

Transnational heritage and cultural policies in the Alpine Region (EUSALP)

Routes4U | 14



Routes4U Project

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Transnational heritage and cultural policies for the Alpine Region (EUSALP)

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Forewords



The Cultural Routes of the Council of Europe were launched in 1987 as a tool for promoting the transnational dimension of European heritage. They are unique in their commitment to the creation of a common European identity. More relevant than

ever in a multicultural Europe facing many geopolitical and diversity challenges, they accord with the fundamental values of the Council of Europe: human rights, cultural democracy, cultural diversity and mutual exchanges across borders.

Cultural Routes play a fundamental role in the development of local economies. Published in the framework of our joint programme with the European Commission (DG REGIO), Routes4U, the present study focuses on transnational strategies in the Alpine Region to foster regional development through the Cultural Routes of the Council of Europe.

We wish you a fruitful reading and look forward to future co-operation with the Alpine Region.

Stefano Dominioni

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

Director, European Institute of Cultural Routes



Europe'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 environmental and territorial policies, by promoting travellers' mobility and accessibility to cultural sites.

The Cultural Routes make an important contribution to the European Union Strategy for the Alpine Region (EUSALP). Through actions led by two action groups, the strategy aims to address important issues such as health tourism, and the preservation and recognition of the value of natural resources, including water and cultural resources. EUSALP also provides appropriate governance to support such an objective: the five member states, Austria, France, Germany, Italy and Slovenia, together with Liechtenstein and Switzerland, are working together on an equal footing; public and private sectors are also participating. In this way, the European Territorial Cooperation plays a significant role in enhancing synergies amongst territorial actors in the Alpine 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 Lemaitre

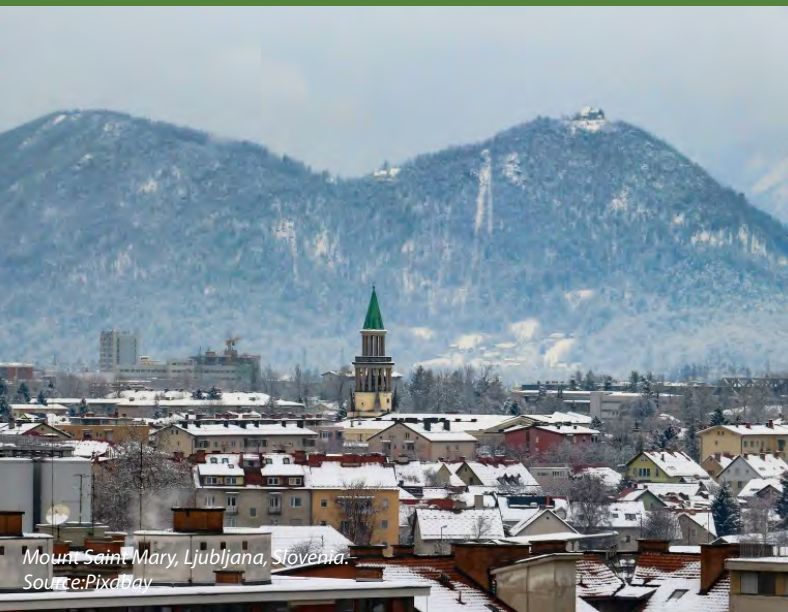
*Director-General for Regional and Urban Policy,
DG REGIO, European Commission*



Saint-Ursanne, Jura, Switzerland.
Source: Pixabay



Fanes-Sennes-Prags Nature Park, South Tyrol, Italy.
Source: Pixabay



Mount Saint Mary, Ljubljana, Slovenia.
Source: Pixabay



Source: Pxhere.

Part I

**The Cultural Routes of the Council
of Europe and the EU Strategy
for the Alpine Region (EUSALP)**

By Constanze Metzger

1. Routes4U



The current study of policies was carried out within Routes4U – a joint programme of the Council of Europe (Directorate General of Democracy, Enlarged Partial Agreement on Cultural Routes) and the European Union (European Commission – DG REGIO).

The programme supports regional development through the Cultural Routes of the Council of Europe in four macro-regions – the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Region. Routes4U covers the territories of 27 countries¹ of the Council of Europe with more than 340 million inhabitants.²

The joint programme's objectives are:³

1. Regional development – sustainable social economic development in the Adriatic and Ionian, Alpine, Baltic Sea and Danube Region through the Cultural Routes;
2. Cultural co-operation – enhanced transnational co-operation among local, national and international professionals from the culture and tourism sector in four macro-regions of the EU; and
3. Social cohesion – participation of civil society in the protection and promotion of cultural heritage as a resource for sustainable development.

The work of the joint programme is in line with the principles of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005).⁴

Faro Convention – Convention on the Value of Cultural Heritage for Society (Portugal, 2005)

The convention was adopted by the Committee of Ministers of the Council of Europe in 2005.

It emphasises the important aspects of heritage as they relate to human rights and democracy. It promotes a wider understanding of heritage and its relationship to communities and society and it underlines the importance of the meanings and uses that people attach to places and objects and to the values they represent.

The main focus of Routes4U is to strengthen sustainable development through the certified Cultural Routes, to develop new Cultural Routes and to strengthen certified Cultural Routes of the Council of Europe in the EU macro-regions. The programme supports new projects on their way to becoming Cultural Routes of the Council of Europe and those already certified Cultural Routes seeking to extend their networks and activities in the EU macro-regions. Routes4U also contributes to creating new tourism services and products of the Cultural Routes and to increasing their visibility in the EU macro-regions. Routes4U contributes to the protection of tangible and intangible heritage in the four macro-regions.⁵

The activities of Routes4U include the development of a macro-regional trip-planner to organise a travel along the Cultural Routes and a digital tourism catalogue with tourism products and services of Cultural Routes in the macro-regions. A map of the Cultural Routes crossing the macro-regions was developed. Four branding studies provide recommendations and advice on the marketing aspect of Cultural Routes. The development of an e-learning course is intended to disseminate information related to the Cultural Routes of the Council of Europe and to the European Union macro-regional strategies. Overall, there are five e-learning modules (guidance on the certification process, increasing remote destinations attractiveness, community engagement, SMEs' involvement and marketing and visibility strategies), which address key issues for the Cultural Routes of the Council of Europe and for the stakeholders from the EU macro-regions working in the cultural heritage and tourism fields.⁶

1. Some countries are partly covered, since only some geographical parts belong to the macro-regions. The case of the Alpine Region will be explained in the "Cultural Routes in the Alpine Region" section below.

2. About the Routes4U project, <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/about>.

3. Routes4U objectives, <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/objectives>.

4. Council of Europe (2005), *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*, Faro, 27 October.

5. Routes4U objectives, <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/objectives>.

6. For more info on Routes4U, see: <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/home>.

2. Cultural Routes of the Council of Europe

Following the First and Second World Wars, the need for transnational co-operation in Europe to avoid future wars became evident. The idea of a strengthened European co-operation with standard setting instruments, monitoring tools and technical assistance to promote fundamental rights and democratic values led to the creation of the Council of Europe in 1949.



Rhône Glacier, Switzerland © Valeriia Stepasiuk

Currently, the Organisation consists of 47 member states, five Council observers and one Parliamentary Assembly observer.⁷

The core values of the Council of Europe are human rights, democracy and the rule of law. More than 70 years after its creation, the Organisation's responsibilities touch multiple spheres of our everyday lives, such as the protection of the natural environment and cultural heritage, including archaeological heritage, landscapes, audiovisual heritage and cinematographic co-production.



In order to protect and promote the heritage in Europe, the Cultural Routes programme was created in 1987 within the Directorate General Democracy.

7. Council of Europe, Our member states, www.coe.int/en/web/about-us/our-member-states. Israel is an observer to the Parliamentary Assembly.

The Cultural Routes of the Council of Europe began their path with the signature of the Santiago de Compostela Declaration and the creation of the first Cultural Route – the Santiago de Compostela Pilgrim Route. This first Cultural Route is an illustration of the shared history and common values which bring European countries together. The idea for the programme is based on the concept of a shared European history and cultural identity, in which tangible and intangible heritage should be promoted and preserved for future generations as an integral part of that identity.

The key values of the Cultural Routes of the Council of Europe are:

1. Human rights – the right to have access to and participate in culture is an integral part of human rights. Article 27.1. of the Universal Declaration of Human Rights states that “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”.⁸ Cultural Routes represent participatory networks of social participation in cultural activities in full respect of human rights.⁹
2. Cultural democracy – the 47 member States of the Council of Europe represent a rich and diverse Europe. To date, 34 states are members of the Enlarged Partial Agreement (EPA) on Cultural Routes of the Council of Europe and are involved in the certification of Cultural Routes.¹⁰ They strengthen the democratic dimension of the Cultural Routes of the Council of Europe programme to ensure fair and equitable access to cultural heritage and participation in cultural life.
3. Mutual understanding and exchanges across boundaries – sustainable cultural tourism means access to cultural experience and individual discovery of the shared European heritage, history and common identity. In other words, the Cultural Routes reflect the cultural diversity of Europe in order to strengthen mutual

8. United Nations, Universal Declaration of Human Rights, www.un.org/en/universal-declaration-human-rights/.

9. Council of Europe (2008), *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-.

10. As of 06/03/2020. Council of Europe, Members of the EPA on Cultural Routes, www.coe.int/en/web/cultural-routes/epa-member-states.

understanding among people.¹¹ Participation in cultural activities, the dissemination of knowledge about cultural differences, awareness of shared history and heritage lead to mutual understanding and the prevention of conflicts.

In order to become a “Cultural Route of the Council of Europe”, a cultural project has to comply with a set of requirements defined in Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification.¹² Having obtained certification, a new Cultural Route receives the following opportunities:

- ▶ use of the label “Cultural Route of the Council of Europe” and the Council of Europe logo;
- ▶ better access to European funding due to international recognition as a Cultural Route of the Council of Europe and due to letters of support from EPA and European Institute of Cultural Routes (EICR);
- ▶ transnational membership network (legal association), including a European scientific committee, transnational programme of activities;
- ▶ co-operative working with other Cultural Routes of the Council of Europe;
- ▶ attendance at Enlarged Partial Agreement annual events such as the Cultural Route Advisory Forum;
- ▶ access to a European network of researchers and experts;

Enlarged Partial Agreement on Cultural Routes (EPA on Cultural Routes)

The Enlarged Partial Agreement on Cultural Routes is an agreement established in 2010 within the Council of Europe in order to strengthen co-operation in the framework of the Cultural Routes of the Council of Europe programme. Members of the EPA take part in the decision-making process: at the annual Governing Board of the Enlarged Partial Agreement on Cultural Routes, the representatives take the final decision on the certification of new Cultural Routes and whether certification is renewed on existing routes (every three years after the certification is awarded).¹³

11. EICR, Values of Cultural Routes, www.culture-routes.net/cultural-routes/values.
12. Council of Europe (2013), *Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification*.
13. *Consultation on Cultural Routes in EUSAIR and EUSDR*, Vienna, Austria, 14-15 October 2019, pp. 3-4, https://domcentrope.sk/wp-content/uploads/2019/11/Routes4U_summary-records.pdf. For more information on the Enlarged Partial Agreement on Cultural Routes, see: www.coe.int/en/web/cultural-routes/about-the-epa.

- ▶ benefit from the Council of Europe and the European Institute of Cultural Routes communication strategy, visibility, presentations at international events;

European Institute of Cultural Routes (EICR)

The EICR is an institute established in 1998 by an agreement between the Council of Europe and the Grand Duchy of Luxembourg. The European Institute of Cultural Routes assists in the implementation of the Cultural Routes of the Council of Europe programme.¹⁴ It is also involved with the Enlarged Partial Agreement on Cultural Routes in the evaluation cycles of certified Cultural Routes and candidates on their way to obtaining the Cultural Route of the Council of Europe certification.¹⁵

- ▶ be subject to regular monitoring and a three-year evaluation procedure through an independent expert report and recommendations.¹⁶

Resolution CM/Res(2013)67 sets out in detail the conditions for certification as a “Cultural Route of the Council of Europe”.¹⁷ These are summarised as follows:¹⁸

- ▶ a defined theme which will be common for at least three countries of the Council of Europe with potential to extend the theme to other countries;
- ▶ heritage elements identified in accordance with cultural and natural features of the theme;
- ▶ a transnational European network of partners and stakeholders with a legal status;
- ▶ common actions of cultural co-operation, scientific research by a multicultural group of experts, activities for young generations, etc;
- ▶ common visibility of a transnational network and its heritage elements;¹⁹

14. *Consultation on Cultural Routes in EUSAIR and EUSDR*, Vienna, Austria, 14-15 October 2019, p. 4, https://domcentrope.sk/wp-content/uploads/2019/11/Routes4U_summary-records.pdf.
15. To find out more about the EICR, see: www.coe.int/en/web/cultural-routes/about-the-eicr.
16. Council of Europe, “Cultural Route of the Council of Europe” Certification, www.coe.int/en/web/cultural-routes/certification1.
17. Council of Europe (2013), *Resolution CM/Res(2013)67 revising the rules for the award of the “Cultural Route of the Council of Europe” certification*.
18. This section is also included in the policy study for the Danube Region, Council of Europe (2020).
19. Council of Europe, Application for the “Cultural Route of the Council of Europe” certification, www.coe.int/en/web/cultural-routes/applications-certification.

The certification “Cultural Routes of the Council of Europe” is granted to projects based on a theme that complies with the eligibility criteria. The connecting element of the different components and members of a Cultural Routes is the defined theme.

It must be pointed out that Cultural Routes do not solely represent linear routes such as Santiago de Compostela. Many Cultural Routes can be characterised as territorial, being linked through a common thematic approach or they are network routes.²⁰ The theme of a Cultural Route must be chosen with care, ensuring that it complies with the following criteria:²¹

1. Cultural Route themes must be representative of European values and cross the boundaries of at least three countries of Europe. It is obligatory for a Cultural Route to have transnational values and themes. The transnationalism is the unique feature that characterises the Cultural Routes of the Council of Europe. It also has a comparative advantage over other heritage formats focused at a national level. Cultural Routes display the common heritage that constitutes cultural identities in Europe. Through awareness raising on shared heritage across national borders, they contribute to the intercultural dialogue in Europe.
 - the theme of a Cultural Route must be researched and developed by groups of multidisciplinary experts from different regions of Europe. In this regard, a scientific committee needs to be planned for by a proposed Cultural Route. Such a committee is an important source for the further scientific development of a Cultural Route. It may also be regarded as an opportunity to establish a scientific, transnational network;
 - the theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe. Cultural Routes often display a journey through time. They show aspects of history that have influenced the present and should be remembered in the future. As such, Cultural Routes fulfil an important remembrance role, while the heritage includes tangible and intangible elements as well as natural and cultural aspects.
2. The Cultural Route in action should:
 - ensure the conservation of tangible and intangible heritage in Europe. Cultural

Routes are grass-root networks to promote and protect European heritage. In order to ensure that those networks are relevant and sustainable, they should involve younger generations in their activities. The intangible heritage of Cultural Routes, such as traditions, crafts and legends, are especially at risk of being forgotten by the younger generation. This can be revitalised when the younger local people show a keen interest in them. As an example, this aspect can be achieved through educational opportunities and vocational training;

- permit the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development. “Culture and tourism have a symbiotic relationship. Arts and crafts, dances, rituals, and legends which are at risk of being forgotten by the younger generation may be revitalised when tourists show a keen interest in them. Monuments and cultural relics may be preserved by using funds generated by tourism. In fact, those monuments and relics which have been abandoned suffer decay from lack of visitation;”²²
- encourage the development of tourist products and services in partnership with tourist agencies and operators. European heritage can become a driver for development even in the most remote destinations of Europe. Cultural Routes cross areas that are frequently characterised by a lack of economic diversification, a weak and declining economic base, limited employment opportunities and physical isolation, especially from larger, urban centres. The development of sustainable tourism is an important tool for socio-economic growth in these areas.

Each proposal for a Cultural Route is evaluated on the following five priority fields of action:

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.²³

20. Berti E. (2015), “The heritage of Cultural Routes: between landscapes, traditions and identity”, in Council of Europe (eds.), *Cultural Routes management: from theory to practice. Step-by-step guide to the Council of Europe Cultural Routes*, Council of Europe Publishing, Strasbourg.

21. For further information on the certification cycle: <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/certification-guidelines>.

22. World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid, www.e-unwto.org/doi/pdf/10.18111/9789284418978.

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

The evaluation also considers the management structure of the proposed Cultural Route. Coherent and strong management structures are essential for the good functioning of Cultural Routes and to ensure a viable programme and budget in co-operation with members and consideration of the sustainability of the Cultural Routes. These management structures require human resources to ensure adequate funding for the co-ordination and functioning of the Cultural Route. While the management of the Cultural Route oversees the co-ordination, the involvement and participation of members is crucial for the implementation of activities at a transnational level. They can have a multiplying effect on the actions of a Cultural Route.

2.1. Cultural Routes in the Alpine Region

The Alpine EU macro-region is crossed by 28 Cultural Routes situated in seven countries – Austria, France,²⁴ Germany,²⁵ Italy,²⁶ Liechtenstein, Slovenia and Switzerland.²⁷

The region is characterised by a rich socio-economic diversity in terms of economic development, cultural activities and tourism infrastructure, which differ from area to area. However, certain common features are shared within the geographical area. The Alpine Region is one of the oldest and most popular tourist regions due to its magnificent landscape and natural beauty.

The mountain landscape of the Alpine Region is the most evident characteristic of the region. The Alps connect the region in terms of shared natural heritage, but they also present a challenge to remote mountain areas. These problems are:²⁸

- ▶ small size, in terms of population, market and labour supply;
- ▶ physical isolation from other, particularly larger, urban centres;
- ▶ lack of economic diversification;
- ▶ a weak and declining economic base and limited employment opportunities;
- ▶ limited services (public and private); and
- ▶ high costs (production and servicing).

24. Only some parts of France belong to the Alpine macro-region: Franche-Comté, Provence-Alpes-Côte d'Azur and Rhône-Alpes.

25. Only some parts of Germany belong to the Alpine macro-region: Baden-Württemberg and Bavaria.

26. Only some parts of Italy belong to the Alpine macro-region: Bozen, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento, Valle d'Aosta and Veneto.

27. Routes4U (2019), "The Cultural Routes of the Council of Europe and the Alpine Region (EUSALP), Feasibility study", p. 5.

28. Council of Europe (2020), "Cultural tourism in the EU macro-regions: Cultural Routes to increase attractiveness of remote destinations".



Mont Aiguille, France © Valeriia Stepasiuk

The benefits of the Cultural Routes of the Council of Europe are:²⁹

1. **protection of heritage in Europe** – Cultural Routes are cultural landscapes that represent the cultural and natural resources of a specific geographical area. They ensure the protection of these tangible and intangible resources for future generations and the protection of the "authenticity" of destinations and cultures by involving local communities. Awareness of cultural heritage – increasing residents' awareness of their cultural heritage and encouraging them to become its main promoters is crucial.³⁰ This can lead to a sense of belonging within local communities. In line with the objectives of the Faro Convention, Cultural Routes allow the citizens to develop a sense of pride and ownership in their heritage and thus raise awareness about heritage rights and responsibilities.³¹ The understanding and discovering of the cultural identity of the sites is ensured through the local communities that transmit knowledge, traditions and ways of life.³²
2. **economic viability through sustainable tourism development** – there are activities which could be lost, due to a lack of interest in their maintenance, particularly those related to more traditional sectors such as agriculture or handicraft. Viability increases the economic efficiency of heritage resources. Tourism-related services and small businesses

29. Ibid.

30. Council of Europe (2020), "Social participation and social cohesion in the EU macro-regions: Cultural Routes and community engagement".

31. Council of Europe (2008), *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-.

32. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 27 October.

can flourish along the Cultural Routes. Job creation and capacity building are crucial for increasing employment in remote areas. In this respect, tourism is an important tool for socio-economic growth. In the cultural tourism sector, SMEs for accommodation services; catering services, guiding services, cultural services and health services are involved.³³ According to statistics of Eurostat, 2.4 million enterprises in the EU supplied goods and services mainly or partially to tourists.³⁴ Tourism activities and other related activities along the Cultural Routes help to generate awareness of a shared heritage and of experiencing it. Sustainable development contributes to the protection of cultural resources and to the creation of new revenue sources through heritage. The Namur Declaration of the Council of Europe emphasizes the importance of culture and cultural heritage to ensure sustainable development and defines it as the “fourth pillar”.³⁵

3. promotion of remote destinations – Cultural Routes have the potential to promote and develop remote or lesser-known destinations, to spread tourism demand and income across the territory and the calendar year,

thus reducing pressure on main attractions, supporting the regional distribution of wealth. They can also contribute to local economies and societies as they work on a sustainable tourism model, building on local knowledge and skills in addition to often promoting lesser-known destinations – 90% of the Cultural Routes go through rural areas.³⁶

4. transnational co-operation and intercultural dialogue – not only makes it possible to represent and promote Europe as a single tourism destination, helping to maintain it as the number one tourism region in the world, but it also allows collaboration and pooling of resources (financial or capacity-related) across borders, and to create partnerships between public and private sectors. The Cultural Routes promote dialogue between cultures, contributing to understanding between cultures. In line with the objectives of the White Paper on Intercultural Dialogue, they reflect Europe’s diversity in a democratic and inclusive manner.³⁷ They are a strong response to mutual ignorance or stereotypes. They display vibrant societies that allow social participation in cultural activities in full respect of their human rights.

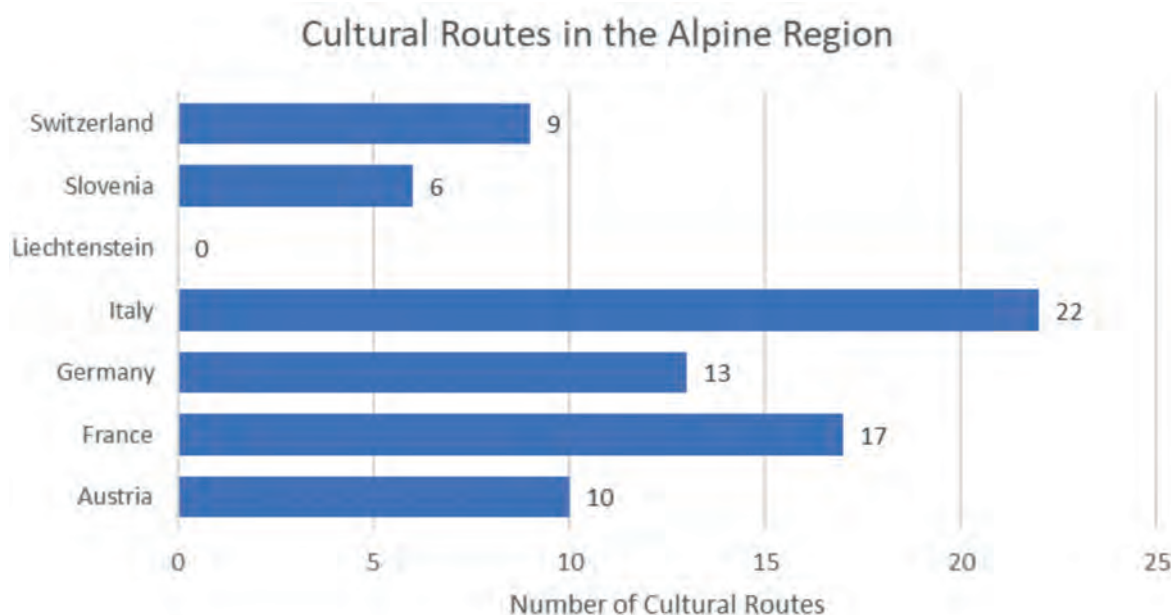


Figure 1 –Routes4U: Distribution according to countries, January 2020

33. Council of Europe (2020), “Local and regional development in the EU macro-regions: Cultural Routes and SMEs”.
 34. Eurostat, EU tourism industries: economic growth 2012-2016, <https://ec.europa.eu/eurostat/web/products-eurostat-news/-/DDN-20190516-1>.
 35. Council of Europe (2015), Namur Declaration.

36. European Commission, Cultural tourism, https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en.
 37. Council of Europe (2008), *White Paper on Intercultural Dialogue: Living Together As Equals in Dignity*, www.coe.int/en/web/campaign-free-to-speak-safe-to-learn/-/white-paper-on-intercultural-dialogue-living-together-as-equals-in-dignity-2008-.

