

<i>Croatia - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	20	23	25	32	36		80%	0,21%
Americas	381	435	531	574	747		96%	4,13%
East Asia and the Pacific	545	823	979	1.042	1.356		149%	7,34%
Europe	10.003	10.342	11.149	12.160	13.454		34%	88,32%
Middle East	-	-	-	-	-		-	0,00%
South Asia	-	-	-	-	-		-	0,00%
Not classified	-	-	-	-	-		-	0,00%
<b>Total</b>	<b>10.949</b>	<b>11.623</b>	<b>12.684</b>	<b>13.808</b>	<b>15.593</b>		<b>42%</b>	<b>100,00%</b>

Table 16. Croatia – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

<i>Greece - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/15	AVG Weight
Africa	27	40	36				33%	0,16%
Americas	754	890	1.095				45%	4,31%
East Asia and the Pacific	238	365	362				52%	1,52%
Europe	16.822	20.631	21.985				31%	93,55%
Middle East	73	86	112				53%	0,43%
South Asia	5	1	11				120%	0,03%
Not classified	-	-	-				-	0,00%
<b>Total</b>	<b>17.919</b>	<b>22.013</b>	<b>23.601</b>				<b>32%</b>	<b>100,00%</b>

Table 17. Greece – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)<sup>64</sup>

<i>Italy - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	257	262	281	315	273		6%	0,34%
Americas	5.405	5.618	6.099	6.052	6.533		21%	7,24%
East Asia and the Pacific	1.939	1.883	2.040	2.037	2.171		12%	2,45%
Europe	68.415	69.146	71.682	75.584	79.996		17%	88,90%
Middle East	414	469	513	520	491		19%	0,59%
South Asia	332	317	453	418	469		41%	0,48%
Not classified	1	1	1	1			0%	0,00%
<b>Total</b>	<b>76.763</b>	<b>77.696</b>	<b>81.069</b>	<b>84.927</b>	<b>89.933</b>		<b>17%</b>	<b>100,00%</b>

Table 18. Italy – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

<i>Montenegro - Arrivals by region (.000)</i>	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	-	1	2	2	3		200%	0,10%
Americas	13	20	26	30	38		192%	1,63%
East Asia and the Pacific	7	25	26	35	60		757%	1,97%
Europe	1.282	1.302	1.496	1.592	1.774		38%	95,79%
Middle East	-	-	-	-	-		-	0,00%
South Asia	-	1	1	1	1		0%	0,05%
Not classified	22	1	8	2	2		-91%	0,45%
<b>Total</b>	<b>1.324</b>	<b>1.350</b>	<b>1.559</b>	<b>1.662</b>	<b>1.878</b>		<b>42%</b>	<b>100,00%</b>

Table 19. Montenegro – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

64. Data for 2016/2017 on inbound tourist arrivals in Greece were not available at the time of the analysis (further details are available at [www.e-unwto.org/doi/abs/10.5555/unwtotfb0300010020132017201811](http://www.e-unwto.org/doi/abs/10.5555/unwtotfb0300010020132017201811), accessed on 28 February 2019). Because of this, trends, variation and average weight of inbound arrivals per each region have been calculated by using the only available data.

Slovenia - Arrivals by region (.000)	2013	2014	2015	2016	2017	Trends	Delta 2013/17	AVG Weight
Africa	6	5	7	8	9		50%	0,25%
Americas	88	96	113	123	152		73%	4,09%
East Asia and the Pacific	148	218	271	301	398		169%	9,55%
Europe	2.017	2.091	2.317	2.601	3.027		50%	86,12%
Middle East	-	-	-	-	-		-	0,00%
South Asia	-	-	-	-	-		-	0,00%
Not classified	-	-	-	-	-		-	0,00%
<b>Total</b>	<b>2.259</b>	<b>2.410</b>	<b>2.708</b>	<b>3.033</b>	<b>3.586</b>		<b>59%</b>	<b>100,00%</b>

Table 20. Slovenia – Arrivals by region (in thousands) (own processing from data source UNWTO 2018)