One of the challenges of the Alpine Region is the uneven distribution of the Cultural Routes,³⁸ which is presented in Figure 1. Thus, Italy has the highest presence of Cultural Routes while Slovenia has the lowest.³⁹ There are no Cultural Routes crossing Liechtenstein, which might be explained by the small size of the country.⁴⁰

According to Figure 2 below, the Cultural Routes are differently developed across countries. No Cultural Route of the Alpine Region crosses the countries of all seven members. However, the European Routes of Jewish Heritage includes stakeholders from five countries, while eight Cultural Routes (Impressionisms Routes, Réseau Art Nouveau Network, Huguenot and Waldensian trail, European Cemeteries Route, European Routes of Historic Thermal Towns, European Route of Industrial Heritage, Saint Martin of Tours

Route and Cluniac Sites in Europe) have partners from four countries of the region.⁴¹

Some Cultural Routes such as the ATRIUM – Architecture of Totalitarian Regimes in Europe’s Urban Memory (Italy), Iron Curtain Trail, European Route of Ceramics (Germany) and Santiago de Compostela Pilgrim Routes (Germany) are represented only in one country of the region and might be developed and further extended.⁴²

Types of members of the Cultural Routes and their distribution are shown in Figure 3. The majority of the members are cities or municipalities, followed by associations and cultural organisations. Only very few members can be classified as scientific organisations, regions, natural parks and chambers of commerce.⁴³

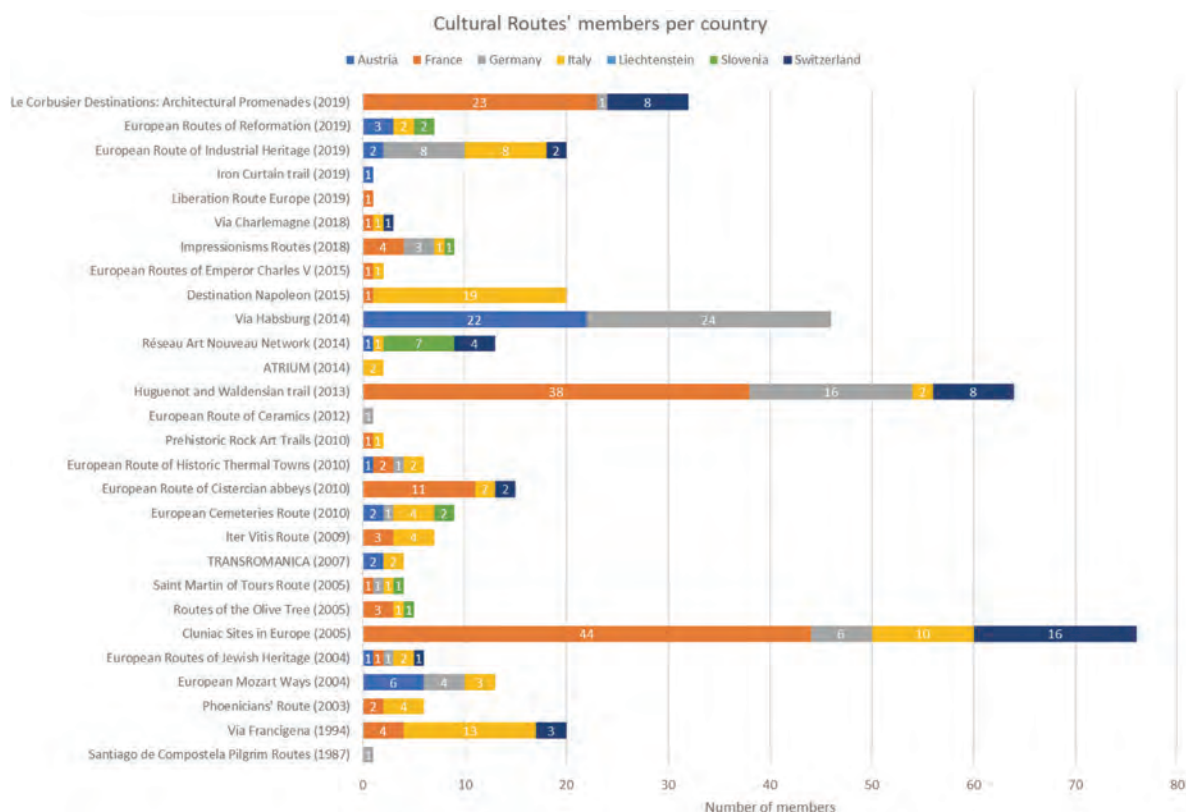


Figure 2 –Routes4U: Distribution according to members per country, January 2020

38. Council of Europe (2020), "Roadmap for the Alpine Region: Strengthening regional development through the Cultural Routes of the Council of Europe".
 39. All figures are actual numbers at March 2019.
 40. Routes4U (2019), "The Cultural Routes of the Council of Europe and the Alpine Region (EUSALP), Feasibility study", p. 6.

41. Council of Europe (2020), "Roadmap for the Alpine Region: Strengthening regional development through the Cultural Routes of the Council of Europe".
 42. Routes4U (2019), "The Cultural Routes of the Council of Europe and the Alpine Region (EUSALP), Feasibility study", p. 7.
 43. Ibid. P. 8.

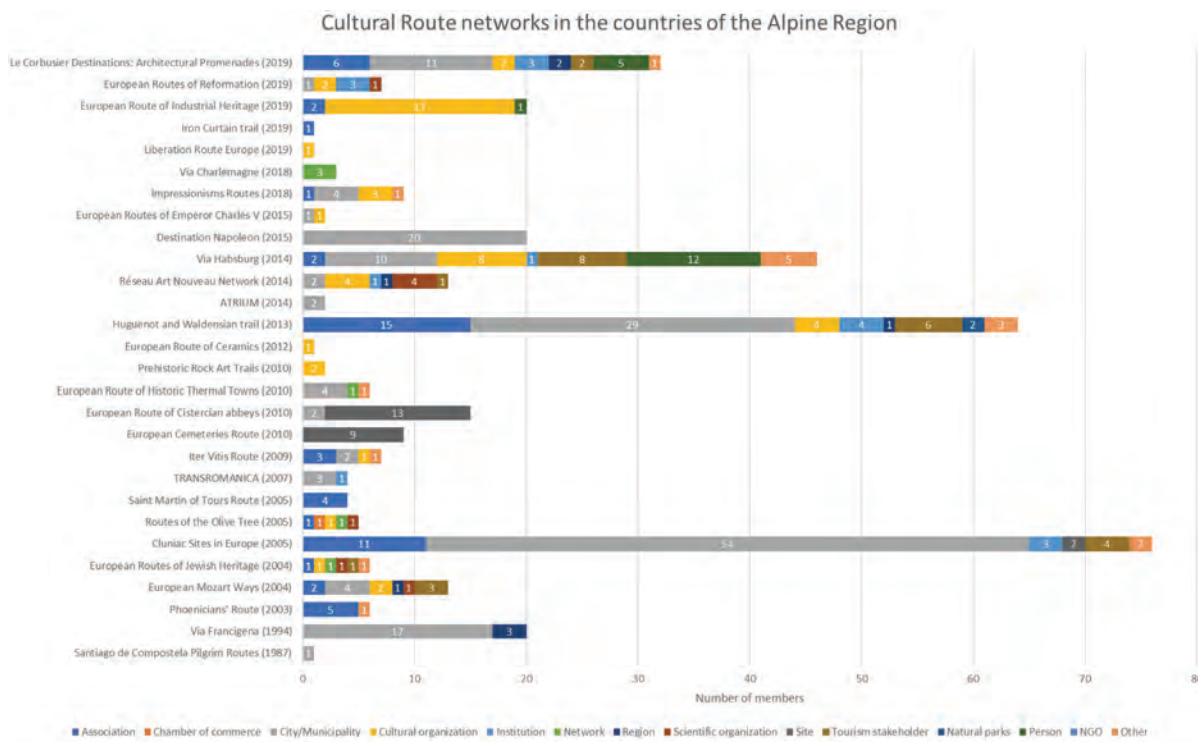


Figure 3 –Routes4U: Types of members of the Cultural Routes, January 2020

2.2. Creation of new Cultural Routes

At the Routes4U training for Cultural Routes in Aarau, Switzerland, organised with the Swiss Federal Office of Culture on 25-26 November 2019, participants discussed the requirements for the creation of new Cultural Routes.⁴⁴

The development of new Cultural Routes requires the following points to be taken into consideration:⁴⁵

1. Financial support and human capacities for the development of new Cultural Routes are a necessity. The development of a new Cultural Route requires extensive effort in terms of human resources. At least one professional is needed to co-ordinate, prepare and manage the network for certification. There is a strong need for additional resources, especially for the preparation of 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 for the Cultural Route.

2. In Europe, the challenge of cultural tourism networks can be described in finding the balance to ensure the further development of tourism destinations and offers to become a competitive economic activity and at the same time protect the natural and cultural resources of the destinations and ensure that the quality of life of the local communities does not suffer.⁴⁶ 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 these issues is to be monitored. Environmental issues must be considered when preparing a management plan. The involvement of local communities addresses the need for interpreting tangible and intangible heritage by local people, engaging their communities in creative tourism activities, guiding activities, preserving their traditions and enhancing local hospitality.
3. At the outset, new Cultural Routes should develop a strategy on how to capture the interest of potential members. With regards to establishing a strong network of members, national co-ordination points could be set up at different destinations along the Cultural Route. These

44. Routes4U meeting on Cultural Route projects in the Alpine Region and Baltic Sea Region, <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/routes4u-eusalp-cultural-routes>.

45. Council of Europe (2011), *Impact of European Cultural Routes on SMEs' innovation and competitiveness*, Council of Europe Publishing, Strasbourg.

46. European Commission (2007), *Agenda for a sustainable and competitive European tourism*, Communication from the Commission, COM(2007) 621 final, Brussels, 19 October.

national co-ordination points should ensure a participatory approach among members and help to create a multiplying effect in the implementation of activities. Cultural Routes should aim for co-operation and collaboration, seeking a win-win between countries.



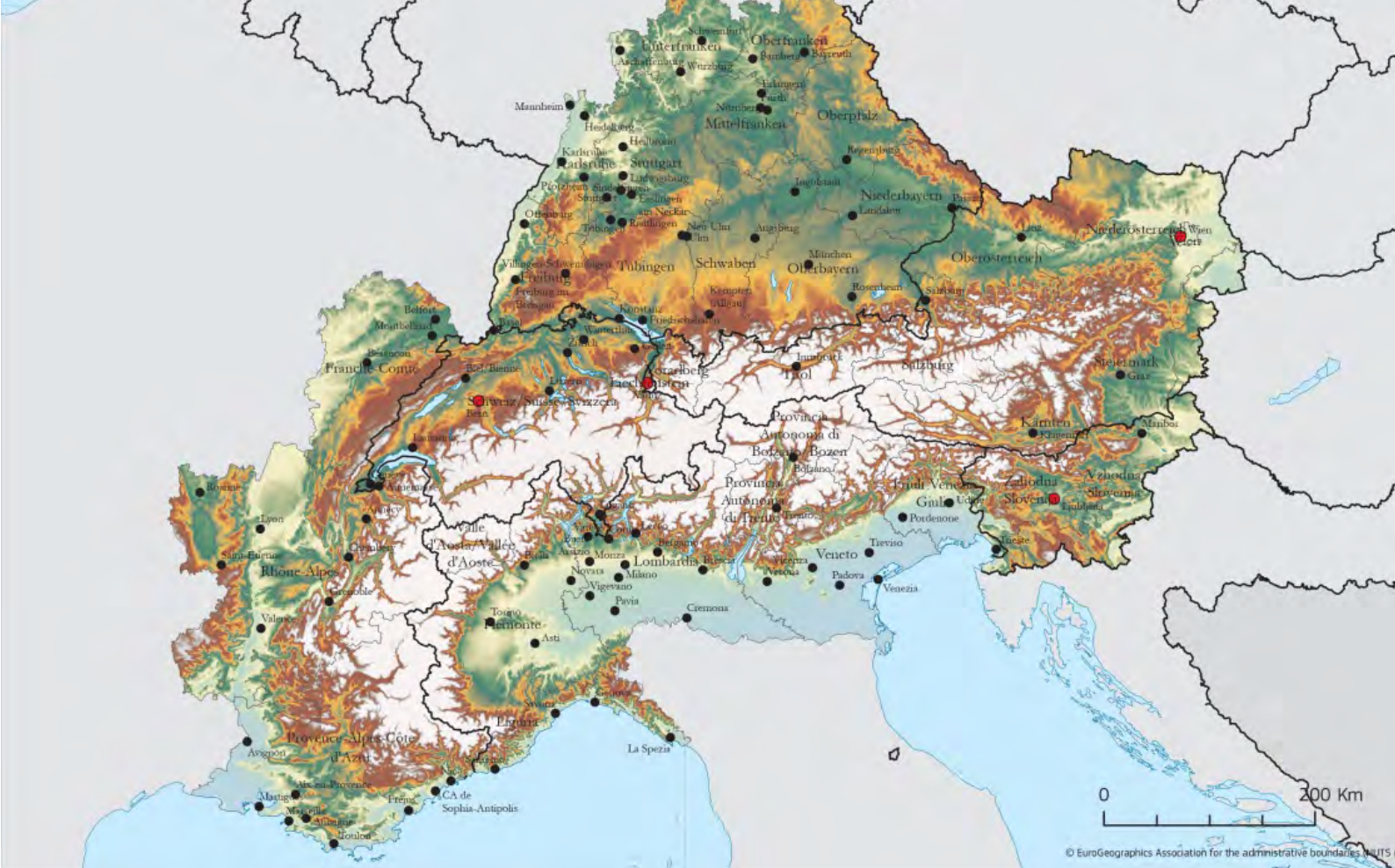
Vaduz Castle, Liechtenstein © Valeriia Stepasiuk

4. Creating visibility at national and transnational level is a must for new Cultural Routes.

Awareness-raising campaigns can be an effective tool for local community and SMEs' engagement. Improved visibility can be achieved through the involvement of local businesses, local institutions and local community projects. At national and macro-regional level, the establishment of a pool of tour operators and travel agencies can contribute to visibility.

5. The creation of innovative cultural tourism product design is a requirement in terms of attracting the interest of travellers. UNWTO describes cultural tourism as a "type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination".⁴⁷ Cultural Routes presents an excellent basis for gaining new experiences. The development of a good narrative can ensure quality interpretation of the Cultural Route's theme. Scientific data and research should be translated into a fluent narrative for interactive, virtual and other kinds of interpretation.

47. World Tourism Organization, Tourism and culture, www.unwto.org/tourism-and-culture.



The Alpine Region. Source: www.alpine-region.eu/eusalp-eu-strategy-alpine-region.

3. European Union Strategy for the Alpine Region

A macro-regional strategy is a comprehensive framework created by the European Union to tackle common issues that exist due to the characteristics of a specific geographical area. Both members and non-member states of the European Union within the geographical area of an EU macro-region contribute to the achievement of economic, social and territorial cohesion.⁴⁸

The Alpine Region consists of territories with contrasting demographic, social and economic trends and great cultural and linguistic diversity. This diversity is combined with a wide variety of management systems and traditions. Both the general features of the Alpine Region and its diversity require co-operation at transnational level.

48. European Commission (2015), *Action Plan concerning the European Union Strategy for the Alpine Region*, Commission Staff Working Document, SWD(2015) 147 final, Brussels, 28 July, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf

The region is characterised by low population density in remote and mountain areas and high population density in the urban centres. Remote areas are affected by lack of infrastructure, lack of economic diversification and employment opportunities and limited services and infrastructure.⁴⁹ The heritage of these areas is often in need of conservation, preservation or restoration. Tourism can have a positive impact on generating new sources and to protect the tangible and intangible heritage in a sustainable and responsible way.⁵⁰

The Alpine Region is an attractive tourist destination for visitors from all over the world, as the Alps

49. European Parliamentary Research Service Blog (2018), *People living in remote areas (what Europe does for you)*, 21 December, <https://eprthinktank.eu/2018/12/21/people-living-in-remote-areas-what-europe-does-for-you>.

50. Council of Europe (2020), "Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations".

are well known due to their natural beauty, varied landscapes, rich biodiversity and cultural heritage. Tourism represents economic revenue but also a challenge in view of the negative effects of the tourism load in the area.⁵¹

The Alpine Region faces the following challenges:

- ▶ economic globalisation;
- ▶ demographic trends;
- ▶ climate change;
- ▶ energy challenge;
- ▶ seasonality;
- ▶ disparities between areas.

By creating a macro-regional co-operation platform, these challenges, which are common to all countries of the Alpine Region and exist across national borders, are addressed in an efficient and effective way. The cross-border economic, political and social co-operation in the Alpine Region is strengthened through the EUSALP.⁵²

The idea of creating a macro-regional strategy for the Alpine countries was expressed by the European Council in its Conclusions of December 2013, the European Commission, in co-operation with the member states, was asked to formulate an EU Strategy for the Alpine Region by June 2015.⁵³ However, co-operation between countries of the region had started long before the creation of the macro-regional strategy for the Alpine countries. The Alpine Region “benefit[s] from the long experience of a large number of cooperation structures already operating in the area: Arge-Alp, Alpine Convention, Alpe-Adria, Euregio, Cotrao, trilateral cooperation between Slovenia, NE-Italy and Austria and other ad hoc structures such as the ‘Zurich Group’”.⁵⁴

The strategy includes seven countries, of which five are EU member states (Austria, France, Germany, Italy and Slovenia) and two are non-EU countries (Liechtenstein and Switzerland), and it involves 48 regions and 80 million inhabitants.⁵⁵

The governance and management system consist of three interrelated levels:

1. The General Assembly (political level) – represented by high-level political representatives from the Alpine states and regions, the European Commission (as a co-ordinator/facilitator) and the Alpine Convention (as an observer).⁵⁶ The responsibility of the General Assembly is to form general political guidelines for the EUSALP. Moreover, the body can organise ministerial meetings to establish the necessary political awareness for the strategy.⁵⁷
2. The Executive Board (co-ordination level) – includes seven national delegations headed by the national co-ordinators, the European Commission (as an independent facilitator/co-ordinator), the Interreg Alpine Space transnational programme and the Alpine Convention (as advisors).⁵⁸ The tasks of the Executive Board are to co-ordinate the implementation of the strategy and to provide the strategic guidance in implementing the EUSALP and its action plan.⁵⁹
3. The Action Groups and Action Group leaders (implementation level) – representatives from national, regional and local administrations. Their responsibility is to implement the day-to-day tasks according to nine actions from three thematic policy areas, described below. This forms the core work driving the success of the strategy.⁶⁰

The objectives of the macro-region are:⁶¹

- ▶ to balance development of the region and protection of the area;
- ▶ to promote sustainable economic and social prosperity through growth and job creation;
- ▶ to facilitate competitiveness and connectivity of the region;
- ▶ to preserve the environment and ensure healthy and balanced ecosystems;

51. See also: European Commission (2015), “Action Plan concerning the European Union Strategy for the Alpine Region”, Commission Staff Working Document, COM(2015) 366 final, SWD(2015) 147 final, Brussels, 28 July, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf.

52. EUSALP, What is a macro-regional strategy? www.alpine-region.eu/eusalp-eu-strategy-alpine-region.

53. European Council (2013), Conclusions – 19/20 December 2013, Brussels, 20 December, p. 25, www.consilium.europa.eu/uedocs/cms_Data/docs/pressdata/en/ec/140245.pdf.

54. EUSALP, *Origins of the strategy*, p. 1, www.alpine-region.eu/sites/default/files/uploads/page/23/attachments/eusalporiginsofthestategy.pdf. For more on the co-operation structures, see pp. 8-10.

55. EUSALP, What is a macro-regional strategy? www.alpine-region.eu/eusalp-eu-strategy-alpine-region.

56. Ibid.

57. EUSALP, *Origins of the strategy*, p. 5, www.alpine-region.eu/sites/default/files/uploads/page/23/attachments/eusalporiginsofthestategy.pdf.

58. Ibid. P. 6.

59. EUSALP, What is a macro-regional strategy? www.alpine-region.eu/eusalp-eu-strategy-alpine-region.

60. EUSALP, *Origins of the strategy*, p. 6; and EUSALP, What is a macro-regional strategy?

61. European Commission (2015), *Action Plan concerning the European Union Strategy for the Alpine Region*, Commission Staff Working Document, SWD(2015) 147 final, Brussels, 28 July, https://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf

- ▶ to benefit mutually from the co-operation among the mountain regions, the surrounding lowlands and urban areas;
- ▶ to unlock the potential of the Alpine Region and maintain the region's popularity in Europe.⁶²

- II. Mobility and connectivity – Sustainable internal and external accessibility for all;
- III. Environment and energy – A more inclusive environmental framework for all and renewable and reliable energy solutions for the future.

These objectives form the three thematic policy areas and priorities:

- I. Economic growth and innovation – Fair access to job opportunities, building on the high competitiveness of the region;

The inclusion of a cross-cutting thematic policy area – Governance, including institutional capacity – aims to ensure co-operation and co-ordination of actions in the Alpine Region.⁶³

Thematic policy area 1 ECONOMIC GROWTH AND INNOVATION	Thematic policy area 2 MOBILITY AND CONNECTIVITY	Thematic policy area 3 ENVIRONMENT AND ENERGY
OBJECTIVE 1 Fair access to job opportunities, building on the high competitiveness of the Region	OBJECTIVE 2 Sustainable internal and external accessibility to all	OBJECTIVE 3 A more inclusive environmental framework for all and renewable and reliable energy solutions for the future
ACTION GROUPS AG 1: to develop an effective research and innovation ecosystem AG 2: to increase the economic potential of strategic sectors AG 3: to improve the adequacy of labour market, education and training in strategic sectors	ACTION GROUPS AG 4: to promote intermodality and interoperability in passenger and freight transport AG 5: to connect people electronically and promote accessibility to public services	ACTION GROUPS AG 6: to preserve and valorise natural resources, including water and cultural resources AG 7: to develop ecological connectivity in the whole EUSALP territory AG 8: to improve risk management and to better manage climate change, including major natural risks prevention AG 9: to make the territory a model region for energy efficiency and renewable energy
Cross-cutting policy area GOVERNANCE, INCLUDING INSTITUTIONAL CAPACITY OBJECTIVE 4. A sound macro-regional governance model for the Region (to improve co-operation and the co-ordination of action)		

Figure 4 – The objectives of the EUSALP (thematic and cross-cutting policy areas), adapted from www.alpine-region.eu/objectives.

62. EUSALP, EUSALP mission statement, www.alpine-region.eu/mission-statement; and EUSALP, *Origins of the strategy*, p. 3.

63. EUSALP, *Origins of the strategy*, p. 4.



Logo of the EUSALP, www.alpine-region.eu/.

Overall, there are nine actions divided between each thematic policy area.⁶⁴ The cultural dimension is mainly covered by Action 2 – To increase the economic potential of strategic sectors – and Action 6 – To preserve and valorise natural resources, including water and cultural resources. Thus, the goal of Action Group 2 is to improve the

economic and social environment,⁶⁵ while Action Group 6 is focused on preserving and sustainably adding value to the natural and cultural heritage of the Alpine Region.⁶⁶

As with other European Union strategies, the EU Strategy for the Alpine Region receives financial support and technical tools from the European Structural and Investment Funds (ESIF) for the 2014-2020 period. The Alpine Space Interreg programme also supports the implementation of the Alpine Strategy's objectives. In addition, Interreg's Priority Axis 4 (Well-Governed Alpine Space) was established in order to support EUSALP governance.

Other EU funds and programmes, namely Horizon 2020, the COSME programme, the Connecting Europe Facility and the LIFE programme contribute to the implementation of EUSALP, along with the European Fund for Strategic Investments, the European Investment Bank and other international financial institutions.⁶⁷

64. For more about the Actions, see *Origins of the strategy*, pp. 4-5.

65. EUSALP, Action Group 2, www.alpine-region.eu/action-group-2.

66. EUSALP, Action Group 6, www.alpine-region.eu/action-group-6.

67. EUSALP, FAQ, www.alpine-region.eu/faq.

4. Executive summary of the study on policies in the Alpine Region

The current study (see Part II) analyses the implementation of the Cultural Routes of the Council of Europe in the Alpine Region countries and identifies missing national and transnational guidelines, policies and tools in order to make use of Cultural Routes as a driver for economic development.

The study report starts with general information on Cultural Routes in the Alpine Region. It then examines the impacts of Cultural Routes on the region (developing processes, community, etc.). The expert states that many of the impacts are difficult to measure or quantify adequately. Moreover, the associated cultural and social values are often intangible and subjective, and, therefore, difficult to compare or negotiate using standard metrics. However, the economic impact can be used to estimate the effects that expenses related to certain initiatives have on an economic system in a specific territory. Thus, the impacts of the Cultural Routes on local economies in the Alpine Region can be estimated by focusing on the different types of activities put in place by the Cultural Routes.

The study represents the following activities of each Cultural Route:

1. safeguarding and conservation of heritage;
2. sustainable development;
3. education and training; and
4. integrated management of natural and cultural resources and transnational management.

Further, the expert describes the analysis of best practices in terms of management practices and tools implemented by the Cultural Routes in the Alpine Region in line with the objectives of EUSALP on regional development, sustainable tourism, and protection of heritage.



The Prosecco Hills of Conegliano and Valdobbiadene. Source: Pxhere.

The study lists financial support from the following programmes and initiatives: the Creative Europe programme, the Cohesion Policy and its funds

(European Regional Development Fund, European Social Fund, Cohesion Fund), the programmes of the European Territorial Cooperation (cross-border co-operation programmes or Interreg A, transnational co-operation programmes or Interreg B, interregional programmes), national cultural policies and national tourism policies.

After outlining the major cultural and tourism policies that might affect the work of the Cultural Routes, and taking into consideration current and potential impacts and best practices, the study identifies the needs, gaps and challenges for strengthening regional development through the Cultural Routes and developing guidelines for transnational and regional policies on cultural co-operation, sustainable tourism and economic development in the Alpine Region.

The Alps attract visitors, however over time growing tourism and other socio-economic phenomena impact the Alpine ecosystem: air and water pollution in rivers and lakes; noise pollution; slope erosion; dumping of solid and organic waste; erosion from the quarrying of rock, sand and gravel for construction; and forests weakened by acid rain.

The expert states that overall, these issues have arisen as a result of globalisation, climate change, demographic trends, and difficult physical and digital connections. Therefore, they require:

- sustainable competitiveness and the ability to innovate within a socio-economic system which differs in terms of competitiveness, specialisation of companies, capacity of innovation and rules framework;
- a reliable and sustainable transport and energy system taking into consideration the differences between rural and urban areas and their different needs;
- the ability to implement inclusion policies in a situation of growing immigration and lack of inclusion policies;
- policies capable of preserving the environment and encouraging dialogue between cities and rural areas, and also of changing the behaviour of individuals.

From this perspective, the work of cultural actors in helping to solve, at least partly, the challenges brought about by these phenomena is fundamental. Therefore, a list of needs for the Cultural Routes has been identified by the expert, which can be summarised in the following points:

- ▶ to be recognised as cultural actors that contribute to the cultural identity of the Alpine Region;
- ▶ to train managers of Cultural Routes on the sustainable implementation of cultural and touristic activities in line with the objectives of EUSALP;
- ▶ to build a connection with the institutions that implement tourism policies and operators working in the tourism sector;
- ▶ to build a strong connection with the other actors of cultural production (both institutional and “commercial”);
- ▶ to innovate the Cultural Routes tourist and cultural offer; and
- ▶ to develop a strategic development plan.

In relation to the issues above, the expert provides recommendations, namely guidelines for policies and tools on the Cultural Routes implementation at macro-regional, national and local level. The measures proposed, which are given per sector, follow the objectives of the New European Agenda for Culture, which are defined on the basis of needs and are in line with the general objectives of the European Union:⁶⁸

- a. policies to improve knowledge of the Cultural Routes, providing fruitful initiatives for their strategy and activity;
- b. support for employment growth, in particular youth and women’s employment, and fighting against long-term unemployment;
- c. cultural opportunities, identification of cultural services in support of differentiated audiences and, in particular, of older people and new citizens;
- d. growth of sustainable tourism.

The last two subsections outline transnational and trans-sectoral policies, including reference tools, for the Cultural Routes.



Theatre in Klagenfurt, Austria. Source: Pixabay.

In essence, the current policies study describes the distinct characteristics of the Cultural Routes in the Alpine Region and outlines current challenges. It also gives suggestions and offers different approaches that the region might use to further develop and maintain its uniqueness.

Therefore, a number of measures and policies are proposed to achieve sustainable cultural and tourism development of the Alpine area in general and the Cultural Routes in particular. Such measures should strengthen the key attractions of the area and contribute to the protection of the region’s ecosystem. They should foster the activities of educational and training programmes and ensure the promotion of cultural and creative local industries in the Alpine Region. The measures should strengthen sustainable cultural tourism and address the socio-economic development challenges of the Alpine Region.

68. European Commission (2018), *A new European agenda for culture*, Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions, COM(2018) 267 final, Brussels, 22 May.

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Part II

**Study on transnational heritage
and cultural policies**

By Paola Borrione

1. Executive summary

The Alpine Region is located in the heart of Europe and is crossed by 28 Cultural Routes. The country with the highest presence of routes is Italy with 22 routes and 86 members, followed by France with 17 routes and 141 members, Germany with 13 routes and 68 members, Austria with 10 routes and 41 members, Switzerland with 9 routes and 45 members, and Slovenia with 6 routes and 14 members.

The macro-region presents a very varied socio-economic picture, since employment, educational levels, economic structure, cultural activities and participation are very different from region to region.

Focusing on tourism, the EU benefits from a large share of domestic and intra-European tourism by its own residents, and is the largest market for international arrivals. The European tourism industry represents the third largest socio-economic activity in the EU, after trade and distribution, and the construction sectors. From this perspective, the Alps are one of the oldest tourist regions due to its healthy environment, natural landscape and spiritual quality of the environment. Today, a tension can be observed between conservation – the need to preserve the uniqueness of the mountains – and development – the infrastructures needed by tourists.

One of the characteristics of the Alpine Region is that it is a densely populated mountain region, like no other in the world. Thus there is a large population living, studying, working there, a characteristic taking into account when speaking about socio-economic impacts of the Cultural Routes. Plus, it is an area where there are over-tourism and not-sustainable phenomena, next to abandoned or underdeveloped areas.

These profound differences between the different areas of the Alpine Region cause difficulties in building unique and effective strategies for the whole territory. The challenge of a socio-economic development strategy based on Cultural Routes is to balance conservation and sustainable development, considering development linked to Cultural Routes not only based on tourism, but also on quality of life of communities, education and training programs, connections with cultural and creative localized industries. In this perspective, the benefits derived from tourism development have to be adequate to the local communities at large or linked to community development.

This balance between conservation and development could be better kept considering the

heritage protected and valorised by Cultural Routes as a “heritage commons”, or a commonly shared resource. Analysing the economic impact of Cultural Routes means tracking the spending flows made or activated in the territory by the organisations and evaluating the direct, indirect and induced economic effects that these have on the local system.

The impacts of Cultural Routes on local economies in the Alpine Region should be estimated focusing on the different types of activities put in place by the routes. Thinking on the typologies of activity, Every Route has to work on safeguard and conservation of heritage, sustainable development, education and training, integrated management of natural and cultural resources and transnational management. These constitute the perspectives through which the situation of policies favouring socio-economic and cultural development linked to Cultural Routes have been analysed and they are also the themes around which the proposals were built. The study report that follows outlines best practices in terms of management practices and tools implemented by Cultural Routes in the Alpine Region in line with EUSALP objectives on regional development, sustainable tourism and protection of heritage. These best practices and objectives have been collected and divided into types of objectives.

As far as regional development is concerned we can observe two main types of activities:

- ▶ restoration and regeneration of spaces: giving new functions to historical buildings, in order to host new activities, often in the creative and cultural field;
- ▶ the creation and application of collective property rights to typical products of the Cultural Route or of business networks with a common trademark.

As regards projects and best practices in the field of sustainable tourism, some routes have worked more continuously on this, and have thus utilised a wide variety of tools and practices. In particular, these are routes that traditionally have greater tourist appeal or have recently introduced innovations to management.

The interventions range from the conventions for sustainable mobility to training and capacity-building interventions for the route managers.



Venice, Italy. Source: Pixabay.

Protection of heritage is one of the main objectives of all the Cultural Routes. Thus, many different projects and tools to achieve this goal can be found. Since the number of projects has been growing, the effort has been on finding new perspectives on the protection of heritage, linked with new uses of heritage, new technologies and community involvement.

After the first analysis of best practices, European and national policies that can support the economic development of Cultural Routes have been identified and commented upon. There are a number of policies and funds for culture – both in cultural and other domains – that could apply to the Alpine Region, and that recognise as main priorities sustainability in cultural heritage, cohesion and well-being, artists' support, gender equality, international cultural relations, as stated in the New European Agenda for Culture.

The report analyses the Creative Europe programme, the Cohesion Policy and its funds (European Regional Development Fund (ERDF), the European Social Fund (ESF), Cohesion Fund), the programmes of the European Territorial Cooperation (cross-border co-operation programmes or Interreg A, transnational co-operation programmes or Interreg B, interregional programmes), national cultural policies and national tourism policies.

After having briefly described the main cultural and tourist policies that can influence the work of the Cultural Routes and taking into consideration current and potential impacts and best practices, the following part of the report identifies needs, gaps and challenges with regard to strengthening regional development through Cultural Routes and the development of guidelines for transnational and/or regional policies on cultural co-operation, sustainable tourism and economic development in the Alpine Region. A sustainability approach has been adopted in order to perform the analysis and implement the proposals.

In the first instance, the needs and gaps to be filled were identified in order to develop ad hoc actions and policies. The identified needs can be summarised in the following points:

- ▶ to be recognised as cultural actors;
- ▶ to train managers of Cultural Routes;
- ▶ to build a strong connection with the other actors of cultural production (both institutional and commercial);
- ▶ to build a connection with the institutions that implement tourism policies and operators working in the tourism sector;
- ▶ to innovate the Cultural Routes tourist and cultural offer;
- ▶ to develop the strategic development plan.

A number of measures and policies are thus proposed to implement the strategy for achieving sustainable cultural and tourism development of the Cultural Routes in the Alpine area. Such measures can contribute to the creation of favourable conditions for the promotion of the key attractions within the area, entrepreneurship development and, in general, for supporting the different phases of the programme, in order to make every component work in synergy with the others and to create a long-lasting validation process. The measures and policies proposed comply with the basic requirements of sustainable development and accord with the direction provided by the UN Sustainable Development Goals (SDGs) system.

The policies envisaged for Cultural Routes follow the strategic objectives of the New European Agenda for Culture, such as 1) exploiting the power of culture and cultural diversity for social cohesion and well-being, 2) supporting culture-based creativity in education and innovation, and for jobs and growth, and 3) strengthening international cultural relations.

The measures proposed, which are split between sectors, have been set following these objectives, and defined on the basis of needs previously identified. They are also in line with the general goals and values of the European Union:⁶⁹

- ▶ to improve knowledge of the Cultural Routes, providing fruitful initiatives for their strategy and activity;
- ▶ to support employment growth, in particular youth and women's employment, and fighting against long-term unemployment;
- ▶ to innovate the cultural offer and reputation of the area and to identify cultural services in support of differentiated audiences and, in particular, of older people and new citizens;
- ▶ to improve sustainable tourism.

The last subsections of the report outline some transnational and trans-sectoral policies, including reference tools, for the Cultural Routes.

69. European Union, Goals and values of the EU, https://europa.eu/european-union/about-eu/eu-in-brief_en.

2. Analysis of the current state of the Cultural Routes in the Alpine Region countries

The Alpine Region is crossed by 28 Cultural Routes: Santiago de Compostela Pilgrim Routes (1987), Via Francigena (1994), Phoenicians' Route (2003), European Mozart Ways (2004), European Route of Jewish Heritage (2004), Cluniac Sites in Europe (2005), Routes of the Olive Tree (2005), Saint Martin of Tours Route (2005), TRANSROMANICA (2007), Iter Vitis Route (2009), European Cemeteries Route (2010), European Route of Cistercian Abbeys (2010), European Route of Historic Thermal Towns (2010), Prehistoric Rock Art Trails (2010), European Route of Ceramics (2012), Huguenot and Waldensian trail (2013) and ATRIUM (2014), Réseau Art Nouveau Network (2014), Via Habsburg (2014), Destination Napoleon (2015), European Routes of Emperor Charles V (2015), Impressionisms Routes (2018), Via Charlemagne (2018), Liberation Route Europe (2019), Iron Curtain Trail (2019), European Route of Industrial Heritage (2019), Routes of Reformation (2019) and Le Corbusier Destinations: Architectural Promenades (2019).



Zürich, Switzerland. Source: Pixabay.

This is a very high number of routes, due to the fact that the Alpine Region is located in the heart of Europe, at the crossroads of other macro-regions. Many routes, in fact, pass through this region but they also continue into others. The Alpine Region consists of seven countries: Austria, France (Franche-Comté, Provence-Alpes Côte d'Azur and Rhône-Alpes), Germany (Baden-Württemberg and Bavaria), Italy (Bozen, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento, Valle d'Aosta and Veneto), Liechtenstein, Slovenia and Switzerland.

Regarding employment, the Alpine Region presents a very varied picture, both in terms of the European data comparison and within the macro-region itself. Northern regions (situated in Switzerland, Germany and Austria) have higher levels of employment, while southern regions (in France, Italy and Slovenia) have lower levels.⁷⁰

Northern regions have even managed to reduce their unemployment, youth unemployment and long-term unemployment rates largely due to labour market policies implemented during the first five years of the millennium. The long economic recession in Italy and Slovenia (until 2014 and 2013 respectively), which followed the economic and financial crisis, had as a consequence rising total unemployment and especially youth unemployment in the NUTS-2 regions⁷¹ in these countries. While Slovenia has managed to recover and solve its banking crisis over the last few years, Italy is still confronted with a banking and debt crisis.

The EU benefits from a large share of domestic and intra-European tourism from its own residents, and it is the largest market for international arrivals. The European tourism industry represents the third largest socio-economic activity in the EU, after the trade and distribution, and construction sectors.

In this regard, the Alps represent one of the oldest tourist regions, for its healthier environment, wild, natural landscape and the spiritual quality of the area. Today, a tension can be felt between conservation – the need to preserve the uniqueness of the mountains – and development – the infrastructures needed by tourists.

70. See Eurostat: https://ec.europa.eu/eurostat/statistics-explained/index.php/Labour_market_statistics_at_regional_level#Unemployment.

71. The Nomenclature of territorial units for statistics (NUTS) is a geographical nomenclature subdividing the economic territory of the European Union into regions at three different levels (NUTS 1, 2 and 3 respectively, moving from larger to smaller territorial units). To find out more, see: https://ec.europa.eu/eurostat/statistics-explained/index.php/Glossary:Nomenclature_of_territorial_units_for_statistics_%28NUTS%29.



Lake Hintersee, Ramsau, Bavaria, Germany. Source: Pixabay.

While tourist demand in the EU is characterised by a high degree of seasonality, peaking in July and August, the tourism situation in the Alpine Region is very different from other areas, because it is mainly winter tourism. Moreover, incoming tourism policies and land supply differ from country to country, both outside and within the region, which also affects the tourism industry in the area.

In Austria, the Alps are the main tourism destination: around three quarters of the overnight stays in hotels and similar accommodation have been generated in this area over the last few years.

In France, the Alps represent a large percentage of mountain tourism overnight stays during the winter season, some of the most frequented winter sports stations in the world are in the northern French Alps. Alpine tourism is also highly developed in the summer, due to the number of hikers.

Alpine tourism is an important aspect of tourism in Bavaria all year round. In Bavaria, tourism is driven by enjoyment of nature, activity tourism (hiking, cycling and winter sports), health and wellness tourism, and cultural tourism.

The Italian regions present a very different picture. Trentino-Alto Adige/South Tyrol hosts a high percentage of the Italians' mountain holidays, followed by Lombardy, Veneto and Piedmont. Tourism in the Italian Alps is linked to the opportunities for winter sports (in particular skiing). While the more important skiing resorts are occupied with the arrival of Italian and foreign tourists, most of the small Alpine and pre-Alpine villages participate only marginally in winter tourism development. However, this should develop as a result of specialised services aimed at their closest urban centres.

The Alps cover 100% of Liechtenstein's rural area. Summer tourists like this area mainly for leisure, nature and the landscape, while winter tourists mainly visit Malbun for downhill and cross-country skiing, sledging and snowshoe hiking. No Cultural Route has a site in Liechtenstein.

The Julian Alps and the Kamnik-Savinja Alps are among the most beautiful parts of Slovenia, which

have been awarded the EDEN status (European Destinations of Excellence). Both natural and sports tourism are developing in these regions.

The Swiss Alpine regions include many famous destinations and resorts and are of great importance to Swiss tourism. They account for around half of the total overnight stays in Switzerland, with winter as the peak season.

2.1 Impacts of the Cultural Routes on local economies in the Alpine Region

2.1.1. A sustainable model of development for Cultural Routes

One of the characteristics of the Alpine Region is its dense population, like no other in the world, with many people living, studying and working there. Also, over-tourism and unsustainable practices exist alongside abandoned or underdeveloped areas. All this needs to be taken into account when studying the socio-economic impacts of the Cultural Routes.

These profound differences between the various areas of the Alpine Region can cause difficulties in building unique and effective strategies for the whole territory. The challenge of a socio-economic development strategy based on Cultural Routes is to balance conservation and sustainable development. Such a strategy should take into account development linked to Cultural Routes, based not only on tourism, but also on quality of life of communities, education and training programmes, and connections with cultural and creative local industries. In this perspective, the benefits derived from tourism development have to be adequate for the local communities at large or linked to community development.

This balance between conservation and development could be better achieved by defining heritage that is protected and given value by the Cultural Routes as "common heritage", or a commonly shared resource. The "commons" perspective was originally developed by the Nobel Prize winner Elinor Ostrom (1990) who studied the effectiveness of governance mechanisms for the sustainable management of natural resources. Her research revealed the dilemmas and tensions that may arise in the management of heritage sites in relation to the social and institutional context.

Economists have long since recognised heritage as a public-owned asset and collective good, characteristics which generate economic benefits, non-market values and, in analogy with natural resources, a form of what the cultural economist David Throsby called "cultural capital" (Throsby 1999). As such, heritage should be managed following sustainability principles to ensure the protection, maintenance and transmission of cultural values over generations.

Cultural heritage shares similarities with natural resources in terms of vulnerability and carrying capacity, but it differs from the latter because of its limited “renewable ability”, and because local communities may have a more active role in contributing to the value of the cultural resource. Further, the sustainability imperative allows for identification of the factors that may preclude a particular aspect of cultural heritage as a potential development activator.

Heritage is indeed used and managed by actors and stakeholders who in some cases may express divergent interests about the way in which the resource is used. This could lead to a tension in the benefits claimed from the valorisation of heritage as well as in the costs deriving from conservation policies incurred by the different actors.

With such a potential disparity in the costs and benefits across stakeholders, the risk is that no alignment of incentives for properly conserving heritage and obtaining long-term sustainable development will be achieved.

2.1.2. The impacts of Cultural Routes

For about 30 years, there has been a growing publication of studies and research aimed at investigating and understanding the effects of cultural activities and organisations.

While the economic contribution of cultural and creative industries is now widely studied and taken into account at all administrative and territorial levels, a rather limited number of studies investigate the impact of individual cultural institutions. More frequently, studies focus on the economic impact of events to justify, *ex ante* or *ex post*, the commitments of (increasingly scarce) public resources to support cultural events in the light of an economic return for the area. There are even fewer impact studies on the systems of cultural organisations that operate on different territories, such as the Cultural Routes.

Defining and measuring the economic, social and cultural impacts of cultural institutions is one of the most complex challenges for understanding and legitimising the role of conservation and adding value to cultural heritage in contemporary societies. Part of this challenge derives from the multiplicity of values they generate, not only in the context of their mission. Cultural organisations and institutions produce information on the historical and artistic heritage and have a significant educational function, but at the same time they contribute to the area’s attractiveness to tourists, enhance the life of citizens by reinforcing cultural values and are economic actors and supply chain activators.

The case of the Cultural Routes poses even more significant difficulties as:

- ▶ they are cultural organisations that exert their effects in multiple places over different territories at the same time;
- ▶ their effects can be overlaid on those generated by other local institutions, which insist on claiming the same heritage;
- ▶ the types of organisation and activities carried out are diversified in space, over time and between the individual routes.



Lake Bled, Slovenia. Source: Pixabay.

Furthermore, many of the impacts generated are difficult to measure or quantify adequately. From an economic point of view, cultural assets and activities have the characteristic of a public and collective good. In this perspective, museums or similar organisations generate direct economic benefits through the supply and sale of cultural services, but also positive externalities that are more difficult to quantify, which fall on the wider local production system. For other cultural organisations, which do not carry out the direct sale of goods and services, it is more difficult to quantify the impact.

Finally, the associated cultural and social values are often intangible and subjective, and therefore difficult to compare or negotiate using standard metrics.

The economic impact is undoubtedly the most recognised and sought after instrumental value to which cultural activities in a given territory contribute (Holden 2004). To quantify the economic contribution of the Cultural Routes on the local systems in which they work, economic impact analysis (EIA) should be used as a methodology. This approach makes it possible to estimate the effects that the expenses related to certain initiatives have on an economic system in a specific territory. In particular, this type of analysis estimates the changes that have occurred or the potential in terms of final take-up, added value, income, employment impacts and tax revenue generated by the presence or introduction

of activities, such as those related to an event or a company or an infrastructure project.

At the base of this approach is the idea that the economic system is characterised by sectoral interdependencies whereby an expenditure activated in a given sector by an economic activity will generate possible increases in demand and employment in the other sectors of the economy through successive cycles of trade. The total economic impact can, therefore, be measured through multipliers that capture the effect of the expenditure initially activated based on the characteristics of the local economic system.

Economic impact analysis has been widely used for the evaluation of the effects of productive sectors, infrastructure projects, tourism and recreational services and, in the cultural sphere, the first pioneering studies date back to the 1970s (Cwi and Lyall 1977). Among the most relevant impact studies that offer adequate rigour and methodological transparency, we can mention the case of the Louvre (Grefe 2011), the Rijksmuseum (Booz & Company 2013), the Museum of Fine Arts in Boston (Mt. Auburn Associates and Economic Development Research Group 2002; Economic Development Research Group 2015) and the Guggenheim in Bilbao (Plaza 2006).

Analysing the economic impact of Cultural Routes means tracking the spending flows made or activated in the territory by the organisations and evaluating the direct, indirect and induced economic effects that these have on the local system.

To quantify the total economic impact based on EIA methodology, the following analytical steps are generally required.

1. Definition of the geographical area in which to measure the impact. This is very delicate work for the Cultural Routes, as they develop in different territories and can have different "flow rates", that is, they have a different geographical scale effect.
2. Identification of the direct expenses associated with the Cultural Routes activities to be included in the estimate. For this purpose, purchases of goods and services and salaries for personnel resident or domiciled in the territory in which the impact is to be measured are included, for example, distinguishing between local suppliers and extra-territorial suppliers. To these are added: visitors' expenses for their accommodation costs (hotel or other), costs for meals, costs incurred for shopping and expenses incurred for other recreational activities (concerts, shows, excursions). Travel expenses are usually not counted because most of them fall into different territories other than the one investigated. To define the direct expenditure of visitors to be included in the impact analysis, it is important to

consider their geographical origin. This makes it possible to differentiate between residents and visitors from outside the area (tourists or hikers). Also, consideration should be given only to the expenses made in the area that can be directly linked to the intention to explore the Cultural Route offer. It follows that an assessment of the visitors' reasons for travel is needed.

3. Translation of direct expenditure into final demand with the application of multipliers to estimate direct, indirect and induced effects. To determine the total economic impact of the previously identified direct expenses, the sales multipliers derived from the input-output tables are applied to calculate the direct, indirect and induced effects. The direct impact includes direct effects resulted from the organisation's or sectors' operations. The indirect impact refers to effects experienced by secondary suppliers that provide products or services to the main sectors (the principal object of the analysis). Finally, the induced impact included effects caused by the distribution of income generated by the first- and second-level suppliers in third-party sectors. The analysis also enables us to understand the extra-sectoral capacity for the cultural organisation (that is, in which sector, even if distanced from the typical operation of the same, there are effects) and to estimate the overall and by sector employment impact.

It is clear from the description of the impact estimation process that the application of this methodology to Cultural Routes poses several problems.

Firstly, it is necessary to identify the geographical area where we want to measure the impact. In the case of the Alpine Region routes, it is a matter of working on very different territories, on regions with different socio-economic characteristics and on urban, regional and mountain areas. These differences can have a major impact on the estimates that are made.

Secondly, it may not be easy to determine the direct expenses of the institutions, since there are several organisations that impact on the same route and also because sometimes the expenses of these organisations, local institutions and bodies overlap. It may be the case, for example, that expenses for the restoration of the heritage are carried out directly by local or national authorities on buildings and monuments which are integral to one or more of the routes. Furthermore, consultation and research work must be undertaken with visitors, in order to understand to what extent the existence of a particular route and the heritage enhanced by it was the motivation that led to the trip.

Finally, a further methodological difficulty arises by an absence, in many cases, of input-output tables

at lower territorial levels compared to NUTS-3 (and sometimes they are absent even at that level), which makes it very difficult to assess the trend of direct, indirect and induced impacts.

The impacts of Cultural Routes on local economies in the Alpine Region should be estimated by focusing on the different types of activities put in place by the routes. Depending on the type of activity, every route has to work on:

1. Safeguarding and conservation of heritage for actual and future fruition. Cultural Routes face the problem of protecting and restoring their sites and monuments, as well as extensively researching their history and characteristics. To accurately estimate the impacts that derive from the actions of protection and restoration of heritage, it is necessary to collect data on all the projects realised by the Cultural Routes in the field and by the other actors in charge of protection (national authorities, local institutions, private organisations, etc.). For every project it would be necessary to: classify it on the basis of the type of action; identify the private and public institutions involved; identify the staff involved (number and level of qualification); quantify the average investment.

It would also be important to retrace the investments in this area over time to understand if the establishment and presence of routes have led to significant changes.

2. Sustainable development. Culture-based sustainable development is an aspect of local development linked to the cultural and creative sector and to tourism. In respect of the cultural and creative sector is the consideration of financial turnover and the jobs created by the cultural and creative industries, such as heritage, performing arts, content industry and material culture industries (food, fashion, handicraft and design). In relation to tourism is the exploration of the impacts of cultural-based tourism.

To determine the contribution to a territory from cultural industries in terms of value and jobs, it is first necessary to identify the sectors to be analysed. The cultural and creative sector has been defined internationally by many institutions and authoritative bodies (such as KEA European Affairs, the Department for Digital, Culture, Media and Sport (DCMS) in the UK, the World Intellectual Property Organization (WIPO), the United Nations Conference on Trade and Development (UNCTAD) and UNESCO), which have from time to time identified the sectors to be analysed. But the boundaries of the cultural and creative sectors, due to their nature and innovativeness, are difficult to determine and highly changeable. This frequently leads economists to neglect them or to consider them in a very approximate way. The UNESCO statistical reference framework, developed in 1986, divides culture into sectors and functions in

terms of value creation and is the first approach to include natural heritage among the cultural sectors. The United Kingdom's approach (DCMS) also includes tourism and sport. Over the years, some important research projects on the Italian cultural and creative economy have come to light which have redefined the boundaries of cultural industries. Among these is the *Report on the economy of culture in Italy 1990-2000* (Bodo and Spada 2004), which identified four main sectors, the report developed by the Tagliacarne Institute in 2007, which carried out a first exploration and comparison between the various methodological approaches, and the *White book on creativity in Italy* (Santagata 2009).



Basilica of Notre-Dame de Fourvière, Lyon, France. Source: Pixabay.

The most effective reference text in tracing an interpretative model useful for defining the underlying meaning of most of the proposed classifications for the cultural and creative sectors is that defined by the Australian economist David Throsby in his important 2008 article "The concentric circles model of the cultural industries" (Throsby 2008). Throsby proposes an economic-political subdivision of the cultural field in concentric groups, with the core creative arts at the centre (visual arts, literature, music, entertainment), with the cultural content of the output declining to the periphery, and related industries such as advertising and architecture on the outside.

This model, with appropriate variations and changes made based on the countries to which it applies, can be used as a cultural-based development analysis of the areas crossed by Cultural Routes.