### Trends of duration of tourism stays

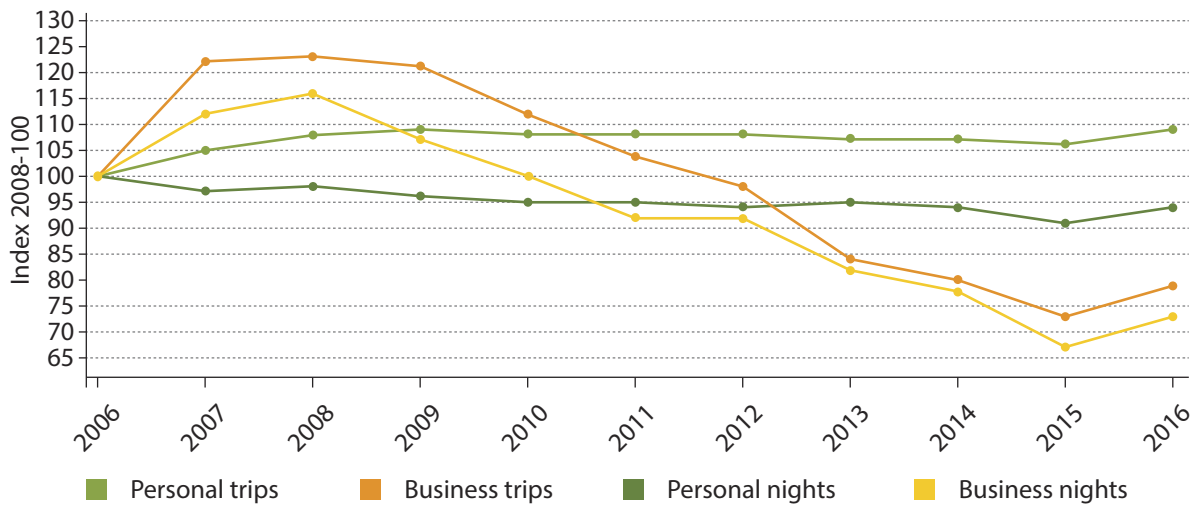
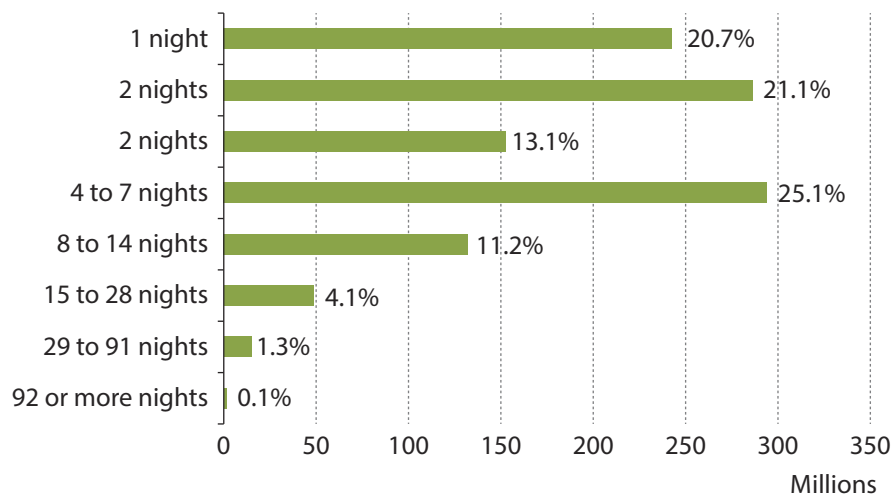


Figure 15. Trends in number of trips made and nights spent by EU-28 residents, 2006-2016 (index: 2006=100) – Source: EUROSTAT 2019, accessed on 9 May 2019.



Note: EU 28 ggregate calculated using 2013 data for the United Kingdom.

Figure 16. Trips made by EU-28 residents by duration, 2015 – Source: Eurostat





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# List of abbreviations

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B2B: Business to Business

CLLD: Community Led Local Development

Cultural Routes: Cultural Routes of the Council of Europe

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

EDEN: European Destinations of Excellence

EPA: Enlarged Partial Agreement on Cultural Routes

ESIF: European Structural and Investment Funds

ESPON: European Observation Network for Territorial Development and Cohesion

ETIS: European Tourism Indicators System

EU: European Union

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 of Monuments and Sites

INSTO: International Network of Sustainable Tourism Observatories

ICT: Information and Communication Technology

SME: Small and medium enterprises

SWOT: Strengths, Weaknesses, Opportunities and Threats

UNWTO: United Nations World Tourism Organisation

VTO: European Commission Virtual Tourism Observatory

WTTC: World Travel and Tourism Council



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