Over the years, the tourism sector has become one of the main drivers of social and economic change in many countries, both in cities and in rural areas. The exceptional attractiveness to tourists of the Alpine Region is recognised as bringing positive impacts such as income, revenues and recognition to the whole area. However, tourism pressure also brings negative impacts, especially with respect to the local communities. While tourism has generated new opportunities, such development may cause

concerns to local communities and in relation to the environment. Firstly, tourism pressure has created sustainability problems over natural resources and the cities: in the Alpine Region, the model of Alpine tourism, which uses a lot of water for the artificial snow on ski slopes, is an example, as is the over-tourism that afflicts Venice. Secondly, there is often an unequal participation in the benefits derived from the economic growth driven by tourism, since tourism is a sector for investment by international companies in accommodation and restaurant facilities. Such investment tends to create a fairly high proportion of low-skilled jobs, often not remunerated in an appropriate manner, and not always accompanied by the support of local production, both in terms of food and beverage, but above all in terms of artisan production.

In general, it is recognised that tourism is a source of income, as it generates direct and indirect employment for local people (from transportation and construction, to accommodation businesses and site maintenance). As for the negative impacts from tourism, some include damage to monuments and environmental degradation, traffic congestion and air pollution, littering and inappropriate parking, and degraded pathways.

On the other hand, local communities also have many concerns about maintaining the integrity of some traditions and cultural practices, inappropriate and disrespectful behaviour, and displacement, as visitors increasingly dominate the landscape.

These are some of the constraints to bear in mind when making the Cultural Routes sites effective drivers of local sustainable development.

In relation to the sustainable dimension, we can find examples of different projects intended to:

- ▶ connect the routes with local cultural production (performing arts, handcraft, contemporary arts);
- ▶ increase participation in cultural production projects;
- ▶ improve the accessibility (maintenance and improvement of roads and routes) and usability for tourists (tools, services, accommodation and visit facilities);
- ▶ improve the visitor experience (identification and management of activities that could increase the perceived quality of the visit and make an impact on tourist satisfaction, for example through connections with the local cultural milieu);
- ▶ reduce impacts: Cultural Routes work on preventing or minimising the impacts from tourism on the sites, by redirecting visitor flows, and thus relieving pressure on main destinations;

- ▶ partner with industry: a collaborative partnership with the tourism industry where regular communication is required to create incentives for operators, and to change and improve existing systems, products and experiences to reduce site impacts and benefit local people;
- ▶ engage with stakeholders: Cultural Routes work through regular communication, consultation and collaboration between and within the main stakeholders, which are government, industry, NGOs and local communities. It is important that all stakeholders interact with each other for integrated management to work;
- ▶ empower local communities: greater participation in tourism operations by local communities should be fostered, to provide direct economic benefits and alleviate rural poverty, especially in lesser-known destinations.

3. Education and training. Development is not only about improving the physical environment of an area and its infrastructure but also about the empowerment of local communities. A very effective means of empowerment are education and training programmes. Over the years, a series of initiatives and activities for the capacity building and education of the local population and of routes' staff have been put in place, in order to also make the development of the routes sustainable from a social point of view.

It would be worth measuring the impacts of these programmes, collecting data on the number of people trained, the level of specialisation attained and the themes on which they focused.

4. Integrated management of natural and cultural resources and transnational management. Every route should make a great effort in defining their guidelines for the route management system, so that in future it should fit the definition of integrated management. The implementation of the integrated management plan for the Cultural Routes is intended to put in place a shared method of planning and integrated planning, which considers the territorial context not only as a "continuum" between archaeological parks, museums, monuments and nature reserves, but also as a vehicle for the production and enjoyment of high-value goods and services of intangible value. An effective integrated management system should thus be able to add value to the single cultural and natural resources of the whole area, in particular through:

- ▶ contributing to the knowledge of local cultural heritage;
- ▶ creating integration between different cultural products and services, making them attractive, economically and environmentally sustainable and geared towards socio-economic development;

- ▶ improving the mobilisation of cultural development potential and contributing to the creation of employment and well-being;
- ▶ strengthening biodiversity and the development of agricultural and natural systems, creating a dynamic and innovative agri-food sector in terms of knowledge and quality of the food chain;
- ▶ strengthening the visibility and recognition of the Cultural Routes and their related products to the outside;
- ▶ developing a shared programming and integrated planning model that can handle the creation of further organic interventions consistent with cultural themes in the medium and long term;
- ▶ enhancing the role of cultural heritage within the territory to stimulate and spread non-material knowledge hidden in the landscape, monuments, villages and squares, thus becoming a source of inspiration for the creative classes;
- ▶ considering each site as a cultural, current or potential system, and therefore as an active place of knowledge, research and production;
- ▶ encouraging and supporting the cultural demands of residents and visitors by using a wide range of offers from music festivals to exhibitions, traditional events to parks, from libraries to museums.

A practical way to manage cultural heritage as a common resource which has a sustainable socio-economic impact on the community is to use an integrated approach to heritage. This approach takes into account three aspects: the tangible heritage, the intangible heritage and the natural landscape and resources. An analysis of these components is useful to identify the main challenges in the sustainable management of the commonly shared resource and, importantly, highlights the values and benefits that can be generated for the different actors.

In this perspective, each route has a different situation, since some routes have a more developed tangible dimension, while others are characterised by an intangible one. In respect of tangible heritage, the economic benefits refer to the revenues collected by visitors' fees, since visitors are mainly attracted to the values associated with such heritage. These revenues could be used to maintain, restore and add further value to the sites.

In other situations, tourists and visitors' experiences are linked to intangible cultural heritage or the natural resources that carry significant value to the local population or to a larger community spread around the world. This may be the case with Jewish heritage, in which the value of intangible heritage and the role of memory are more significant than tangible

heritage, and for this reason it attracts an international community of people. Another example is that of music, characterised in the Mozart Ways which are potentially attractive to a community of professionals and audiences at international level.

2.1.3. An impact analysis of Cultural Routes

Despite all the caveats and difficulties described above, conducting an impact analysis of Cultural Routes could be of great interest, because it would provide concrete and comprehensible measures of the effectiveness of the programme and of its ability to impact on the territories they cross.

Furthermore, there are already some routes, such as the Via Francigena, which collect a series of data compatible with those necessary to carry out a study of this type.

In 2018, for example, during the Routes4U meeting for the Alpine Region,⁷² the director of the Via Francigena provided data on the pilgrims of the route for 2018 (50 000), with 18 000 credentials sold (for a minimum turnover of about €90 000, as calculated by the writer), 25 000 downloads of the app, 1.5 million individual visits to the site and 250 stakeholders.

To organise the work of an impact analysis, the following is recommended:

- ▶ choose to work on Cultural Routes, or some segments, selected on the basis of precise criteria such as: 1. the presence of the route in areas without other major tourist attractions, in order to more easily isolate the impact of the route presence in the area; 2. the presence of investment projects by the route or other stakeholders on the cultural heritage valorised by the route itself; 3. the presence of a network of route stakeholders;
- ▶ collect data for a period of at least one year, in order to take into consideration periods of low and high attendance and the different composition of tourists;
- ▶ build together with the route managers a pathway for listening to stakeholders, in order to use the impact analysis as a tool for dialogue and network building.

Once the impact analysis tool is refined with a first round of analysis, it will then be possible to extend it to other areas.

Taking all these considerations into account, an estimation of the impacts of a Cultural Routes project is nevertheless of great importance. As Guerzoni (2009,

⁷². Bard, Italy, 2-3 April 2019.

2013) points out in a careful survey of the literature and a debate on economic impact studies, it could be extremely important to:

- ▶ give a more complete picture of the role of the Cultural Routes within society;
- ▶ provide an economic explanation of the expenses incurred for the routes;
- ▶ complete the Cultural Routes' marketing tools, clarifying all the benefits these institutions offer;
- ▶ configure itself as an effective tool for requesting public funds.



Camogli, Liguria, Italy. Source: Pixabay.

2.2. Collection of management and governance practices and tools, best practices and lessons learnt by Cultural Routes in the Alpine Region

In this section, we describe the analysis of best practices in terms of management practices and tools implemented by Cultural Routes in the Alpine Region in line with objectives of EUSALP on regional development, sustainable tourism and protection of heritage.

The analysis has been carried out on the basis of information found online, such as Cultural Routes websites, reports and EU sheet projects.

The best practices will be divided into types of objectives (regional development, sustainable tourism and protection of heritage), although there are large areas of overlap between them.

As far as regional development is concerned we can observe two main types of actions:

- ▶ restoration and regeneration of spaces: giving new functions to historical buildings, in order to host new activities, often in the creative and cultural field;
- ▶ the creation and application of collective property rights to typical products of the Cultural

Route or of business networks with a common trademark.

The first type of actions is part of a wider context of recovery and functionalisation of the built heritage at European level. In fact, for some years disused factories, warehouses and historic buildings have been restored and used to host activities different from those for which they were built. We observe this phenomenon throughout the European territory and in particular in the industrial cities that have seen manufacturing industry decline. The specificity of the Cultural Routes is that significant historical heritage is protected and its aesthetic and cultural value is increased by the routes for the communities. There are also some interesting potentialities for routes, not fully explored, namely: 1) the creation of a network of these spaces, organising them for complementary functions for example, or by type of activity; 2) the possibility of exchanging organisational, communication skills, etc. between spaces; 3) the possibility of organising training courses and capacity building for hosted companies.

The second type of actions relates to a territorial development strategy in the medium to long term, which has important antecedents in the system of collective rights applied to the production of food and wine. The system of Italian and French denominations for agricultural products (DOP) and for wine (DOC, DOCG, AOC) is an example. In this second case, the routes that have adopted this system have shown confidence in the quality of local products and high-level management skills, since the construction of a collective brand requires a series of specialised activities. Indeed, it is necessary to:

- ▶ build consensus about the proposal at the producers' level;
- ▶ build a disciplined approach to the maintenance of a high level of quality and give confidence to consumers, but also establish the rules for entry and exit from the collective brand;
- ▶ set up monitoring commissions, charged with checking that the requirements are respected;
- ▶ effectively communicate the new brand.

The positive effects of the application of collective marks are known in the economic literature and that when brands are successfully built and applied, these effects have been observed from between three and five years after the brand was established. These are medium-term effects, which can carry greater momentum in the long run. Cultural Routes that take this path must have deep trust in the cultural project that they manage.

Table 1 shows some of the Cultural Routes with the best practices on regional development.

Table 1 – Best practices of the Cultural Routes of the Alpine Region on regional development

Route and name of the project	Description	Expected or actual results
<p>ATRIUM The new Santarelli <i>From nursery school to a cultural hub</i> <i>Restoration project and future activities</i></p>	<p>The restoration of the former Santarelli preschool and its new uses is a project co-financed by the European Structural Fund, managed by the Emilia-Romagna region, Italy.</p> <p>The former Santarelli preschool aims to become a cultural hub, integrating three new functions: an innovation lab, a public library and an interpretation centre of Forlì's open-air museum on the architectural heritage deriving from the Fascist regime.</p> <p>The funds will cover the restoration of the building as well as the realisation of an open innovation lab.</p>	<p>The Open Lab of innovation for the enhancement of cultural heritage will support creative and cultural companies, especially regarding the use of new digital technology, as well as international strategies.</p> <p>More info: peri@comune.forli.fc.it</p>
<p>ATRIUM EX-ATR <i>Regenerating marginal spaces and connecting people</i></p>	<p>The bus depot of the ATR company was a huge garage in the middle of the town centre of Forlì. It was constructed in 1935 to resolve the problem of the lack of train connections with the surrounding territories. As well as a workshop for transport maintenance, it was, from the beginning, a place connecting people and the surrounding areas.</p> <p>EX-ATR is a regeneration project aimed at updating the building and its origins. It aims to become a cultural hub, connecting the creative industries, arts, university and different regions in order to produce social and cultural innovation in the town.</p>	<p>EX-ATR is a "factory of ideas"; a space for arts, a laboratory which experiments with the role of creativity, as well as visual, performing and applied arts. Built around the concept of regenerating marginal spaces, all this takes place in a site which can activate young creative energy in the area.</p> <p>The project is a collaboration between the Municipality of Forlì, ATR and the cultural associations Spazi Indecisi and Città di Ebla. Since 2011, numerous events demonstrating the potential of the depot as a cultural centre have been organised.</p> <p>More info: www.atriumroute.eu/projects-menu/restoration-and-new-uses/225-ex-atr</p>
<p>The Hansa The Business HANSE</p>	<p>The Business HANSE is an international network of companies, institutions, cities and trade and industry promoters who have set themselves a goal: to elevate economic co-operation in globalised markets to a new ethical level based on shared values such as trust, responsibility and partnership.</p> <p>In former times a statute book of the Business HANSE was released, defining specific codes of conduct for the merchants. Thus, all business transacted under this seal vouched for mutual trust, reliability, respect and honourable trade. These values were reactivated for the modern age by the foundation of the Business HANSE on 13 June 2013 in Herford, Germany.</p>	<p>To elevate economic co-operation in globalised markets to a new ethical level based on shared values such as trust, responsibility and partnership.</p> <p>More info: www.businesshanse.com/en/goals.html</p>
<p>Via Francigena "Pilgrim's Pouch": <i>A brand for typical products</i></p>	<p>The "Pilgrim's Pouch" is a system of typical Franciscan productions, involving producers, sales points, organisations and institutions.</p> <p>The "Pilgrim's Pouch" is a registered trademark, which indicates food specialities that possess indispensable characteristics with particular reference to hikers, such as local production, tradition, shelf life, naturalness and high energy value.</p>	<p>The aim is to promote agri-food production along the Via Francigena.</p>

As regards projects and best practices in the field of sustainable tourism, some routes have worked more continuously on this, and thus display a wide variety of tools and practices. In particular, these routes traditionally have greater tourist appeal or have recently introduced innovations to management.

The interventions range from conventions for sustainable mobility to training and capacity-building interventions for the route managers. Best practices are presented in the table below.

Table 2 – Best practices of the Cultural Routes of the Alpine Region on sustainable tourism

Route and name of the project	Description	Expected or actual results
The Cluniac Sites in Europe <i>Walk in the footsteps of Cluniacs</i>	<p>Over the years, Cluny Routes has created a network of trails that can be travelled on foot or by bicycle which connect the different sites, particularly in France and Switzerland: 800 km of pedestrian routes already link Cluniac sites.</p> <p>Plans are in place to extend the routes across Europe, from east to west and from south to north, which should attract serious hikers as well as Sunday strollers.</p>	<p>The intention is to integrate with the growing supply of sustainable tourism, attracting hikers and slow tourists.</p>
The European Routes of Jewish Heritage <i>AEPJ Incubator Project</i>	<p>The AEPJ Incubator Project is a three-year programme that serves as the tool for channelling support, training, consultation, mentoring and assistance for institutions and associations running the routes.</p> <p>The AEPJ Incubator Project offers to all participants training and mentoring on global, national, regional and local issues concerning the development of cultural tourism projects, Jewish heritage, sustainable development projects, co-creation, the Faro Convention, community/citizens' participation and other key issues for the development of their projects.</p>	<p>The main expected results are: new projects in the field of sustainable tourism; a growth in competences among the routes' managers; increase in the tourist numbers.</p>
Via Francigena <i>Agreements with Trenitalia and Trenord</i>	<p>The agreements with Trenitalia and Trenord allow pilgrims travelling with the credentials of the European Association of Vie Francigene to take advantage of a reduced rate (10% reduction) on the price of the regional ticket on the enabled Italian routes.</p>	<p>The project aims to support the combination of sustainable mobility/ walking: more than 200 stations intercept the route of the Via Francigena in the regions crossed.</p>

Protection of heritage is one of the main objectives of all the Cultural Routes and many different projects and tools are therefore available to achieve this goal. Since the number of projects has been growing, the effort has been to find some new perspectives in the protection of heritage, which can be linked to:

1. New uses of heritage: as described above (see section 2.1.2), restoring heritage often means repurposing it, giving a new function to it, and not only preserving it. While in the previous section best practices on reusing heritage for regional development are described, here you

will find projects that work on heritage protection to also restore its cultural role and value.

2. Using new technology: preserving knowledge about heritage is one of the main actions to protect it. Best practices on this involve the use of new technologies.
3. Involving the community to protect heritage. This is one of the most innovative strategies to protect heritage, which is increasingly used in cultural projects, not only with the aim of financing them but also in creating an active and involved community.

Table 3 – Best practices of the Cultural Routes of the Alpine Region on heritage protection

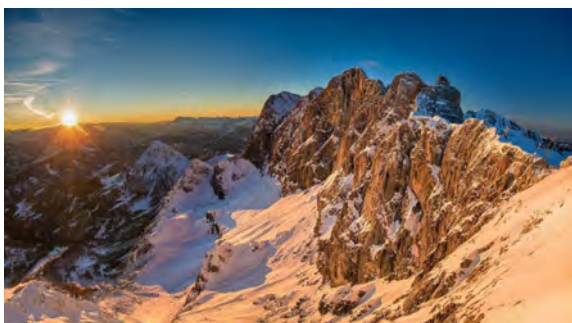
Route and name of the project	Description	Expected or actual results
<p>ATRIUM <i>New uses for the former Casa del Fascio of Predappio</i></p>	<p>Predappio is the birthplace of Fascist dictator Benito Mussolini. It had been chosen by the regime to be an example of a new town, built with the aim of propagating the myth of Mussolini and the greatness of the regime. This small town displays significant examples of rationalist architecture from the period, among which is the former Fascist party building (<i>Casa del Fascio</i>).</p> <p>The Municipality of Predappio is promoting a project for a museum or documentation centre on the history of Italy during the Fascist period, to be housed in the abandoned <i>Casa del Fascio</i>. The project envisages a critical historical reflection, combining scientific knowledge of Italy's history during the Fascist period, and the possibility to engage with the past through the use of new technologies.</p>	<p>The expected result is that of a new cultural function given to the building, which also allows visitors to reread the past and to reflect seriously and deeply on the years of the Fascist regime in Italy.</p>
<p>ATRIUM <i>Restoration of the former GIL building in Forlì</i> <i>Demonisation, repression and reinterpretation</i></p>	<p>The Fascist past of the former GIL building led to a process of demonisation of the building in the immediate post-war period, followed by a phase of repression. Finally, in 2009, the work of restoring the building got under way. Today, the building hosts important exhibitions on the architecture of totalitarian regimes, as part of a process of dealing with Forlì's dissonant heritage.</p>	<p>The aim is to give evidence on both the meaning of the building: an example of Fascist propaganda, but also its rejection by the local population.</p> <p>Furthermore, this process could allow space for reflection on the Fascist regime in Italy.</p> <p>More info: Restoration of the ex GIL building in Forlì⁷³</p>
<p>The Cluniac Sites in Europe <i>Using technologies to interpret heritage</i></p>	<p>Clunypedia is the digital platform for the Cluniac network. It showcases new technologies to aid protection and understanding of the Cluniac experience in Europe and to promote and interpret Cluniac sites.</p>	<p>The expected results of the Clunypedia project are:</p> <ul style="list-style-type: none"> ▶ to promote understanding of the role of Cluny and Cluniac sites throughout Europe in our shared history; ▶ to promote the preservation of the Cluniac heritage; ▶ to use digital media to strengthen European cultural identity.

73. ATRIUM, Restoration of the ex GIL building in Forlì, www.atriumroute.eu/projects-menu/restoration-and-new-uses/232-restoration-of-the-ex-gil-building-in-forli.

2.3. National and transnational policies that contribute to the implementation and management of Cultural Routes in the Alpine Region

2.3.1. Perspectives of European cultural policies

In 1954, the European Cultural Convention defined the aims of the Council of Europe in terms of culture and cultural heritage (as well as education, youth and sport), hoping for common lines of action. In 1969, the same convention also included the archaeological heritage. However, in the first decades of the European unification process, the role of the Union was limited to the promotion of policies and interventions dedicated to cultural heritage – the European Heritage Days, the Cultural Heritage Prize and the European Heritage Label – while the protection, conservation and recognition of the value of cultural heritage were considered the responsibility and competence of the member states.



Hoher Dachstein, Upper Austria, Austria. Source: Pixabay.

Over time, there has been a growing awareness that the economic union could no longer do without political and cultural integration and of the importance of the economic dimension of the cultural and creative industries. This has been supported by a growing number of statistical data and research reports. Therefore an attempt was made to synthesise two apparently conflicting objectives: the protection of diversity and the development of a common European cultural heritage. Thus, a specific competence was assigned to the European Union in the field of cultural heritage and cultural activities making it a fundamental strategic and financial player in the cultural policies of the member states.

This path, which began at the end of the 20th century, saw an important moment with the signing of the 2005 Council of Europe Faro Convention, which aims to promote recognition of the social dimension of cultural heritage and the importance of activating synergies between the various stakeholders, in order

to protect, develop and transmit cultural heritage for future generations.

In 2009, with the signing of the Lisbon Treaty, cultural policies find a definitive inclusion in the European treaties, followed by regulatory and distributive instruments. The former includes all the interventions that aim primarily to guarantee the free movement of operators, cultural goods and services within the EU.

Thus at European level, since the 1990s, culture has taken on a growing role, first in promoting integration between citizens and different European cultures and then in political, economic and social development. Over the last few decades, important initiatives have also been implemented in the area of institutional relations, with the aim of developing a common approach and permanently incorporating culture among the areas and instruments of EU policies – including the European Heritage Heads Forum, established in 2006; the Reflection Group “EU and cultural heritage”, (2010); the Joint Programming Initiative on Cultural Heritage (2010) and the European Heritage Alliance (2011) – which have contributed to developing and improving European co-ordination, particularly in terms of cultural heritage interventions. Despite these advances, the integration of culture within the European development policies as a whole is not yet consolidated, and corrective action by the European Parliament was therefore necessary in 2013 in order to reintegrate cultural heritage, initially excluded, into the multiannual financial framework for 2014-2020.

Culture can be considered one of the main tools for facing challenges that now exceed national boundaries. The European cultural strategy focuses on citizens, people, overcoming the division between material, non-material and digital resources, between tangible and intangible assets, between creation and conservation, and between innovation and traditional knowledge. The cultural sector is increasingly a source of job creation, and contributes both to growth in Europe and quality of life for EU citizens. The cultural sector is also an excellent conduit for promoting social inclusion and supporting cultural diversity.

Member states have decided to concentrate activities on fewer priority intervention areas, as stated in the New European Agenda for Culture (May 2018, following the 2007 European Agenda for Culture). It focuses on the positive contribution that culture makes to Europe’s societies, economies and international relations and it sets out enhanced working methods with member states, civil society and international partners.

The New European Agenda for Culture provides the framework for the next phase of co-operation at EU level, which starts in 2019. Member states define the main topics and working methods for policy collaboration on culture through Work Plans for Culture adopted by the Council of Ministers.

The agenda, through a work plan, sets out five main priorities for European co-operation in cultural policy making:

- ▶ sustainability in cultural heritage;
- ▶ cohesion and well-being;
- ▶ an ecosystem supporting artists, cultural and creative professionals and European content;
- ▶ gender equality;
- ▶ international cultural relations.

The next sections briefly describe the most interesting policies and funds for culture – both in cultural and other domains – that could apply to the Alpine Region.

2.3.2. Creative Europe



The European Commission directly manages funds for culture and creativity through the Creative Europe programme which aims to integrate

actions in the cultural and creative field of other European programmes. The Creative Europe programme is the main source of EU funding for the cultural sector. The programme also supports policy work undertaken under the Work Plans for Culture. As from 2021, a new programme will support policy action in the field of culture. Starting in 2019, the next phase of co-operation at EU level will be guided by the new Work Plan for Culture.

Creative Europe includes, among others, heritage restoration, cultural infrastructure and services, funds for the digitisation of cultural heritage and tools in the field of audience development. It is divided into:

1. a cross-sectoral strand that includes the financial instrument for guaranteeing loans, transnational co-operation policies and Creative Europe desks;

2. the Culture sub-programme, intended for the cultural and creative sectors, which can finance different types of projects: from strategic partnerships for the creation of networks and web platforms, to supporting the training and work of artists, to wider co-operation projects in any cultural area;
3. the MEDIA sub-programme, intended for the audiovisual sector, which covers the production of films, short films, animated films and documentaries, including staff training, such as for lighting and sound technicians. MEDIA also finances the production and marketing of video games.

The Creative Europe programme is of great interest to Cultural Routes of the Alpine Region, as it supports, among others, the following activities:

- ▶ transnational co-operation projects between cultural and creative organisations within and outside the EU;
- ▶ European networks to help the cultural and creative sectors operate transnationally and to strengthen their competitiveness;
- ▶ platforms for cultural operators promoting emerging artists and stimulating a truly European programme of cultural and artistic work.

Given the nature of Cultural Routes, which have the potential for bringing together cultural organisations based in different European countries, there are aspects of Creative Europe that are particularly interesting, namely they have long-established partnerships, a habit of working together and a common vision. All these features are of great importance for the development of projects funded by Creative Europe.

In the framework of the Creative Europe programme, four to five projects, one of which is in the Alpine Region, were financed with Cultural Routes as project partners.

Table 4 – Creative Europe projects with Cultural Routes as project partners in the Alpine Region

Route and name of the project	Description	Expected or actual results
<p>European Mozart Ways</p> <p>Family Music – Programme to enhance classical music Education along the European Mozart Ways</p> <p><i>Co-operation measures (2007-2013)</i></p>	<p>The focus of the project is on classical music education. The first part is a classical music competition for amateur ensembles. The second part focuses on classical music education for children and young musicians in general.</p> <p>With the exception of Greece, all the EMW members are situated along the European Mozart Ways, certified as a “Cultural Route of the Council of Europe”.</p>	<p>The project will integrate new contacts among the responsible persons of the consortium and their networks to collect and support best practices in the field of classical music education and to promote these educational initiatives on a new online platform.</p>

2.3.3. The Cohesion Policy and its funds

The Cohesion Policy is the main EU investment policy that supports job creation, competitiveness among enterprises, economic growth, sustainable development and the improvement of the quality of life of citizens in all regions and cities of the European Union.

Culture had a central role in the previous programmes, in particular as a driver of growth in the areas of developmental delay. Consequently for the period 2014-2020 it has been assigned a more cross-cutting role, so it is not among the thematic objectives of the partnership agreement. This does not mean that culture and creativity no longer have a place in European Cohesion Policy, but that they have generally been given a role in other strategies, in particular in the interventions on innovation and smart city urban policies, and on supporting creative enterprises. In agreement with the changed European climate towards cultural policies, the nature of the possible activities in the cultural heritage sector has also changed, as a result of a new approach to territorial development policies focused on location-based resources.

The path that in recent decades has led to the recognition of culture as a cross-cutting dimension in all community policies has therefore led to a widening of the possibilities of intervention and sources of funding for the sector. After a difficult negotiation at European level, one of the greatest successes was achieved with the inclusion in the text of Horizon 2020 of some references related to cultural heritage, which were totally absent from the programmes dedicated to research in previous programmes.

Cohesion Policy funds are mostly concentrated in the countries and regions lagging behind, so that they can catch up, thereby reducing the economic, social and territorial disparities that still exist in the European Union. The EU as a whole aims to achieve five concrete goals for employment, innovation, education, social inclusion and climate/energy by 2020. In order to achieve these objectives in a homogeneous way and to address the different development needs of all the regions of the European Union, for the period 2014-2020, €351.8 billion was allocated to the Cohesion Policy, almost a third of the overall EU budget.⁷⁴

The implementation of Cohesion Policy goes through three main funds.

- ▶ *European Regional Development Fund (ERDF)*: aims to consolidate regional economic and social cohesion by investing in sectors that promote growth in order to improve competitiveness and create jobs. The ERDF also

finances cross-border co-operation projects. For 2014-2020, the ERDF has an overall budget of almost €200 billion to support economic growth, create additional jobs and reduce regional disparities. Financial instruments co-funded by the ERDF can potentially be used for all investment priorities outlined in the ERDF operational programmes of the member states and regions, provided that they address an identified market gap, that is, areas where banks are unwilling to lend and/or where the private sector is unwilling to invest (for instance where the market is not supplying enough capital to SMEs/start-ups, where there is not enough funding available for high-growth firms or where commercial bank lending is limited or comes with conditions that firms cannot meet). This is a situation in which creative and cultural enterprises are often found and the fund could be an opportunity to create and develop companies that work at a transnational level in offering cultural products and services.

- ▶ *European Social Fund (ESF)*: invests in people, paying special attention to improving training and employment opportunities. It is also proposed to help disadvantaged people at risk of poverty or social exclusion.
- ▶ *Cohesion Fund (CF)*: invests in green growth and sustainable development and improves connectivity in Member States with a GDP below 90% of the EU-27 average. For the 2014-2020 period, the CF is available – for the Alpine Region – in Slovenia. The main area of interest for Cultural Routes is the aim to develop and improve environmentally friendly (including low-noise) and low-carbon transport systems in order to promote sustainable regional and local mobility. This axis of action is fundamental for the growth of sustainable tourism.

A focus on the European Social Fund (ESF)

As regards the ESF, the regions belonging to the Alpine area are identified as “most developed regions”, except for Slovenia. This means that the share of the European contribution for the implementation of policies is less than that allocated to more disadvantaged regions. Each country has defined the ESF proposals differently.

France is using ESF support to combat unemployment among young people and older jobseekers while upgrading workers’ skills. Social inclusion measures are under way in the French regions, as are initiatives to boost education opportunities. French Alpine regions are focusing on achieving the Europe 2020 targets for smart, sustainable and inclusive growth by improving innovation and competitiveness of

74. To find out more, see: <https://cohesiondata.ec.europa.eu/funds>.

enterprises; developing digital infrastructure and the use of information and communication technologies; ensuring energy transition by decreasing dependence on fossil fuels; supporting integrated urban development; increasing youth employment and enhancing access to lifelong learning. In this context, it can be helpful to interact with regional authorities, both for integrated urban development projects, given the many cities crossed by Cultural Routes in France, and with regard to supporting entrepreneurship in the field of sustainable tourism.

Austria is using ESF funding to focus on education, training and social inclusion measures in order to increase participation in the labour market. Higher skills and equal opportunities are the means to create a larger and better workforce for the future.

In particular, Austria is using ESF funding to get older people into work, boost equal opportunities, help more women find jobs and improve the skills and qualifications of vulnerable young people, particularly those with migrant backgrounds.

Furthermore, the ESF is working with companies to adapt working practices in order to create job opportunities for those with disabilities or health problems – helping them participate in normal working life and lead independent lives. That could be a part of the development strategy for Cultural Routes.

Germany is deploying ESF funding to address the challenge of skills shortages and an ageing population. Widening labour market participation, raising skill levels and supporting active inclusion are the main targets of ESF investments. German regions within the Alpine Region are developing programmes that are 50% EU funded.

A large part of the funding will be dedicated to projects for sustainable and high-quality jobs and mobility, and will benefit some 90 000 people. An important effort is the creation of a skilled workforce and sustainable jobs. The regions are also supporting projects that are working on empowering people at risk of social exclusion or poverty. This could be one focus for projects of the Cultural Routes, in all the areas of intervention.

The regions of northern Italy are using ESF funding to increase employment possibilities (in particular for young people), help disadvantaged groups, improve workforce skills, boost the national education and training system and improve the administrative capacity. As regards the opportunities offered to managers of Cultural Routes, we can identify qualifications and support for the creation and strengthening of business in sustainable tourism. There are also some early signs of investment in the protection of cultural heritage with a view to creating employment, such as the Piedmont region project for Stupinigi, Palazzo Callori and Casotto Castle.

Slovenia is focusing ESF support on helping disadvantaged Slovenians and those facing obstacles to work to get access to the same skills, qualifications and job opportunities as others. Strong emphasis is on creating a supportive environment for younger and older people, the low-skilled and the long-term unemployed, ensuring they can get training in job-related skills that improve their chances of finding work.

ESF projects are also contributing to a big reduction in the number of Slovenians who are at risk of poverty through inclusion activities, access to good-quality health and social services and the promotion of social enterprise. This could be an opportunity for Cultural Routes, with projects in the field of sustainable tourism or protection of heritage based on the inclusion of disadvantaged people – whether minorities or people with disabilities – and ensure they have access to the same social and job opportunities as others.

2.3.4. European Territorial Cooperation



Ljubljana, Slovenia. Source: Shutterstock.

The programmes of the European Territorial Cooperation (ETC) deserve a separate discussion. Co-financed by the European Regional Development Fund (ERDF), they are an instrument for implementing the second priority objective of the Cohesion Policy: European territorial co-operation. The ETC aims to support the “harmonious development” of the Union, identifying and facing challenges that go beyond borders and require the use of common co-operation tools at a territorial level suitable for achieving the most appropriate critical mass level for effective resolution of specific problems (economies of scale). ETC projects therefore require a partnership composed of at least two subjects belonging to at least two different countries, based on the type of programme and the criteria and methods established by each programme. The possible types of co-operation are cross-border (border provinces), transnational (macro-areas) and interregional (the whole of the European Union). All types apply to the Cultural Routes co-operation modalities.

In decentralised management programmes the funding direction is entrusted to member states through the central and local administrations, as in the Regional Operational Programmes (POR) of the EU Structural Funds, whose resources are assigned to the member states, in particular to the regions, with the aim of eliminating the development gap between the different European areas and stimulating economic and social cohesion. In this case, it is the regions themselves, on the basis of periodic programming (operational programmes) that must be approved by the European Commission, to dispose of their use according to their respective political and economic priorities and choices.

Areas of co-operation

“European Territorial Cooperation” or Interreg is built around three strands of co-operation:

- ▶ cross-border co-operation programmes or Interreg A;
- ▶ transnational co-operation programmes or Interreg B;
- ▶ interregional programmes.

Cross-border co-operation programmes or Interreg A

These programmes focus on the co-operation between institutions at the NUTS-3 level (groups of municipalities, at least 150 000 inhabitants in total) from at least two member states, lying directly on the borders or adjacent to them. The amount of funding is €6.6 billion for 60 programmes. These are especially important for the Alpine Region, where border co-operation and exchange is historically essential.

Regarding the 2014-2020 programmes, 10 are of interest to the Alpine Region and the Cultural Routes:

- ▶ **Austria and Germany**, priorities: Broadening and improving cross-border capacities in research, development and innovation; Conserving and protecting the environment and promoting resource efficiency; Promoting co-operation in legal and administrative questions and between citizens and institutions.
- ▶ **France, Germany and Switzerland (Rhin supérieur/Oberrhein)**, priorities: Smart growth; Sustainable growth; Inclusive growth; Territorial cohesion.
- ▶ **France and Italy (ALCOTRA)**, priorities: Applied innovation; A safer environment; Attractiveness of the territory; Social inclusion and European citizenship.
- ▶ **France and Switzerland**, priorities: Bringing organisations closer together for innovation, and supporting innovative projects; Protecting and making the most of cultural and natural

heritage; Encouraging sustainable transport; Promoting employment and providing support for worker mobility.

- ▶ **Germany, Austria, Switzerland and Liechtenstein (Alpenrhein-Bodensee-Hochrhein)**, priorities: Competitiveness, innovation, employment and education; Environment, energy and transport; Co-operation of administrations and civil commitment.
- ▶ **Italy and Austria**, priorities: Research and innovation; Nature and cultural institutions; Community-led local development (CLLD).
- ▶ **Italy and France (Maritime)**, priorities: Promotion of enterprises' competitiveness in the cross-border priority sectors; Preservation and valorisation of cultural and natural heritage and risk management; Improving territory accessibility and sustainability of ports' activity; Improving employment opportunities and social inclusion through economic activity.
- ▶ **Italy and Slovenia**, priorities: Promoting innovation capacities for a more competitive area; Co-operating for low-carbon strategies; Protecting and promoting natural and cultural resources; Enhancing capacity building and cross-border governance.
- ▶ **Italy and Switzerland**, priorities: Enterprises' competitiveness; Promotion of the natural and cultural heritage; Integrated and sustainable mobility; Services for the integration of communities; Strengthening cross-border governance.
- ▶ **Slovenia and Austria**, priorities: Strengthening cross-border research, innovation and competitiveness; Protecting the environment and promoting resource efficiency; Enhancing institutional capacity and an efficient public administration; Technical assistance.

Transnational co-operation programmes or Interreg B

Transnational co-operation, known as Interreg B, involves regions from several countries of the EU forming bigger areas. It aims to promote better co-operation and regional development within the Union through a joint approach to tackle common issues. The amount of funding is €2.1 billion for 15 co-operation programmes.

These are especially important for the Cultural Routes in the Alpine Region because they can connect and fund areas from different states under a common topic, as the routes are doing.

The interested programmes are:

- ▶ **Alpine Space**, objectives: Improve the framework conditions for innovation in the Alpine

Space; Increase capacities for the delivery of services of general interest in a changing society; Low-carbon economy; Establish transnationally integrated low-carbon policy instruments; Increase options for low-carbon mobility and transport; Environment and resource efficiency; Sustainably valorise Alpine Space cultural and natural heritage; Enhance the protection, conservation and ecological connectivity of Alpine Space ecosystems; Better public administration; Increase the application of multilevel and transnational governance in the Alpine Space.

- ▶ **Central Europe**, objectives: To improve sustainable linkages among actors of the innovation systems for strengthening regional innovation capacity in central Europe; To improve skills and entrepreneurial competences for advancing economic and social innovation in central European regions; To develop and implement solutions for increasing energy efficiency and renewable energy usage in public infrastructures; To improve territorially based low-carbon energy planning strategies and policies supporting climate change mitigation; To improve capacities for mobility planning in functional urban areas to lower CO₂ emissions; To improve integrated environmental management capacities for the protection and sustainable use of natural heritage and resources; To improve capacities for the sustainable use of cultural heritage and resources; To improve environmental management of functional urban areas to make them more liveable places; To improve planning and co-ordination of regional passenger transport systems for better connections to national and European transport networks; To improve co-ordination among freight transport stakeholders for increasing multimodal environmentally friendly freight solutions.
- ▶ **Danube**, objectives: Improve framework conditions for innovation; Increase competences for business and social innovation; Strengthen transnational water management and flood risk prevention; Foster sustainable use of natural and cultural heritage and resources; Foster the restoration and management of ecological corridors; Improve preparedness for disaster risk management; Support environmentally friendly and safe transport systems and balanced accessibility of urban and rural areas; Improve energy security and energy efficiency; Improve institutional capacities to tackle major societal challenges; Support to the governance and implementation of the EUSDR.
- ▶ **Mediterranean**, objectives: To increase transnational activity of innovative clusters and networks of key sectors of the MED area; To

raise capacity for better management of energy in public buildings at transnational level; To increase the share of renewable local energy sources in energy mix strategies and plans in specific MED territories; To increase capacity to use existing low-carbon transport systems and multimodal connections among them; To enhance the development of a sustainable and responsible coastal and maritime tourism in the MED area; To maintain biodiversity and natural ecosystems through strengthening the management and networking of protected areas; To support the process of strengthening and developing multilateral co-ordination frameworks in the Mediterranean for joint responses to common challenges.

- ▶ **North West**, objectives: To enhance innovation performance of enterprises throughout North West Europe regions; To facilitate the implementation of low-carbon, energy and climate protection strategies to reduce greenhouse gas emissions in North West Europe; To facilitate the uptake of low-carbon technologies, products, processes and services in sectors with high energy saving potential, to reduce greenhouse gas emissions in North West Europe; To optimise (re)use of material and natural resources in North West Europe; To facilitate the implementation of transnational low-carbon solutions in transport systems to reduce greenhouse gas emissions in North West Europe.
- ▶ **Adriatic Ionian**, objectives: Innovative and smart region; Promoting business investment in research and innovation (R&I), developing links and synergies between enterprises, research and development centres and the higher education sector, in particular promoting investment in product and service development, technology transfer, social innovation, eco-innovation, public service applications, demand stimulation, networking, clusters and open innovation through smart specialisation.
 - Sustainable region; Conserving, protecting, promoting and developing natural and cultural heritage; Protecting and restoring biodiversity and soil and promoting ecosystem services, including through Natura 2000, and green infrastructure;
 - Connected region; Developing and improving environmentally friendly (including low-noise) and low-carbon transport systems including inland waterways and maritime transport, ports, multimodal links and airport infrastructure, in order to promote sustainable regional and local mobility;

- Supporting the governance of the EUSAIR; Enhancing institutional capacity of public authorities and stakeholders and efficient public administration by developing and co-ordinating macro-regional and sea-basin strategies.

Interregional co-operation

Cross-border and transnational programmes, whose logic of co-operation is geographical, are flanked by interregional programmes (Interreg C), which offer the opportunity to collaborate with subjects throughout the European Union on common themes and without territorial limitations:

- ▶ the **Interreg Europe** programme aims to improve the effectiveness of regional policies through the exchange of experiences and good practices on the relevant topics of Europe 2020;
- ▶ the **URBACT** programme offers the opportunity to exchange experiences and good practices in urban development policies;
- ▶ the **ESPO** programme funds studies aimed at highlighting and analysing development trends in relation to the objectives of territorial cohesion;
- ▶ the **Interact** programme helps the managing bodies of the ETC in the interaction, from a technical to a practical point of view.

The European recognition that cultural and creative resources can be used to enhance the regions and create connections between communities and citizens has put culture into a central place in the Europe 2020 strategy. This cross-boundary perspective finds particular recognition in co-operation programmes which, by making the enhancement of territories and the creation of networks the cornerstones of their own activities, open up particular opportunities for work plans that are capable of developing and emphasising the role of innovation and entrepreneurship in cultural projects and envisaging a cultural dimension also in those not specifically belonging to this field.

2.3.5. National cultural policies

This section describes the main characteristics of the cultural policies of each state interested in the Cultural Routes in the Alpine Region. The information is not exhaustive, but it represents the tendencies at national level.⁷⁵

75. Most of the information derives from the *Compendium of cultural policies & trends*, 20th edition, 2019, www.culturalpolicies.net/.

Austria

One of the main objectives of Austrian cultural policies is to develop contemporary artistic creation. Two aspects of this policy could serve as a means of management and development of Cultural Routes: the first is the priority given to regional cultural initiatives; the second is the attempt to increase film and TV productions through Film Industry Support Austria.

In the first case, Cultural Routes may apply for funding contemporary production projects linked to their heritage; in the second they could work with Film Industry Support Austria since they offer some very interesting locations.

Secondly, Austria wants to raise its visibility and reputation internationally as a country of art and culture. One measure to ensure visibility is to increase the mobility of artists and bolster cultural exchange at a European and global level. This could be an opportunity to invite Austrian artists along the Cultural Routes, thereby increasing cultural and aesthetic appreciation of heritage through a contemporary cultural production project, like the AEPJ is doing (Table 2, see section 2.2).



Lake Hallstatt, Salzkammergut, Austria. Source: Wikimedia Commons.

The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) was also signed and ratified by Austria; it entered into force in 2011. The convention extends the concept of culture in relation to other conventions, underlines the responsibility of each state for its cultural heritage and emphasises the close connection between cultural heritage and sustainable development.

With the ratification of the UNESCO 2003 agreement on the Safeguarding of the Intangible Cultural Heritage, Austria has committed itself to the safeguarding of the country's intangible cultural heritage. The national agency for intangible cultural heritage within the Austrian UNESCO Commission is entrusted with the implementation of the agreement and the drawing up of a national directory. In this case, also,

the managers of Cultural Routes could have a new instrument and tools to protect and promote their heritage.

France



Grenoble, France. Source: Pixabay.

In terms of support for the production and consumption of culture, France has a very structured approach, in which different levels of government respond to different needs and work in a complementary way. In the face of such a highly articulated public system, some tools of interest to Cultural Routes managers can be highlighted.

The co-operative agreements and contracts between the Ministry of Culture and local and regional authorities include measures for cultural development, cultural tourism and the promotion of heritage (namely “Villes d’art” and “Villes et pays d’art et d’histoire”). These agreements could be seen as platforms to work on cultural and sustainable tourism with all the actors involved in the process.

France has a strong position in terms of cultural co-operation and cultural diplomacy, both at international and European level. The Ministry of Culture and Ministry of Foreign Affairs work together to promote French culture and support professionals’ exchanges. Cultural Routes are the perfect tools to use with these aims because of their international nature. The managers of the Cultural Routes that cross the territory of the French regions could use the tools offered to support the exchanges of artists and professionals for the realisation of projects. This use is particularly relevant in order to build collaborative sustainable tourism projects.

Another interesting tool used in France to give shape and strength to cultural projects is that of the festival. There are many festivals all over the country and some of them are over 20 years old. Connecting and collaborating with the festivals in the French regions of the Alpine Region could be useful for the growth and impact of Cultural Routes.

The connections could be made at country level or through a city-to-city partnership.

Germany

Cultural policy in Germany is quite unique in the European context both in terms of regulation and funding: it is based on a federal model, governed by the principles of decentralisation, subsidiary and plurality, where the main cultural policies and the connected funding is the responsibility of the states (*Länder*), while the central state has the role of supervision and international relations.

All levels of government operate within a constitutional framework which specifies their respective competence in the cultural field. They are expected to co-operate with each other on cultural matters – *Kulturföderalismus* – by jointly supporting cultural institutions and activities.

An important objective influencing the development of cultural policy throughout Germany is to find a balance between public-sector responsibility for ensuring the existence and funding of cultural institutions and programmes without government interference in cultural activities. The constitution guarantees freedom of the arts, which not only provides the basis for artistic autonomy and self-governing rights of cultural institutions and organisations but also stipulates a form of protection from state directives and regulation of content. Accordingly, the state is responsible for actively encouraging, supporting and upholding this artistic freedom in what is referred to as a *Kulturstaat* (cultural state).

More recently, there have been discussions concerning the privatisation of public services and institutions which has intensified efforts to promote more efficient arts management. As a result, there is a greater receptiveness to public-private partnership models and a willingness to privatise some cultural institutions.

An interesting and contemporary topic is the growing affirmation in the national policy of multiculturalism and plurality, given the high levels of immigration characterising Germany, with dedicated policies aimed at cultural diversity promotion and inclusion through artistic expression. Regarding the Cultural Routes, it could be useful to adopt the emphasis given to artistic freedom and innovation by Germany with the related funding, but also, considering the subsidiarity level, capable of ensuring real commitment to preserving arts and culture at local level, the promotion of partnerships between municipalities and cultural institutions that are part of the routes.

Liechtenstein



Vaduz, Liechtenstein. Source: Pixabay.

In Liechtenstein, cultural policy is centred on the identity of the principality and its inhabitants. The many institutions and local clubs make an important contribution towards enabling Liechtenstein's residents to identify with the country and its municipalities.

Considering that it is one of the smallest countries in the world, its cultural policies are widely spread, especially in the field of education and access to culture for the population, but also in the creation and updating of cultural institutions. Moreover, cultural co-operation is promoted, in particular with Switzerland, Austria and Germany.

Italy

Previously, Italian cultural policies were characterised by the centrality of management and conservation of the large amount of heritage spread over the country. For these reasons, the system was centralised: the Ministry of Culture and its regional and local independent bureaux controlled the cultural heritage, in particular tangible heritage; only in the 1990s were the responsibilities enlarged to include cultural expression and industries.



Certosa di Pavia, Lombardy, Italy. Source: Pixabay.

The Ministry of Culture has a direct role in the management of cultural heritage. In the last few years a reform has given independence to 20 state-owned cultural institutions and museums.

Funding comes mainly from the state, as it did in the past, for the management and conservation of cultural heritage, while cultural industries and expression are more dependent on the market. In the last decade, however, due to the economic crisis, public-private partnerships and private intervention in cultural heritage have been promoted in many ways: from direct private management to tax incentives for investments on culture.

A unique Italian feature that is relevant for the Cultural Routes and its projects is the banking foundations: private independent organisations connected to the banking system, which promote social and community-benefiting projects through funding and direct intervention, especially in the culture and heritage sector.

Slovenia

The general objectives of Slovenian cultural policy, which is centralised both in terms of regulation and funding, are determined by the Act Regulating the Realisation of the Public Interest in the Field of Culture (2002). The objectives are: supporting cultural creativity, access to culture, active participation in cultural life, cultural diversity, cultural heritage conservation and the development of Slovenian cultural identity, together with the so-called Common Slovenian Cultural Space, which includes Slovenian minorities living in the neighbouring countries of Italy, Austria, Hungary and Croatia. The project clearly recognises and emphasises co-operation, thereby affirming the value of culture in terms of national integrity.

Due to its short national independent history and the political instability, the cultural policies of Slovenia have been deeply dependent on European funding and support since 2006.

In terms of regulation and funding, the greater part of public resources goes to the main cultural institutions, which are independent in programming and expenditure, while only a small part goes towards the promotion of cultural production and creativity.

Slovenia is, however, innovating its cultural policies, seeing co-operation and networking at the international level as a resource and strength for future development. For this reason, the framework of the Cultural Routes of the Council of Europe is functional and truly coherent both for Slovenia and the other states, in particular the adjoining ones.

Switzerland

Swiss cultural policy is characterised by a strong subsidiarity, due to the federal nature of the state. For this reason, instead of a single cultural policy,

the cultural policies of institutions can be found at different regional levels, particularly in the cantons and municipalities. The national government, however, sees culture as a fundamental aspect and tool for cohesion among the cantons and its citizens. Connected to this is that funding is mainly managed by the municipalities, with the strong participation of the private sector, whose sponsorship is required in order to receive public funds.

The main players at the federal level are:

- ▶ The Swiss Federal Office of Culture (FOC), the authority of the Swiss Confederation for cultural policy, cultural promotion and the preservation of culture. It supports the development and implementation of cultural policy at federal level, and prepares decisions to be taken by parliament.
- ▶ The Pro Helvetia Foundation acts independently in the promotion of cultural production and consumption in the main cultural sectors, including the visual arts, music, literature and the humanities, theatre and dance. It is the main organisation promoting international co-operation in these sectors, bridging art productions among different players.
- ▶ The Federal Department of Foreign Affairs (FDFA), Presence Switzerland, promotes the image of Switzerland abroad. Presence Switzerland is also responsible for implementing the FDFA's cultural foreign policy and for realising cultural projects in co-operation with Swiss delegations abroad.
- ▶ As a non-member state of the EU, Switzerland has limited access to European programmes. The cantons are principally responsible for cross-border co-operation within the framework of the Interreg programmes of the EU or the EUREGIOs.⁷⁶

2.3.6. National tourism policies

This section describes the main policies and trends in the tourism sector for each state interested in the Cultural Routes in the Alpine Region.⁷⁷

76. See EUREGIO: <https://www.euregio.eu/en>.

77. Most of the information derives from *OECD Tourism Trends and Policies 2020*. OECD Tourism Trends and Policies analyses tourism performance and policy trends across 51 OECD countries and partner economies. It highlights the need for coherent and comprehensive approaches to tourism policy making and explores how understanding the potential impacts of megatrends can better shape the future of tourism, and the need for a shift towards investment and financing for sustainable tourism growth.

Austria

According to the latest results of the Austrian Tourism Satellite Account (TSA), the direct value-added effects of tourism in 2018 totalled €25 billion (without business trips) or 6.5% of GDP. The total number of arrivals in 2018 was 30.8 million and the most important market was Germany, with a growing interest from the Netherlands and Czech Republic.

At the national level, from January 2020, tourism policy is the responsibility of the Federal Ministry of Agriculture, Regions and Tourism. In addition, there is a Parliamentary Committee for Tourism within the Austrian Parliament. Synergies between the national and regional levels continue to be strengthened via a Tourism Steering Group, which is chaired by the Ministry and brings together representatives of the regional tourism administrations.

There is also the Austrian National Tourist Office that serves as the national tourism marketing organisation and funded by the Ministry (75%) and the Austrian Federal Economic Chamber (25%). The core responsibilities of Austrian National Tourist Office are market research, brand management, marketing, tourism networking and information provision.

In 2019, the Ministry published a new national tourism strategy, the Plan T – Master Plan for Tourism that lays down guidelines for the sustainable development of tourism and, supplemented by an annual action plan, serves as a basis for political decisions.

According to the Tourism Strategy for the State of Upper Austria, the Upper Austrian Tourism Board helps and supports regional partners to carry out sustainable projects. It is also responsible for brand management and marketing for the region of Upper Austria as a tourism destination.

France

In France, tourism represents around 6% of GDP, so it is very important for the national economy, including different sectors.

Inbound tourism arrivals stood at just under 90 million in 2018, an increase of 3% from 2017. Thanks to heightened security measures and additional marketing efforts, visitor numbers have recovered from the drop that occurred in 2016 as a consequence of the 2015 terrorist attacks. In 2018, international tourism revenues were estimated at €57 billion.

France remains the world's leading destination. Of the international arrivals, over 46% alone come from the United Kingdom, Germany and the Benelux countries.

Tourism policies and funding responsibilities are shared by the Ministry of Europe and Foreign Affairs and the Ministry of Economy and Finance. Policy implementation involves two agencies under state

control. Atout France is responsible for promoting France abroad, while the National Agency for Holiday Vouchers is responsible for broadening access to holidays. To improve the co-ordination of tourism, a Strategic Tourism Committee was established as a framework for sharing information between sectors.

At a territorial level, public governance of tourism concerns all levels. Each region is required to set up a Regional Tourism Committee, as well as preparing a regional tourism development plan setting out medium-term objectives and the terms governing policy implementation. Regions are also responsible for collecting tourism-related data, and for co-ordinating public and private initiatives in the fields of tourist information, development and promotion.

The main tourism strategies of the French Government are intended to solve the problem of the concentration of tourist flows to only a few regions of the state: Paris, the French Riviera and the Rhône-Alpes ski resorts; all these are subject to competition at international level. The idea is to differentiate the offer by promoting alternative destinations, including mountains and rural areas, and in particular cyclotourism. In this context, the Cultural Routes could play a useful and important role.

Germany

In Germany, tourism occupies a less important place in the national economy, though it is growing in terms of added value (3.9% in 2015).

Domestic tourism represents the largest share of overnight stays (332.6 million or 82%). 22% of total tourist arrivals (that is 185.1 million) were international, in particular from the Netherlands with 12% of international overstay, Switzerland with 8.5% and the United States with 7.7%.



Munich, Bavaria, Germany. Source: Pixabay.

In terms of organisation, the federal government, in particular the Ministry of Economic Affairs and Energy, has lead responsibility for tourism policy, while federal states should implement and promote tourism policy. Funding derives from a mixture of sources.

The development strategies for this sector include both economic and social aspects. On the one hand, the policies aim to enable small enterprises in accommodation and promotion, and in building capacities, especially among young people. On the other, there is a focus on the sustainable development of rural and mountain areas, where tourism is seen as the main source of income, connected to mobility and accessibility. All this is specifically and explicitly linked to cultural tourism as the main asset with a strong focus on environmental sustainability.

Italy

Tourism makes a fundamental contribution to the Italian economy, around 13% of the GDP in 2017. International arrivals are growing, involving in particular four main regions: Veneto, Lazio, Lombardy and Tuscany. The main markets are Switzerland, Germany, France and Austria.

At the central state level, tourism is now managed by the Ministry of Agriculture, while in the past it was part of the Ministry of Culture, but the main strategies and initiatives are managed at regional level. Further changes in 2019 has seen tourism return to the Ministry of Cultural Heritage, Activities and Tourism. It is expected that the Directorate-General for Tourism will be reinstalled with competence including agritourism, food and wine tourism, agricultural fairs and forestry policies.

Tourism receives support from the 2014-20 Culture and Innovation programme financed by EU Structural Funds. Of the total budget of EUR 490 million, a large proportion is allocated to the development of 60 cultural centres in five southern regions: Campania, Apulia, Basilicata, Calabria and Sicily. The government-controlled Tourism Investment Fund, launched in 2014, and managed by the National Investment Bank Cassa Depositi e Prestiti, has an increased ceiling of EUR 250 million, of which EUR 100 million had been invested by 2016.

The Italian Constitution devolves several key activities to the regions, including regulating tourism businesses, developing strategic marketing activities and managing the EU Structural Funds. Provinces and municipalities can also issue local regulations relating to the tourism sector.

In 2016, the Ministry of Culture and Tourism launched the National Strategic Plan for Tourism (Piano Strategico del Turismo – PST) for the period 2017-2022. The plan brings together all tourism operators in Italy with a consistent and co-ordinated approach, providing a clear framework to improve decision making in the sector. It is based on key drivers such as technological and organisational innovation, skills development and quality services. These aspects are

integrated with a lasting and sustainable approach to Italy's environmental and cultural heritage.

The plan's vision is to revive Italy's leadership in the tourism market and boost its contribution to the economic, social and sustainable development of its local areas. It focuses on four major themes, namely, territory and heritage, competitiveness and employment, putting the tourist at the centre, and integration and interoperability, with the strategic principles of sustainability, innovation and accessibility, cutting across each.

An innovative component of this plan is the tourism mobility strategy which is dedicated to the management of tourist flows and sustainability. The main policies individuated in the strategy are related to Cultural Routes, the Via Francigena in particular, which are to be discovered on bicycle or on foot using soft mobility means.

Liechtenstein

According to the official statistics, visitors to Liechtenstein who stay at least one night number around 130 000 per year (2014 data), and are mainly from Switzerland or Germany (60%). Around 15% come from Austria, Belgium, Italy, Great Britain and the Netherlands. The remaining 25% of visitors are from the other states.

Tourism is primarily related to outdoor and mountain activities, with strong motivation by the state to developing the cultural sector (see section 2.3.5).

Slovenia

The tourist presence in Slovenia has been growing in the last few years (+11% in 2015-16), occupying in 2017 5.3% of the total GDP related to tourism and approximately 8.4% of GDP considering the direct and indirect impacts of tourism.

The main markets are Slovenia's neighbouring countries, as of 2018: Italy (13.5% of all inbound overnight visitors), Germany (11.4%) and Austria (8.6%). Together they generate 37.7% of total overnight international arrivals.

The Ministry of Economic Development and Technology is responsible for the national tourism policy, but the strategic planning for Slovenian tourism policy reflects a partnership between the public and private sectors, and NGOs. Tourism development at regional level is undertaken by 12 regional development agencies, which are responsible to regional councils comprising mayors of local communities.



Capuchin Bridge, Škofja Loka, Slovenia. Source: Pexels.

In 2017 Slovenia adopted the new Development Strategy for Sustainable Growth of Slovenian Tourism 2017-2021, which underlined the most important topics to be faced. In particular, Slovenia is presented as a green, active and healthy boutique destination; for this reason, the accent is on environmental sustainability, the quality of services and the small-sized operators.

Switzerland

Tourism constituted 2.9% of the Swiss GDP in 2018, placing it in a very important position for the country's economy.

The most important market is Germany, representing 18.9% of international overnight tourists. The US is the second most important market with 2.3 million overnight stays in 2018, which is an increase of 51% in comparison with 2011.

The State Secretariat for Economic Affairs (SECO) Co-operation and Knowledge Building in Tourism (Innotour) is in charge of policies and strategies, although the cantons and private players have a role in programming and financing.

From 2017, Switzerland adopted a new tourism strategy aimed at transforming the country into a well-organised destination equipped to face contemporary tourism challenges. These included an innovative tourist offer and structures and the digitalisation of information and marketing, however due to the fact that the Swiss Franc has high exchange rates, this has reduced the possibility of providing a large, inclusive offer.

3. Needs and guidelines

We have briefly described the main cultural and tourist policies that can influence the work of the Cultural Routes, taking into consideration current and potential impacts and best practices. This section identifies needs, gaps and challenges with regard to strengthening regional development through the Cultural Routes and the development of guidelines for transnational and/or regional policies on cultural co-operation, sustainable tourism and economic development in the Alpine Region.

The first travellers to the Alps were inspired by the untouched beauty of the mountains, and from their stories and memories the popularity of the Alpine Region grew as a tourist destination. But over time the impact of growing tourism and other socio-economic phenomena have been heavy for the Alpine ecosystem. Air and water pollution in rivers and lakes; noise pollution; slope erosion; the dumping of solid and organic waste; erosion from the quarrying of rock, sand, and gravel for construction; and forests weakened by acid rain have all caused damage.

In general, the Alpine Region is now characterised by negative impacts due to:

- ▶ **Globalisation:** this calls for a unified approach to increase competitiveness and innovativeness as well as enhanced access to job opportunities. The cultural domain could be one of the sectors to strengthen in order to support employment.
- ▶ **Climate change:** from this point of view the Alpine Region is very fragile, since it is at the mercy of natural phenomena (for example, the whirlwind that uprooted centuries-old forests in Italy from which the timber has always been drawn for violin making), and of excessive exploitation of natural resources (such as the massive use of water for artificial snowmaking on the slopes).
- ▶ **Demographic trends:** a substantial part of the area is affected by an ageing population and tensions caused by the poor ability to manage migration flows. Some new phenomena have been observed, such as the relocation to remote areas by entrepreneurs, digital workers and migrants. A marked trend is that of ageing: apart from Switzerland and France, the Alpine population is older than the national average, which requires reflection on the services needed at the local level.
- ▶ **Difficult physical and digital connections:** there is a need for joint projects between the

regions, which is not always shared, as highlighted by the definition of a common plan on transport in the Alpine Region Strategy.

These issues require:

- ▶ sustainable competitiveness and the ability to innovate within a socio-economic system that is very different in terms of competitiveness, specialisation of companies, capacity of innovation and rules framework;
- ▶ a reliable and sustainable transport and energy system taking into consideration the differences between rural and urban areas and their different needs;
- ▶ the ability to mediate new cultures and implement inclusion policies in a situation of growing immigration and lack of inclusion policies;
- ▶ policies capable of preserving the environment and encouraging dialogue between cities and rural areas, and of changing the behaviour of individuals.

In this panorama, the work of cultural actors is fundamental to help solve, at least in part, the challenges brought about by these phenomena.

A sustainability approach must be adopted in all sectors of activity. In particular, the vision of sustainable tourism as one specific form of tourism must be overcome, since sustainability needs to be adopted for every form of tourism. The UNWTO definition of sustainable tourism development is:

Sustainable tourism development guidelines and management practices are applicable to all forms of tourism in all types of destinations, including mass tourism and the various niche tourism segments. Sustainability principles refer to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability.⁷⁸

3.1. Needs assessment

In the first instance, needs and gaps were identified in order to subsequently develop ad hoc actions and policies. The identified needs can be summarised in the following points:

- ▶ to be recognised as cultural actors;
- ▶ to train managers of Cultural Routes;

78. World Tourism Organization, Sustainable development, www.unwto.org/sustainable-development.

- ▶ to build a strong connection with the other actors of cultural production (both institutional and “commercial”);
- ▶ to build a connection with the institutions that implement tourism policies and operators working in the tourism sector;
- ▶ to innovate the Cultural Routes tourist and cultural offer;
- ▶ to develop the strategic development plan.

One of the first needs highlighted is the necessity for Cultural Routes to be recognised as cultural operators. This recognition must take place on two levels:

- ▶ first, the relationship with other cultural operators and other sectors, and;
- ▶ second, the audience interested in the cultural heritage level.

Being recognised by one’s peers as part of the cultural system of a place or region is a fundamental precondition for developing one’s own network, and to participating in projects, extending relationships, and building a solid network with which to operate over time. Since Cultural Routes operate at different levels of cultural production, this operation can take considerable time and resources. In fact, Cultural Routes operate at different stages of cultural production. Firstly, they are a place of distribution and consumption of culture. In many cases, they deal with protecting and making available tangible and intangible assets, and their main competencies concern the time of distribution and the consumption of culture by the audience. In most cases, however, the managers of the Cultural Routes have an active role in ascribing value to the heritage, which therefore translates into cultural production activities. It is therefore important for Cultural Routes to be accredited with the operators of the different stages of cultural production.

We must also consider that Cultural Routes should be recognisable as a project in a general sense, and also at local level. In addition, therefore, to the central actions currently being carried out by the Council of Europe, it will be necessary to work at the local and micro-local level, in order to be accredited as an operator in the local systems of cultural production.

Once a more solid involvement within the cultural production system has been established, efforts need to be concentrated in two developmental directions. In order to consolidate and promote regional development, the main focus of activities for Cultural Routes is an active role in cultural production and in the tourism sector.

In relation to cultural-based development, the identification is needed of all the existing assets (attractions) and their potential, taking into consideration their connections with other attractions within the area.

There is also the need to improve the co-ordination links between the Cultural Routes and the different actors responsible for managing the cultural resources of the area. The improvement of co-ordination will help to achieve a large convergence of interests between all the potential stakeholders and to activate all possible resources to sustain the valorisation process.

The identified development strategy is based on sustainable tourism. Sustainable tourism means “any form of tourism development, management or activity which ensures the long-term protection and preservation of natural, cultural and social resources and contributes in a positive and equitable manner to the economic development and well-being of individuals living, working, or staying in protected areas”, as established, for example, in the European Charter for Sustainable Tourism in Protected Areas.⁷⁹ The active involvement of the local inhabitants is important to prevent weakening their sense of belonging and identity, which in turn can give rise to “standardised” communities. A sustainable tourism strategy must therefore take inspiration from these principles:

- ▶ involve all stakeholders in a participatory and active way;
- ▶ protect and promote diversity;
- ▶ discover and create new tourism opportunities.

In relation to these principles, the following needs and gaps have been identified, which are analysed below.

The first is to train managers of Cultural Routes in sustainable tourism. Currently, they mainly have competences in maintaining the value of material and non-material cultural heritage. It is therefore necessary to equip the managers of the routes with adequate skills, bearing in mind the objective of tourism-based development. It is important that they know: the general and local tourist trends; the main players in the sector at a global and local level; the governance of tourism policies at different territorial levels; the channels of acquisition of tourists; the main tourist strategies at regional and local level; the communication plans, and so on. This is a large and complex body of skills, necessary to operate successfully in the field of tourism.

A second need is to build a connection with the institutions that implement tourism policies in the different territories that intersect the region and at different territorial levels. The tourism system is increasingly seen as a complex network of different bodies (public administrations, private operators, individual citizens), among which evermore dense

79. EUROPARC, *European Charter for Sustainable Tourism in Protected Areas*, p. 4, www.europarc.org/wp-content/uploads/2015/05/2010-European-Charter-for-Sustainable-Tourism-in-Protected-Areas.pdf.

relationships of different natures occur whose solidity and efficiency sustains the competitiveness of a territory. First it is necessary to open a dialogue with the nations and regions of the Alpine Region, in order to understand the expectations and strategies of tourist promotion that can involve the Cultural Routes. The work of building relationships and connections must also be repeated by the individual routes on a local scale. This work should take place both at Alpine Region level and at the level of individual regions, departments or cities in which the assets and monuments protected and maintained by the routes are located. This is a complex job that needs to be organised based on the characteristics of tourism governance and related policies, which varies from country to country.

The third identified need is the connection with the economic operators working in the tourism sector. This is fundamental to being able to participate in the building of local economic development since in tourism there is a plurality of economic operator sectors (such as businesses, local authorities, associations) that co-operate with the aim of adding economic value to the area and enhancing its competitiveness. Plus, every project that adds value in this field must be shared by a large number of operators who need to define a series of agreements and shared investments in order to be successful.

Finally, the need to innovate the Cultural Routes tourist offer was also identified in order to design tourism products capable of responding to the new needs of tourists and of creating a sustainable offer.

A common need for both development strategies is the adoption of a strategic development plan. This tool is aimed at identifying the strategic development axes, the priorities in terms of time, and the human, technical and financial resources necessary to pursue the project of Cultural Routes growth in the medium to long term. The lack of a well-defined and shared strategic plan can lead to work in a fragmentary and counterproductive way, and can prevent the achievement of the objectives.

The optimal characteristics of a well-established and functioning cultural-touristic integrated management plan for the macro-region, and the different areas and routes, include the following:

- ▶ a good level of co-operation between the different cultural (tangible and intangible) and natural resources present in the area, and the relevant actors;
- ▶ collaboration and participation by both the public and private sectors;
- ▶ the capacity to integrate cross-cutting functions;
- ▶ close interaction between the tourist sites and the surrounding areas;

- ▶ significant development of increasing returns of scale and scope;
- ▶ progressive accumulation of savings;
- ▶ the capacity to consolidate a positive territorial/thematic image;
- ▶ the ability to produce positive externalities.

Implementing an integrated management plan therefore needs the governance capability of public and private actors to be improved. The suggested measures should be realised under the lead and rule of the EU, which has overall scope to maximise the effects on the concerned territories, monitor the achieved results and co-ordinate the follow-up process.



Fuggerei, Augsburg, Bavaria, Germany. Source: Pixabay.

3.2. Identification of missing guidelines, policies and tools within the macro-regional strategies to make use of Cultural Routes as a driver for economic development

If we look at the guidelines, policies and tools needed for Cultural Routes to become an important participant in respect to the economic development of the Alpine Region, most of them relate to the need to build a uniform and shared framework at regional level. From the institutional framework perspective there are, however, agreements, conventions and planning documents that easily allow movement at a transnational level. Despite that, there are still many operational differences from region to region and from state to state, which can make it difficult or invalidate the possibility of implementing general development strategies.

Firstly, there is the issue of knowledge of the Cultural Routes, of their results and impacts, which should be explored in general. Knowledge of the results and impacts of cultural operators is an issue at the centre of debate at European level, both because they require the use of public resources, and because they are one of the keys to the continent's future development. However, without shared knowledge and tools it is very difficult to plan an effective strategy,

which takes into account the specific features of every area and which is able to find confirmation in local operators.

Secondly, there are no common employment intervention policies between states and between the regions that make up the Alpine Region, nor are the institutions that support employment the same. Their fragmentation and disparity and the great variability of policies to support employment make it very difficult to promote employment in a transnational manner. It is therefore necessary to elaborate flexible programmes, which can adapt to individual, institutional, contractual and operational contexts to respond to the needs of different populations. In some regions, for example, unemployment predominantly affects the young and is long term, while in others it is more linked to declining industrial sectors. Cultural Routes therefore need to develop cross-cutting policies and strategies, capable of communicating internationally and with different operators, from the macro to the micro level.



Austria. Source: Pixabay.

When it comes to the operational level, that of the cultural and tourist offer, things do not change. The differences found in other fields are almost the same. There is not yet a cultural offer identifiable with the Alpine Region and the interlocutors in this field are multiple and located at many different levels of intervention. However, cultural organisations face very similar challenges, due to declining resources, an ageing audience, as well as the decreasing level of public engagement in cultural activities. In this sense, it is possible to suggest cross-national intervention guidelines, which can be used regardless of the individual territorial context.

As far as tourism is concerned, the Alps (and not the Alpine Region) are probably perceived as a “unique” tourist destination, with its many territorial variations. But there is no single strategy for promotion, managing flows and managing the environmental context. Working on sustainability strategies in the field of tourism, however, can be the key to developing policies that can be shared by all routes. In this regard, a document of great interest, also for Cultural Routes, is the Sustainable Tourism in the Alps report (Permanent Secretariat of the Alpine Convention 2013).

This document presents a general introduction to the sustainability of tourism; an overview of the situation of tourism in the Alpine regions of the signatory countries and an analysis of their policies in terms of sustainable tourism; an analysis of the responses already obtained by the Alpine Convention and its Protocol on Tourism in the Alps; a presentation of possibilities and opportunities for improving the development of sustainable tourism in the Alps that takes into consideration the different stakeholders involved in the sector.

4. Expert's recommendations

4.1. Guidelines for policies and tools on Cultural Routes implementation at macro-regional, national and local level

Some guidelines for policies and instruments that can be applied at a macro-regional, national and local level in order to develop Cultural Routes are given below.

A number of measures and policies are proposed to implement the strategy for achieving sustainable cultural and tourism development of the Cultural Routes in the Alpine area. Such measures should facilitate the conditions for adding value to the key attractions of the area, for the start-up process and for accompanying the different phases of the programme, in order to make every component work in synergy with the others and create a long-lasting valorisation process. To develop and function as a tourism and cultural destination, a location should present the following basic characteristics:

- ▶ be one of the actors in the cultural production chain;
- ▶ have accessible information about the places and its life and activities;
- ▶ be physically accessible;
- ▶ offer an attractive credible image;
- ▶ offer accommodation structures and services;
- ▶ promote its attractions and offer events.

The following measures and policies are thus proposed to comply with these basic requirements. One of the general principles that guided the drafting of policies is the need to propose measures, activities and tools that benefit not only the tourist, but above all the local community. In doing so, policies need to respond to the needs of living in a mountain context as well as the cultural mission of the routes, linking valorisation of the heritage with the maintenance of the quality of life of citizens.

There is a second principle of fundamental importance. The policies have been identified with reference to environmental and social sustainability as a cross-cutting theme, according to guidelines provided by the UN SDGs system.

In addition to the stated principles, the policies envisaged for Cultural Routes follow the New European Agenda for Culture cited earlier. The framework developed at this level is explained below.

The New Agenda for Culture has three strategic objectives:

1. exploiting the power of culture and cultural diversity for social cohesion and well-being through the provision of opportunities to participate actively, the mobility of professionals and the promotion of Europe's cultural heritage as a shared resource;
2. supporting culture-based creativity in education and innovation, and for jobs and growth, through the promotion of arts and culture training in formal and non-formal education, the support of ecosystems for the cultural and creative industries, the promotion of skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills;
3. strengthening international cultural relations through the support to culture as a driver for sustainable social and economic development, the promotion of culture and intercultural dialogue for peaceful inter-community relations, the reinforcement of co-operation on cultural heritage.

The measures proposed, which are split per sector, have been set following these objectives, and are defined on the basis of the needs previously identified. They are also in line with the general goals and values of the European Union.⁸⁰

a. Policies to improve knowledge of the Cultural Routes, providing fruitful elements for their strategy and activity:

- ▶ measures for improving knowledge of Cultural Routes and their strategy;
- ▶ partnership with university and research institutes;
- ▶ measures to adopt a strategic development plan.

b. Support for employment growth and in particular for youth and women's employment, fighting against long-term unemployment:

- ▶ measures for setting up a capacity-building programme for operators in the culture and tourism sectors;
- ▶ measures for setting up a Cultural Routes/EU collaboration office;

80. European Union, Goals and values of the EU, https://europa.eu/european-union/about-eu/eu-in-brief_en.

- ▶ measures for implementing an exchange programme;
- ▶ measures to develop a youth volunteering programme that supports local policies to address the issue of NEETs;
- ▶ measures to strengthen the capacity of fundraising of Cultural Routes.

c. Cultural offer, reputation of the area and identification of cultural services in support of differentiated audiences and, in particular, of older people and new citizens:

- ▶ creation of new audiences;
- ▶ measures for establishing a collective trademark for crafts and traditional products linked to the routes;

- ▶ develop initiatives that allow working at the intersection of different disciplines;
- ▶ strengthen the presence of a network offer of art and culture in the territory.

d. Growth of sustainable tourism

- ▶ measures to develop accommodation infrastructure quality standards;
- ▶ encourage dialogue with incoming tour operators;
- ▶ establishment of the Cultural Routes Week/Weekend;
- ▶ measures for the creation of tourism materials.

Table 5 – Objectives and policies: territorial and administrative implementation

Objectives	Policies	Macro-regional level	National/regional level	Local level	Main need
Improve knowledge of the Cultural Routes, providing fruitful elements for their strategy and activity	Measures for improving knowledge on Cultural Routes and their strategy	✓			To be recognised as cultural actors/ To develop the strategic development plan
	Partnership with university and research institutes	✓			To be recognised as cultural actors to develop the strategic development plan
	Measures to adopt a strategic development plan	✓	✓	✓	To be recognised as cultural actors To develop the strategic development plan
Support for employment growth and in particular for youth and women's employment, fighting against long-term unemployment	Measures for setting up a capacity-building programme for operators in the culture and tourism sectors	✓	✓	✓	To train managers of Cultural Routes
	Measures for setting up a Cultural Routes/EU collaboration office	✓			To build a strong connection with the other actors of cultural production
	Measures for implementing an exchange programme	✓	✓		To be recognised as cultural actors To innovate the Cultural Routes tourist and cultural offer
	Measures to develop a youth volunteering programme that allows to support local policies to address the issue of NEETs	✓	✓	✓	To be recognised as cultural actors To innovate the Cultural Routes tourist and cultural offer
	Measures to strengthen the capacity of fundraising of Cultural Routes	✓	✓	✓	To build a strong connection with the other actors of cultural production

Objectives	Policies	Macro-regional level	National/regional level	Local level	Main need
Cultural offer, reputation of the area and identification of cultural services in support of differentiated audiences and, in particular, of older people and new citizens	Creation of new audiences	✓	✓	✓	To innovate the Cultural Routes tourist and cultural offer
	Measures for establishing a collective trademark for crafts and traditional products linked to the routes	✓	✓		To build a strong connection with the other actors of cultural production
	Develop initiatives that allow working at the intersection of different disciplines	✓	✓	✓	To be recognised as cultural actors To innovate the Cultural Routes tourist and cultural offer
	Strengthen the presence of a network offer of art and culture in the territory		✓	✓	To innovate the Cultural Routes tourist and cultural offer To build a strong connection with the other actors of cultural production
Growth of sustainable tourism	Measures to develop accommodation infrastructure quality standards	✓	✓	✓	To build a connection with the institutions that implement tourism policies
	Encourage dialogue with incoming tour operators	✓	✓	✓	To build a connection with the institutions that implement tourism policies
	Establishment of the Cultural Routes Week/Weekend	✓			To innovate the Cultural Routes tourist and cultural offer
	Measures for the creation of tourism materials	✓	✓	✓	To build a connection with the institutions that implement tourism policies

4.1.1. Policies to improve knowledge of the Cultural Routes, providing fruitful elements for their strategy and activity

Measures for improving knowledge on Cultural Routes

It would be very helpful for the development of Cultural Routes to create a body at macro-regional level that can act as a think tank concerned with the routes as a whole, starting with an analysis of the demand and the cultural offer. This body would support institutional policies, through monitoring, categorisation and evaluation.

This would allow identification of the most suitable policies and actions to meet the needs that arise within society.

Inspired by what has been achieved by various cultural bodies (for example, the Observatoire des

politiques culturelles⁸¹), specific analyses could be started in some areas to:

- ▶ provide operators with an updated and shared knowledge base and a reliable evidence-base for decision making;
- ▶ give strategic and operational indications;
- ▶ assist in the development of effective policies;
- ▶ constantly monitor the impacts of the cultural policies implemented.

This system would allow the collection of valuable data, analyse them in depth and study strategies that can be applied on a large scale at macro-regional level.

The analysis of cultural trends and active listening to the local needs are, in fact, a necessary precondition

81. Observatoire des politiques culturelles, www.observatoire-culture.net/.

for the development of effective and targeted policies. The analysis, on this territorial scale, would also make it possible to learn more about the Alpine macro-region and about the actors of the cultural and tourist world.

In particular it would be necessary to elaborate:

- ▶ a punctual, quantitative and qualitative data collection on the routes;
- ▶ an in-depth analysis focused on problems to solve or territories that deserve a more specific investigation;
- ▶ an impact analysis of Cultural Routes, where there are insufficient data to fully understand their relevance and specificity;
- ▶ a control model based on specific indicators and analytical parameters.

The main results of this policy include:

- ▶ a better knowledge of the context in which the routes operate in terms of the needs of the population and tourists, other actors on the cultural scene and stakeholders;
- ▶ an estimate of the impact on the area in which the routes cross, an element of great importance for the accreditation of the routes at the relevant institutions;
- ▶ a point-by-point and continuous monitoring tool for the work of the routes and, consequently, a knowledge base of good practices which all subjects can use.

Various bodies have created cultural policies or cultural industries references to this kind of policy at different levels of territorial government. See, for example, the National User Survey⁸² in Denmark, “Cultural Barometer” (Kulturbarometer) in Germany, The Permanent Museum Visitor Studies Laboratory⁸³ in Spain, The Audiences Agency⁸⁴ in the UK and The Participation Survey in Belgium. In addition to the impact studies previously mentioned, is the study on economic value and the impact of public libraries in Latvia⁸⁵ or the works of the Arts and Humanities Research Council (AHRC) in the UK.

Partnership with university and research institutes

It is proposed to build a series of partnerships at central level, to which all routes can follow, with the

82. See: www.kulturarv.dk/fileadmin/user_upload/kulturarv/publikationer/emneopdelte/museer/Den_nat._rapp_engelsk_enkelts_1503.pdf

83. See: www.culturaydeporte.gob.es/cultura/areas/museos/mc/laboratorio-museos/inicio.html.

84. See: www.theaudienceagency.org/

85. See: www.kis.gov.lv/download/Economic%20value%20and%20impact%20of%20public%20libraries%20in%20Latvia.pdf.

main universities at European level dealing with policies for cultural heritage and management of tangible and intangible cultural heritage.

In addition to enhancing the tourism aspects, Cultural Routes involve the study and dissemination of excellence and the particular features that make up the system.

In this sense, Cultural Routes can be a living laboratory, not only in relation to cultural heritage, but also for economic productions, be they agri-food or artisanal, new media or books, linked by the common thread of a shared European heritage.

The objective of this policy is to create a permanent and shared connection between all the players in the system with those who study these issues at a high level.

Among the results of this policy, the following can be identified:

- ▶ the establishment of a widespread research group that can respond over time to the requests and needs of routes managers;
- ▶ the integration of Cultural Routes in the research programmes of the most important universities that work in the fields of cultural policies and heritage management;
- ▶ the opportunity to be included as a partner in European research projects;
- ▶ the opportunity to be the subject of degree and doctoral theses;
- ▶ the possibility of welcoming students as interns in a structured way.

The actions to be carried out for the realisation of this policy, in addition to the formalisation of the agreements, are:

- ▶ screening for the necessary skills;
- ▶ screening for the most accredited universities or research centres;
- ▶ finding the necessary balance between levels of experience and territories covered;
- ▶ modulation of engagement methods.

Measures to adopt a strategic development plan

The implementation of a strategic development plan for the Cultural Routes of the Alpine Region is a process that allows the sharing of a strategic vision of the routes with its members and stakeholders and, in this way, to orient their future work. The integrated management strategic plan responds to a double need: to guarantee the conservation of the sites and to valorise the aspects of excellence. Furthermore, the plan must operate in order to establish a link between the numerous public and private organisations and

institutions that contribute to the economic and social development of the Cultural Routes system in the territory crossed by routes. An effective integrated strategic development plan should thus be able to add value to the cultural and natural resources of the whole system, in particular obtaining the following results:

- ▶ contributing to the knowledge of local cultural heritage, both inside and outside the Cultural Routes system;
- ▶ creating integration between different cultural products and services, making them attractive, economically and environmentally sustainable and geared towards socio-economic development;
- ▶ improving the mobilisation of cultural development potential and contribute to the creation of employment and well-being;
- ▶ strengthening the visibility and recognition of Cultural Routes in the Alpine Region and its products to the outside;
- ▶ developing a shared programming and integrated planning mode that can handle the creation of further organic interventions consistent with cultural themes in the medium and long term;
- ▶ enhancing the role of cultural heritage spread in the territory as a great generator of stimuli and a disseminator of non-material knowledge hidden in the landscape, monuments, villages and squares, thus acting as a source of inspiration for the creative classes;
- ▶ considering each site as a cultural, current or potential system, and therefore as an active place of knowledge, research and production;
- ▶ encouraging and supporting the cultural demand of residents and visitors by using a wide range of offers ranging from music festivals to exhibitions, from traditional events to parks, from libraries to museums.

The strategic plan derives from a more in-depth knowledge of Cultural Routes and their impact. From a methodological point of view the plan must be developed through dialogue with all the managers of the main stakeholders of the system. With respect to the latter, it would be very important to initiate a working group with cultural, social and economic production operators at various territorial levels at which the Cultural Routes operate.

The main indicators to be used for the preparation of a strategic plan are:

1. analysis of demographic and migratory trends; analysis of the development of professionalism and education; monitoring of the local labour market at different territorial levels of interest;

2. information on public spending to support site development programmes;
3. public and private investments in the strategic development areas of the plan;
4. analysis of the production of goods of local material culture;
5. analysis of the demand and characteristics of visitors (residents and non-residents);
6. survey of accommodation and catering infrastructures;
7. information on school tourism, its trend and seasonality;
8. analysis of the management of museums and local cultural heritage.

This is a very ambitious operation, which can be carried out in collaboration with the universities that are already partners of the Cultural Routes system and with specialised research centres. It can include a first pilot study to be extended to the whole routes system of the Alpine Region.

The strategic plan can also be discussed at the consultation and discussion tables of the Alpine macro-region within the framework of Action 6, "To preserve and valorise natural resources, including water and cultural resources" of the EUSALP strategy.



Werdenberg, Switzerland. Source: Pixabay.

4.1.2. Support for employment growth and in particular for youth and women's employment, fighting against long-term unemployment

The debate on the role of cultural heritage for sustaining liveability, job creation and local economic development has increased over the last few decades. According to that debate, heritage is now largely considered a sector of activity that has economic impact and generates social benefits by creating, producing and distributing goods and services in different economic sectors.

Culture and creativity are important assets for the economy: in the EU, cultural employment increased steadily between 2011 and 2016, when it reached 8.4 million and the cultural and creative sectors are estimated to contribute 4.2% to EU gross domestic product.

The benefits from the efficient management of the Cultural Routes and the valorised image include increased attractiveness, job creation and liveability of the areas, and will come mainly from increased demand for the existing products and services, from the strengthening of capacities and competences of the staff of the Cultural Routes and from the establishment of new entrepreneurial activities and businesses.

Based on such considerations, the policies aimed at supporting employment growth in the Alpine area through the Cultural Routes could work as a means for generating additional income for the routes and for creating new job opportunities mainly in the cultural, artisanal and tourist sectors.

The criteria for the Cultural Routes' potential for economic impact on the territory are summarised as follows:

- ▶ enhance the productive occupations within the areas of reference and in particular of rural and mountain areas;
- ▶ increase the supply of products related to the system;
- ▶ increase the demand for products related to the system;
- ▶ affect the socio-economic resilience of the territory;
- ▶ introduce economies of scale at the level of individual routes or systems as a whole;
- ▶ increase the quality of system products;
- ▶ increase added value at local territorial level;
- ▶ expand the system's reference market;
- ▶ encourage the development of small local businesses;
- ▶ increase local employment.

Measures for setting up a capacity-building programme for operators in the culture and tourism sectors

Investing in skills is unavoidable. Equipping workers with the necessary skills is essential in order to create jobs and to strengthen organisations. Also the New European Agenda for Culture cites the promotion of the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills as one of the means by which to support job creation and growth.

This policy is intended to strengthen the capacities of local actors in the cultural and tourism professions, such as accommodation, tourist services and gastronomic production. It should be developed in co-operation with local and international universities working in cultural heritage management and cultural economics. Agreements with local and international universities could present an opportunity to implement the policy.

The policy can be oriented to form two distinct, but not mutually exclusive, targets:

- ▶ the operators of the Cultural Routes, in order to provide them with elements both for valorising the heritage and in relation to the tourism field;
- ▶ the people operating where the sites are located, in order to include Cultural Routes in the promotion proposals at different territorial levels.

Taking into consideration the first point, that of reinforcing the skills of those who work in the Cultural Routes, we can identify some priority intervention strategies and skills that should be developed at the system level.

The main skills to be reinforced are the following:

- ▶ Cultural management: even though most of the routes have experienced managers, it could be productive to update their knowledge on the subject, since their role has been extended over the years and should include responsibility for the policies, projects and programmes related to arts and heritage in every site; the management of researching, preparing and promoting events or programmes related to heritage or arts, including lectures, classes, camps, concerts and performances; the management of partnerships with local and regional/national cultural actors and stakeholders; fundraising.
- ▶ Communication: communication professionals evaluate all communication materials, methods, stakeholders, targeting and more to determine if outreach is reaching the right audience in the right way. They select the communication channels and content (articles, blog posts, social media activity, press releases, annual reports) that will appeal to the audience. Communication analysis requires several skills, including: the ability to collect data quantitatively and qualitatively; knowledge of the tools used to evaluate that data; and understanding of communication theories.
- ▶ Destination management: within the individual routes there needs to be a professional who has competences in the field of tourism development and can communicate with the destination managers of the different areas crossed by the route. Specific competences in

accommodation and the welcoming of visitors in heritage destinations, restaurants, hotels and rural guest houses will be necessary to fully understand the tourist sector, to provide elements to develop tourism products and services and to start a fruitful dialogue with the operators.

In relation to the educational actions of tourism sector operators aimed at a wider public, the following are envisaged:

- ▶ support for increasing the knowledge of routes;
- ▶ training and experiential tourism activities for operators, which enable the potential of routes to be understood;
- ▶ round tables between routes cultural operators and tourism operators for the exchange of good practices and mutual enrichment.

The main expected results of these policies are:

- ▶ improved capacities to develop professional and economic activities in the management of the Cultural Routes;
- ▶ to develop society's understanding that although culture is valuable in itself, it needs effective management to be a resource for development;
- ▶ to stimulate administrations and operators towards effective management of culture as a resource for development;
- ▶ to stimulate new initiatives and creative approaches towards culture.

This action is expected to generate expertise in culture resource management at the Cultural Routes system level and the growth of dialogue and relationships within the tourism system at all territorial levels.

For example, the Causses and Cévennes Biosphere Reserve (also a World Heritage site), in the south of France, has launched the Ambassadors of Sustainable Tourism programme. It is aimed at the voluntary involvement of local tourism operators, starting with specific training, with the aim of making them the first supporters and promoters of sustainable tourism in the area.

Measures for setting up a Cultural Routes/EU collaboration office

The funds of the Cohesion Policy (ESF, ERDF and the Cohesion Fund), as stated earlier, are important sources of investment for stimulating sustainable growth and job creation.

These funds finance labour market activation measures, including hiring subsidies, professional and entrepreneurship training courses and microfinance schemes, as well as design and roll-out of

employment policies across the EU. For the period 2014-20, the Commission has proposed minimum ESF shares addressing investment priorities such as access to employment for jobseekers and people without work; sustainable integration of young NEETs into the labour market including through "youth guarantees"; self-employment, entrepreneurship and business creation; as well as education and social inclusion investments and capacity building in public administration.

ERDF will promote employment and support labour mobility, such as by financing education, training and employment service infrastructure and supporting self-employment and business creation.

The intention is to create and maintain a permanent desk, which will help local operators, especially those with fewer possibilities and less experience in interfacing with calls for funding and in EU projects, to find and manage the funding provided, from the request to the accounting, monitoring and control. The desk will also be a reference point for initiating partnership actions and partnerships between entities, in order to increase the number of requests and maximise the funding responses, while at the same time reducing the work required for management and planning. This latter may be difficult for less structured cultural organisations. It can also guarantee continuous information regarding new tenders and funding lines.

The main expected results of this policy are to:

- ▶ improve collaboration among the Cultural Routes for handling EU calls for funding;
- ▶ set up a series of projects on job creation at the routes level;
- ▶ set up collaboration with local stakeholders.

The projects' objectives should also include the creation of new jobs, with particular attention to those in difficulty, the long-term unemployed or young people.

Measures for the implementation of an exchange programme

The objective of this policy is to establish a programme of exchanges between professionals working within the route network, allowing them to spend time working in another system organisation.

The objective of this policy is also the development of a cultural networking programme on a local and international scale with other route sites or sites of other cultural systems (primarily UNESCO designations).

When setting up a plan to enhance routes, it is essential to go beyond an exclusively local system, through the creation of partnerships and inclusion in tourist and cultural flows at regional, national and international level.

No less important is the formative and innovative function facilitated by the exchange of experiences and good practices carried out over time with other cultural bodies which are facing similar problems and challenges. This programme is therefore necessary for different reasons:

- ▶ consolidating the presence of routes within the European networks dedicated to the enhancement of material and non-material cultural heritage;
- ▶ building cultural programmes connected at local, national and international territorial levels;
- ▶ grasping work directions by means of best practices implemented by international partners;
- ▶ intercepting new sources of funding for their restoration, enhancement and cultural offer programmes;
- ▶ creating collaboration networks for the benefit of expansion and diversification of tourist flows.

Among the expected results are:

- ▶ new professional insights as a result of comparison with another organisation's experiences, both from a cultural and an organisational point of view;
- ▶ fresh perspectives on one's own field and renewed professional inspiration, due to the opportunity to compare experiences with those of the welcoming organisation and to the learning during the exchange period;
- ▶ strengthening of collaborations between partners;
- ▶ possibilities for peer learning, exploiting those with best practices, and general improvement of the system as a whole.

As well as those dedicated to capacity building, exchange programmes help workers to deal more effectively with new situations, to react to changes in society and the world of work, and provide them with the tools to make them resilient.

Measure to develop a youth volunteering programme that supports local policies to address the issue of NEETs

Young people who drop out of school early, having acquired no or few qualifications, are at particular risk of becoming permanently disconnected from the labour market and to not continue their studies to get better qualifications. In the past, the higher availability of employment meant that those who had not completed compulsory education could pass easily into employment, albeit often poor quality and temporary. However, the decreasing

number of job openings has made this harder in most part of the Alpine Region, especially in the southern areas.

The development of a youth volunteering programme could be seen as a tool to work with young dropouts or prevent dropping out by offering a chance to get involved with a stimulating project.

Moreover, educational activities, addressed to school-aged children and young people are the most obvious ways through which to allow contact with and raise interest in culture, and such activities are closely related to the sustainability of cultural institutions.

The main results include:

- ▶ the creation of stable partnerships with institutions that deal with training and employment and with youth associations present at European level;
- ▶ the opportunity to make contact with the children who live in the areas crossed by the Cultural Routes;
- ▶ the possibility of developing cultural programmes suitable for young children, by way of their inclusion, even temporarily, in the staff.

Examples of youth volunteering programmes are manifold in all countries. An interesting practice is the fairly recent one of including children and young people in cultural organisations, as a result of the creation of dedicated boards (such as Youth Board). This is an alternative approach to involving an elusive public in cultural events, by putting young audiences at the centre of the organisation and actively involving them.

At the same time, the young people involved can develop specific skills and competences, and also learn about a potential field of work they can be passionate about for the future.

Strengthen the capacity of fundraising of Cultural Routes

Financial sustainability is a challenge for every cultural organisation and fundraising has a key role in pursuing it. Over time, the balance between public, commercial and voluntary funding for culture has shifted considerably and it rapidly became clear that in most cases public funds are not enough to fulfil all the challenges of a cultural organisation. In addition to cuts in public funding, cultural organisations face the additional problem that costs inevitably rise faster than costs in the economy as a whole, since they have difficulty in substituting capital for labour in the production process, as in Baumol's "cost disease" (Baumol and Bowen 1966). This situation has a serious impact on all the valorisation activities of cultural heritage.

The proposed measure has the aim of helping Cultural Routes managers to improve their fundraising capacity, and helping them to identify a fundraising strategy. A fundraising strategy is a plan of action that identifies potential sources of funding, timescales and the roles and responsibilities and key actions required to make the timescales realistic and achievable.

This goal could be achieved through the organisation of specialised workshops, through the supply of experts, through a central office or through the establishment of a fund for Cultural Routes, supported by public and private funds, with the aim of stimulating the cultural creativity of the routes and financing their projects. In particular, it could involve the many companies that operate in the Alpine Region and have corporate social responsibility programmes. The international reference models for operations similar to this are the British Creative Capital Fund, which is run by the London Development Agency, and the Structural Funds which has a budget of £5 million and is aimed at all cultural operators, or the New York City Cultural Innovation Fund, which uses funds from the Rockefeller Foundation and has a budget of US\$2.7 million. To implement this project, resources need to be obtained either from private individuals or the public sector in order to set up the fund, entrust its management in a transparent manner, publish calls for proposals to routes, select the best projects based on previously established criteria and disburse the funds.

The possible outcomes include the following:

- ▶ be more effective in fundraising;
- ▶ equip the Cultural Routes with a medium-term vision due to continuous resources;
- ▶ stimulate ideas and cultural creativity within the Cultural Routes community of the Alpine Region;
- ▶ select initiatives based on quality criteria or the ability to obtain economic returns.

4.1.3. Cultural offer, reputation of the area and identification of cultural services in support of differentiated audiences and, in particular, of older people and new citizens

The policies relating to the strengthening and renewal of the cultural offer are the following:

- ▶ maintain the ability to protect the cultural heritage of the routes sites;
- ▶ expand the capacity to enhance the cultural heritage of the sites;
- ▶ expand the capacity to increase awareness of the cultural value of the sites;
- ▶ ability to increase the site's culture demand;

- ▶ ability to broaden the site's cultural offer in terms of supply and demand;
- ▶ ability to promote the economic sustainability of the site's cultural heritage, in connection with the policies of the previous point.

Creation of new audiences

The aim of this policy is to include wider sectors of the population in the consumption of culture since one of the main challenges of cultural policy in the EU is to break down social barriers. These interventions also are closely connected to educational policies.



Schwabentor, Freiburg im Breisgau, Baden-Württemberg, Germany.
Source: Pixabay.

Taking part in cultural life implies access to the full cultural life of a community, and the denial or difficulty in accessing culture can result in fewer opportunities for people to develop social and cultural relationships that are important for a satisfying life. Culture is a process that facilitates social inclusion by reducing isolation for citizens, in particular for those who experience difficult situations, loneliness or are migrants to the area.

Secondly, growing new audiences is a key element for the sustainability of cultural institutions. Arts and cultural institutions require audiences to survive and audiences are growing older, so they need to attract younger and new audiences. This is vital to ensure the medium- and long-term future of institutions, and taking into account the diversity of the population may be an important factor in developing effective measures.

Both nationally and internationally much is being planned and carried out to create new audiences for culture and creativity in the territory: the European Union itself, through reflection on culture as a common good, is encouraging projects aimed at creating new audiences and ensuring loyalty.

Cultural Routes could represent an interesting test bed for projects and policies related to audience creation and to the general work of raising awareness among citizens, visitors and tourists.

In terms of cultural and creative productions, policies can be implemented to overcome the famous theatrical “fourth wall” – that is, the distance between those who create and those who consume – by approaching those who are usually passive consumers of culture to those favouring their participation.

Concrete examples are the policies intended to involve people from childhood or the inclusion of younger people on the board of cultural organisations, as mentioned earlier.

Within this policy, particular attention must be paid to those who are often excluded from cultural consumption. This concerns, in particular, immigrants, young people, older people (often due to logistical problems) and educationally disadvantaged people. When working with an audience that does not usually visit museums and historical sites, it is also important to think about reviewing the sites in terms of the visitor experience. For example, it may be necessary for each routes site to create new thematic itineraries, temporary or otherwise, which offer innovative and experiential ways of visiting. At the same time, the thematic paths allow the flow of visitors to be directed and for the site to cope more effectively with visitors at peak times.

The main expected results include:

- ▶ the promotion of Cultural Routes and their activities to a wider audience;
- ▶ the wider participation of people in cultural consumption;
- ▶ the opportunity to develop connections and relationships with organisations operating in the social domain.

Some good practice references we can identify are the activities for families engagement at the Contemporary Jewish Museum (CJM) in San Francisco⁸⁶, the programmes for migrants at Rotterdam Museum⁸⁷ and the Berlin project Multaka.⁸⁸

All these programmes aim to involve “non-audiences” in the activities proposed by cultural institutions. To this end, new communication and information materials are elaborated, ad hoc activities and specific visit modalities are explored or even dedicated times and spaces are provided, in order to bring people closer to cultural opportunities.

86. Converting family into fans: how the Contemporary Jewish Museum expanded its reach, www.wallacefoundation.org/knowledge-center/pages/converting-family-into-fans.aspx.

87. Approaches and participatory processes of representing Rotterdam’s diversity in the making of exhibitions at Museum Rotterdam, www.migrationcities.net/case_studies/show/4.

88. Museum as Meeting Point – Refugees as Guides in Berlin Museums, www.smb.museum/en/museums-institutions/museum-fuer-islamische-kunst/collection-research/research-cooperation/multaka.html.

Develop initiatives that allow working at the intersection of different disciplines

This policy’s primary objectives are the creation of a more cross-cutting approach to the valorisation of the routes heritage, the cross-fertilisation of cultural environments, the adoption of practices and genres normally assigned to other practices and genres, and the strengthening of ties or creation of them where none exist between disciplines.

The cross-working of disciplines is a way of working in the cultural sphere that is spreading more widely and is also a specific requirement in European tenders such as, for example, in Creative Europe. Stimulating the routes at different territorial levels to work in a multidisciplinary way to enhance heritage is therefore a way of engaging innovatively with the cultural landscape and building models of contemporary and effective partnerships.

This way of working also makes it possible to cross-cut the most compelling contemporary cultural productions, starting with the heritage preserved by the routes and grafting it onto new paths of meaning.

Among the main results of this approach, we can identify:

- ▶ the possibility of engaging with some of the most innovative and interesting cultural productions within the European panorama;
- ▶ the possibility of expanding the Cultural Routes’ audience, due to a wider and more specific offer;
- ▶ the inclusion in current art-production networks.

Strengthen the presence of a network offer of art and culture in the territory

The high concentration of people in a relatively limited space has always made cities important places for trade and consumption processes, however these aspects have often been neglected by the academic literature, especially the economic literature, which has generally been more focused on studying the advantages that the urban agglomeration has determined for certain productive activities (Glaeser, Kolko and Saiz 2001). It is only in more recent years that some economists have recognised the importance and weight of activities related to services and intangible assets as creative cultural activities on urban dynamics and regional development processes.

The growth in consumption related to creative, recreational and cultural activities has been particularly monitored and studied in countries and cities such as London, New York and Toronto, but the same trend is seen throughout Europe.

Today, the cultural offer is characterised by being mainly urban. This is even more evident in the rural territories where the terrain is difficult to traverse, such as the mountainous and hilly areas that cross the Alpine Region. Cities have always been the cradle of cultural movements and innovative experiences, and present a denser and more varied offer in respect of public access places (theatres, museums, concert halls, but also libraries and bookshops). However, in a region such as the Alpine one, in which the culturally active large urban centres correspond to densely inhabited mountain territories, with a scarce cultural offer, it is necessary to reflect on how to protect cultural activities even in these areas.

If it is true that the Alpine and hill areas are less populated, then those who live in them have an important function in protecting the territory and deserve to have easy access to the cultural offer. Furthermore, there is a fairly marked movement back to the mountain territories, by new agricultural entrepreneurs or so-called “digital nomads”, which is observed throughout the Alpine arc.

Cultural Routes can take on the important role of connecting contemporary cultural production that occurs mainly in the city, with its diffusion and promotion in smaller centres. This role can be very effective, given the close collaboration between the various routes sites, the objective of valorising the entire network and the presence of widespread skills.

In addition, Cultural Routes sites in many regions could play a major role in the creation of a demand for culture, since they could represent the main or only access point to information and culture.

Among the most important results of strengthening the cultural offer in the area, we can observe:

- ▶ greater flows of visitors to peripheral areas/sites;
- ▶ greater participation in cultural proposals on smaller sites;
- ▶ creative inputs and new knowledge from the cultural system to the local production;
- ▶ greater recognition and affirmation of Cultural Routes as actors within the cultural system.

Measures for establishing a collective trademark for crafts and traditional productions linked to the routes

The scope of this policy is to build a system of collective property rights as a means of quality warranty, of product protection and of economic and tourism development. This policy has already been successfully implemented by some routes, such as the Via Francigena with the “Pilgrim’s Pouch” and Hansa, with the Business HANSE international network. The aim of these two different experiences is

to promote local productions associated with the route itself, through a brand that certifies its origin, quality and cultural value and to elevate economic co-operation.

The “Pilgrim’s Pouch”, in particular, is a registered trademark which is very effective in encouraging tourists to visit the local surroundings of the route.

Creating a collective trademark as a quality warranty, at the route level, could be an effective way to protect the local craft and gastronomic products and to promote tourism. The project provides for the valorisation of the Cultural Routes brand as a distinctive cultural, environmental and social quality of the region, and of the relative benefits, according to local circumstances and sharing of resources. The reference scales are three: at local level, collaboration with the producers; at national level, participation in initiatives and partnerships with other sites; and at international level, communication of the brand.

Beyond its traditional signalling functions, a collective brand:

- ▶ promotes the cultural identity of a destination through a clear and attractive image linked to local culture and nature;
- ▶ creates an economic and social environment rich in positive externalities on supply and demand;
- ▶ improves the institutional capacity of local authorities and promotes international openness and the inter-generational transmission of creativity;
- ▶ reduces the co-ordination costs of small and micro businesses by promoting exchanges and co-operation in a very fragmented ownership situation;
- ▶ allows, if managed correctly, the growth of the average quality of products and services.

This policy requires a dialogue with all the productive and commercial actors of the territory through the organisations that represent them and a good ability to grasp the distinctive elements of the trademark, which products to protect and a series of precise actions to be conducted over time.

Among these actions we highlight the following:

- ▶ conduct a screening of products likely to enter the “basket of goods” to be protected and promoted;
- ▶ define minimum quality standards;
- ▶ select services and operators to include in the trademark;
- ▶ define a registration system for membership of the trademark;
- ▶ define rules, follow-up and royalties;

- ▶ introduce measures to improve the quality of the products, e.g. introducing innovation design – through capacity-building courses – for developing the products market;

The main expected results aim to:

- ▶ promote the routes and their cultural offer as a result of the distribution and commercial distribution of the products;
- ▶ certificate and promote the quality and reputation of the area and its services (this result could be far-reaching if one of the collective trademarks was an “Alpine Routes” brand);
- ▶ provide distributed economic benefits for local communities;
- ▶ attract economic operators to improve private-sector participation in sustaining heritage and culturally based activities and productions of the routes.

Some good practices we can identify are *Paniere dei Prodotti Tipici della Provincia di Torino* (Piedmont, Italy).⁸⁹ The Typical Products Basket of the Province of Turin is a public quality mark which contains and promotes the agricultural products of the provincial territory that, based on technical-scientific tests, are handcrafted by local producers, belong to the local historical tradition, are made from local raw materials and constitute a potential for local development.

Another good practice example applied to cultural heritage is that of the castle of Chambord, emblem of the French Renaissance, located along the cycle routes “Loire à Vélo” and “Château à vélo” in the Loire Valley.

The institution is promoting the “Château de Chambord” brand to preserve the intangible heritage (name and image) of Chambord and to exploit the natural resources of the estate and generate new economic resources, thanks to the royalties generated by brand management. The estate is therefore acting to protect and raise the quality of typical products and is also giving attention to the economic repercussions linked to brand management.



Turin, Italy. Source: Pixabay.

89. See: www.prodottidelpaniere.it/ (in Italian only).

A best practice in a natural environment is the initiative taken by the Rhön Biosphere Reserve, in Germany, to organise an important campaign of sheep promotion, whose breeding represents the main economic activity linked to local tradition. The promotion also involved the programming of culinary events, excursions with shepherds and distribution of gastronomic products. The local sheep have become the branding tool of the quality products linked to the Reserve.

4.1.4. Growth of sustainable tourism

A properly managed and protected cultural heritage, which includes the natural environment and intangible assets, can attract larger sectors of visitors and engage their interest in the long term. Indeed, the link between culture and tourism is the most visible aspect of the contribution of culture to local development. According to recent studies, 37% of global tourism has a cultural motivation; heritage visitors stay longer, visit twice as many places and, therefore, spend two and half times more than other visitors. The effectiveness of using cultural tourism as a tool for economic development, however, depends on the context in which such a policy is pursued. Cultural Routes, with their large amount of real cultural capital accumulated over a long period of time and distributed in space, could be a very interesting study case.

In order to maximise the positive effects on the local economy, the overall objective will be to set up a diversified tourist offer in a general framework of sustainability that responds to the modern demand for cultural tourism as well as creative-experiential tourism and ecotourism. To accompany this process it would be very important to rely on well-qualified and specialised human resources with specific competences and capacities, as stated earlier.

It is important to study and manage the tourist flows arriving in the territory, recognising them, understanding why they arrive, what they are looking for, what they would like to find, and what would be needed to attract new ones more connected to the type of development planned. Visitor management starts from a research phase, then moves to a proposal that must be shared and then to reorganisation and promotion on national and international channels (such as tour operators and websites).

The participation of the sector’s operators is fundamental, since they are the true connoisseurs of the situation: the change and expansion of the flows is controlled by their preparation and willingness to innovate or specialise in welcoming a certain type of tourist.

The tourist valorisation of Cultural Routes includes some essential criteria:

- ▶ increase the ability to attract new tourist flows;
- ▶ increase the quality of the tourist offer, both in urban areas and in rural and mountain areas;
- ▶ improve the ability to differentiate the tourism offer based on the tourist targets (which is briefly explained below);
- ▶ improve the offer of services suitable for tourists;
- ▶ improve (and increase) the accommodation facilities of the sites, especially in rural areas;
- ▶ promote the system and its components;
- ▶ ability to communicate system values;
- ▶ facilitate accessibility to the different components of the routes;
- ▶ improve internal mobility;
- ▶ ability to disseminate project impacts and results;
- ▶ ability to increase operators' skills.

We describe below the main targets or types of tourists assumed as potentially interested in the Cultural Routes in the Alpine Region. These descriptions are necessary in order to understand the policies that are proposed.

In particular:

- ▶ *Cultural and creative tourist*. Cultural tourism is the subset of tourism concerned with a country or region's culture, specifically the lifestyle of the people in those geographical areas, the history of the people, including their art, crafts, architecture and religion. Cultural tourism includes tourism in urban areas, particularly historic cities and their cultural facilities such as museums and theatres. It can also include tourism in rural areas showcasing the traditions of indigenous cultural communities, and their values and lifestyle. This form of tourism is also becoming generally more popular throughout the world, especially linked with creative tourism: that is, the need to experience practices such as craft creation or see how objects are made. Cultural tourism could be promoted for all seasons.
 - Main characteristics: local or international people; every age; high willingness to pay;
 - Expectations: see and experience the culture, art and history of a place; appreciate and learn more about art and craft productions; buy crafts;
 - Needs: high-level accommodation; good infrastructure and facilities; prepared guides and operators; detailed information.

- ▶ *Outdoor tourist*. This is tourism based on the natural attractions of an area. Experiential tourists are interested in a diversity of natural and cultural resources. They want what is real, and they want to be immersed in a rich natural experience. From the standpoint of conservation, nature-based tourism provides incentives to conserve wildlife and habitats upon which the industry depends. Nature tourism could be promoted all year round, with different proposals, depending on the climate and the specific area.

- Main characteristics: local and international tourists; young/middle aged; medium willingness to pay;
- Expectations: see and experience the nature and environment of the place; do sport (trekking, hiking, biking, skiing); discover authentic places; relaxing;
- Needs: different levels of accommodation; good infrastructure and facilities; prepared guides and operators; assistance during the trips; detailed information.

- ▶ *Eno-gastronomic tourist*. This is a form of tourism aimed at exploring the food and beverage culture of a particular region. Among other activities, this type of tourist pays special attention to restaurants that offer dishes, typical products and wines of the territory and visits cellars and agro-food companies open to the public. An important role is played by experiencing the production of typical dishes and food. Eno-gastronomic tourism could be promoted for all seasons, paying attention to the seasonality of different local products.

- Main characteristics: international people; middle/older aged; high willingness to pay;
- Expectations: discover typical local food and beverages; experience tastings; discover authentic places; learn more about the preparation of food and beverages; buy products;
- Needs: high-level accommodation; authentic accommodation; high-quality food and wine; good infrastructure and facilities; prepared guides and operators; detailed information.

- ▶ *Adventure tourist*. Adventure tourism is a type of niche tourism involving exploration or travel to remote areas, where travellers should expect the unexpected. Adventure tourism is rapidly growing in popularity, especially among young people, as tourists seek unusual holidays, different from the typical vacation. It involves extreme sports, long trekking in nature, and the experience of real local life, using simple accommodation such as bed and breakfasts,

hostels and camping. It usually takes place in summer and spring, depending on the climate of the selected area.

- Main characteristics: international people; young people; low/medium willingness to pay;
 - Expectations: experience the authentic life of the place; see and experience nature and the environment; challenge themselves; meet local people;
 - Needs: cheap accommodation; authentic accommodation; basic assistance during the trip.
- *Genealogy and roots tourist.* This is a segment of cultural tourism involving the research of family roots and traditions and visiting the area of origin of the family ancestors or where they used to live. Genealogy tourists want to experience the local way of life and see or discover the places linked to their origins.
- Main characteristics: local or international people; every age; high willingness to pay;
 - Expectations: see and experience their roots; experience the authentic life of their place of origin; learn more about history and culture; explore their families' origins;
 - Needs: different level accommodation; good infrastructure and facilities; prepared guides and operators; detailed information.

Measures to develop accommodation infrastructure quality standards

The objective of this policy is to improve the accommodation offer and reception system relating to the routes sites. In addition to having an adequate number of beds, it is essential for an international tourist destination to have accommodation facilities (hospitality and catering) capable of meeting the needs of the widest possible range of visitors: from families to international tourists, from young people to nature lovers, to those who prefer more urban contexts, and all differentiated according to price levels. At the same time it is necessary not to increase too much the number of beds available, especially in those areas where they would only be used for short periods in the year. A better solution and best practice in this regard could be to adopt the Italian "Albergo Diffuso" system. An Albergo Diffuso is a particular type of hotel designed to provide guests with a unique experience of living in a town or village. It provides all the services of traditional hotels although the rooms are scattered around the historical centre or the main conglomeration. The main advantages of the Albergo Diffuso,

compared to traditional hotels are the generation of high-quality tourist products and the use of traditional buildings. The system helps to develop local supply, increase tourism in remoter areas, and in villages, and to stop the abandonment of historical centres.

The aim of this policy is to integrate the existing accommodation offer with a quality label that allows the hospitality system to connect with the Cultural Routes. The main interested sites and areas should be the villages and small cities in the mountain areas along the Cultural Routes. The label should be assigned only to hotel and accommodation complying with sustainable tourism principles and should lead to:

- an improvement of the accommodation offer tailored to specific target groups of tourists and visitors;
- an improvement in the collaboration between the cultural sector and accommodation sector at local level.

To do this it is necessary to create a management and control body which, in agreement with the operators, can draw up regulations for the attribution that will guarantee a certain quality level. This is to be used only by the organisations that are really in harmony with the territory and with the objectives of the Cultural Routes of the Alpine Region.

A term of reference for this kind of policy could be identified, for example, in the certification "bike friendly hotels", an internationally widespread quality label, which indicates facilities that offer services designed for cyclists.

A successive measure of this policy can also be used to raise the quality of hospitality reserved for tourists, by means of thematic workshops aimed at welcoming particular groups of tourists. In addition to cultural tourists in general, among those who visit the Cultural Routes sites there may also be pilgrims, people in search of their origins or those who intend to relive facts and past times that have left a trace in their lives.

Encourage dialogue with incoming tour operators

For the purpose of tourist growth of the Cultural Routes of the Alpine Region, it is important to broaden the dialogue with incoming tour operators on the territory.

At a general level it is essential to be present at the most important B2B trade fairs dedicated to tourism, with the aim of presenting the Cultural Routes as a tourism product, meeting professional operators and starting a constructive dialogue with them, also building partnerships with the other

subjects present in the territory of the routes' operation. This operation should also be undertaken at national level.

A topic of dialogue and comparison with tour operators is the fact that the sites of the Cultural Routes can raise the qualitative level of the tourism proposal, as a result of visits and the discovery of the material and non-material cultural heritage, and also that the cultural offer can be wider and more closely connected to the history and identity of places.

At local level, the first step is to encourage the programming and communication of cultural events, in order to prepare tour operators to organise and sell packages including such events. Given the time span of the tourism supply chain, planning must be carried out and communicated to tour operators about a year in advance. Allowing insufficient time between communication and the realisation of an event is today one of the major obstacles in the promotion of cultural events, since it does not allow professional operators time to promote them.

It is also necessary to build an ongoing relationship with tour operators, in order to keep them up to date on points of interest in their area.

Among the tangible results of this policy we can identify:

- ▶ inclusion of the Alpine Region Cultural Routes in tourist proposals;
- ▶ greater effectiveness of actions aimed at transforming Cultural Routes into a tourist product;
- ▶ strengthening cultural development based on Cultural Routes sites;
- ▶ promotion of minor sites.

Establishment of the Cultural Routes week/weekend

Following examples of events already organised by some routes and the European Heritage Days, the establishment of a Cultural Routes Week could be of interest both for cultural and tourism purposes, and could be organised every year at around the same time.

Given the breadth of the route network, a week-long or weekend event that promotes all the sites of the Alpine Region could be of great media appeal and become an annual event and a source of tourist and visitor activity. Cultural objectives of a policy of this type are:

- ▶ raise awareness of the richness and cultural diversity that characterise the Alpine Region;
- ▶ stimulate interest in local cultural heritage;
- ▶ inform the public and authorities of the important role of protecting the cultural heritage of the Cultural Routes.

Among the possible results of an event like this are:

- ▶ great visibility of the Cultural Routes system of the Alpine Region;
- ▶ possibility of crossing important tourist flows;
- ▶ possibility of opening usually less-visited or "hidden" places to the public.

Good practices from which to draw inspiration are the European Heritage Days⁹⁰, the European Day of Jewish Culture⁹¹ or the FAI Spring Days.⁹²

Measures for the creation of tourism materials

Since one of the aims of Cultural Routes is to grow from a tourism point of view, it is necessary to harmonise the presentation material of the offer with both the B2B (business-to-business) public and the B2C (business-to-consumer) public. Currently, however, the Cultural Routes have very different promotional materials, even within the same route. This lack of homogeneity hinders the communication of routes as tourist products.

This measure proposes a series of tourist materials such as guides, brochures, maps, videos and documentaries, to be marketed and promoted through different channels, including local and national TV, radio, newspapers and social media, according to the different interested targets.

A further action that could be extremely effective in attracting media attention and visitors is the possible enrolment in promotional campaigns about the Alpine Region routes of popular contemporary figures born or linked to the region, as testimonials of its value. For example, they could be individuals from sport, the performing arts, TV or cinema. Local people telling their authentic histories should also be involved in the media campaigns.

One way of communicating about the Cultural Routes of the Alpine Region is to create a series of "showcases", which are also commercial, of Cultural Routes products in large national and international tourist attractions; for example: the most visited cities in the various regions, top-destination museums, international fairs and festivals, airports and railway stations, and local ski resorts.

Improving information about the Cultural Routes targeted on international visitors could enhance the overall attractiveness of the area, complementing the existing offer of cultural tourism mainly concentrated in cities and key cultural attractions.

90. See: www.europeanheritagedays.com/Home.aspx.

91. See: www.jewishheritage.org/web/edjc/2019.

92. See: <https://fondoambiente.it/il-fai/grandi-campagne/giornate-fai-di-primavera/>.

The main expected results are:

- ▶ to improve consumer awareness of the Cultural Routes cultural activities and tourist experiences;
- ▶ to improve the visibility of the Cultural Routes;
- ▶ to improve the information possibilities to potential visitors;
- ▶ to improve local residents' awareness and commitment towards local cultural values and potential.



Ivrea, Italy. Source: Pixabay.

4.2. Proposals for transnational and trans-sectoral policies and tools for the management and implementation of Cultural Routes at macro-regional level in the framework of EUSALP and the action plan

This section outlines some transnational and trans-sectoral policies, including reference tools, for Cultural Routes.

The following transnational policy proposals are described below:

- ▶ measures for improving general accessibility of the area;
- ▶ measures for managing visitors through the adoption of a visitor card;
- ▶ measures for developing a digital application dedicated to Cultural Routes;
- ▶ working in connection with the UNESCO Alpine designations;
- ▶ monitoring and evaluation.

Regarding trans-sectoral policies:

- ▶ valorising the places where multiple roads meet, with pilot valorisation projects;
- ▶ become a partner of Youth Alpine Interrail;
- ▶ connecting with a sustainable label system;
- ▶ reuse of abandoned places for cultural tourist activities along Cultural Routes;

- ▶ agreements for sustainable public mobility;
- ▶ agreements for sustainable private mobility.

4.2.1. Transnational policies

Measures for improving general accessibility of the area

This policy aims at improving the relations and connections with transport system operators in the different countries and regions that form the area. Because of the global growth in tourism, leisure traffic in the Alps will increase (ARE 2006). It is therefore important that all means of transport in the region meet the most effective environmental standards. Alpine destinations also need to offer efficient, affordable and integrated public transport facilities. In terms of tourism transport, there are three main objectives in Article 13 of the Transport Protocol of the Alpine Convention, adopted in Lucerne in 2000 by the 6th Alpine Conference, that pursue a sustainable transport policy which will reduce the negative effects and risks:

- ▶ encouraging measures to reduce dependence on motorised vehicles in tourist resorts;
- ▶ promotion of both public and private initiatives to improve access by public transport to resorts and tourist areas, and to encourage tourists to use these services;
- ▶ establishment and maintenance of traffic-calming and traffic-free zones, establishment of car-free destinations, measures to promote car-free arrival and stays of holiday guests.

All three are important, and good practices of Cultural Routes in relation to the second point already exist, but which could be extended further.

On the basis of the Italian experience gained within the agreement between the Cultural Routes of the Via Francigena and Trenitalia⁹³ which gives travellers a discount on public transport, it could be of great interest to proceed with similar agreements for other Cultural Routes.

It may even be possible to draw up agreements with companies that are investing in sustainable mobility, such as electric cars and the like.

The objective that guides this policy sees the Alps as a natural element that unites instead of divides. It therefore facilitates and assists those who travel along the routes by means of a shared transport system, which allows the whole beauty of the region to be explored.

93. See: www.trenitalia.com/it/treni_regionali/la_via_francigenaintreno.html.

Furthermore, we believe that this policy should be conducted at central and transnational level to avoid fragmentation, have a greater capacity for dialogue with the operators and, not least, be able to offer tourists a series of homogeneous services throughout the macro-region and for all the routes involved.

There is great potential in the long term from the opportunity to develop connecting services between the key attractions of the routes in the area.

The main expected result of this kind of policy would be:

- ▶ improvement of the services offered to tourists;
- ▶ improvement of accessibility of the routes' sites;
- ▶ establishing new opportunities for the development of the area;
- ▶ improving the perception of the area as an actual macro-region.

Particular attention must be paid to members of the public who have difficulty with access. Good practices in this regard can be found in the UNESCO Dolomite mountains project, Accessible Dolomites: A Heritage for All, which aims to make the Dolomites accessible to all. The social inclusion project allows everyone – skilled or not – to access the World Heritage site, either independently or accompanied by an expert guide. It resulted in the construction of a database of World Heritage itineraries with an interactive map showing all the accessible itineraries. At the same time, a training programme was organised for professionals experienced in accompanying people with disabilities.

Measures for managing visitors through the adoption of a visitor card

This policy is aimed at the development of an integrated mechanism for managing visitors in the cultural and natural sites of the region's routes. The main tool could be the adoption of a visitor card, functioning as a "passport" and providing visibility and accessibility to the lesser-known sites of the area.

This could be done at the route level or, better still, at the routes level, thus acting as membership for the entire Cultural Routes system.

In this second option, the card should be managed at central level and distributed through the system of routes' sites. It should be promoted at local level (where there are already some similar cards), with the aim of retaining routes visitors with ongoing visit plans. For this reason, it should be available not only to tourists, but also to citizens, who can find many sites within a few kilometres of each other linked to the system as a whole.

The card should show the attractions to visit and experience, give access to discounts for restaurants,

festivals, transport services, promote less-visited sites and provide news about the events that are taking place in the different sites.

The main expected results are:

- ▶ to improve tourist flows and management of visitor flows;
- ▶ to improve visibility of the cultural attractions in the region and, in particular, to promote less-visited sites through membership of the card system;
- ▶ to improve accessibility to the cultural attractions of the region;
- ▶ to collect data about flows and profiles visiting the Cultural Routes.

A good practice to refer to is the Torino-Piemonte Abbonamento Musei card. This annual promotional visitor card is a communication and cultural public project which allows free visits to almost all the main museums, historical buildings and temporary exhibitions of Turin and the Piedmont Region. It has been designed especially for local people and is aimed at their commitment to culture and local identity. It has 120 000 subscribers per year, and has been operating for more than 20 years.⁹⁴

Other good practices are the Pyhrn-Priel Card of the cities of Munich and Nuremberg, which is mainly aimed at tourists, and the DONAU-Card for tourists and locals, developed in 2014 with the aim of building a strong "Danube" brand as well as increasing the attractiveness of the region.

Measure for developing a digital application dedicated to Cultural Routes

This policy proposes the creation of a digital application for the promotion and development of the Cultural Routes of the area, of their cultural activities and events, and for the commercialisation (e-commerce) of tourism services. The platform is intended for domestic and international markets. It is also a reference for cultural tourists as well as a way of reinforcing collaboration among different local economic operators.

The application should improve the existing digital information within the Cultural Routes of the Alpine Region and should show the Alps as a place of connection instead of a geographical or political barrier. Content could be built through the widespread contribution of all members of the routes, so that all practical information, events and activities are always updated, reliable and complete.

94. www.abbonamentomusei.it (in Italian only).

The main expected results are:

- ▶ to increase the number of visitors;
- ▶ to increase the number of services to visitors;
- ▶ to contribute to the growth of a local network.

Working in connection with the UNESCO Alpine designations

Since there are several overlaps and intersections of the Cultural Routes with UNESCO designations of the Alpine area (Strasser 2016), it could be of interest to set up a collaboration group with them in order to co-ordinate strategies, build events and joint valorisation methods, and expand the impact of activities.

According to the study *Alpine Sites and the UNESCO World Heritage* (2014), the Alpine designations represent about 3% of World Heritage sites, but more than 50% of nominations are in Slovenia and Switzerland. Through the transnational serial inscription of the Prehistoric Pile Dwellings around the Alps in 2011, the six Alpine states, Austria, France, Germany, Italy, Slovenia and Switzerland obtained a shared serial World Heritage property. Other transnational inscriptions are the UNESCO/MAB Biosphere Reserves, such as the Monviso MAB Reserve, shared by Italy and France. The Alpine states also have sites on the Tentative List, such as Slovenia and Austria, and Italy and France, with the natural area formed by Parc national du Mercantour and Parco naturale Alpi Marittime,⁹⁵ a serial transboundary site that reflects the strong human impact in the Alpine arc.

The expected results of such collaboration are as follows:

- ▶ sharing of methods and tools;
- ▶ extension of the effects of cultural activities;
- ▶ building relationships with other cultural actors in the area;
- ▶ building a more solid image of the cultural offer of the Alpine Region.

Monitoring and evaluation

The main purpose of the monitoring system is to assess the overall progress of the policies by promptly reporting any critical issues in the course of work and making corrective actions to management that are necessary to achieve the planned objectives. All the policies described above need a monitoring plan during their implementation and evaluation of the achieved results.

In this way, routes managers can have updated data available on the strategies' progress and on any

deviations from expectations, in order to remedy the mistakes made and modify the strategies if necessary. Furthermore, this information can become important and useful material for stakeholders and partners.

The control system requires the use of a set of system performance indicators, based on the system's mission and the strategic objectives identified. In order to assess the effects and impacts deriving from the implementation of the objectives proposed through the policies at different levels of governance of the routes, a series of functional indicators are listed below which verify the gradual development and overall performance of the individual actions.

We can subdivide the indicators between the economic ones, aimed at measuring the economic effects of the actions on the territory, and the socio-cultural ones, aimed at measuring the impact of the projects at the cultural level, of social inclusion and community empowerment.

These indicators can be built at local level, to assess the performance of the individual site, at the route level or, again, at the system level. In view of the difficulty of working at the system level or even single route level, given the transnational nature of routes, it is proposed to carry out a series of pilot experiments in order to build the monitoring system over time. This could work alongside the evaluation work carried out periodically by the experts.

Economic indicators:

- ▶ total number and variation of users in the period of time considered;
- ▶ change in revenues and users of specific services in the period of time considered;
- ▶ change in total ticketing revenues in the period of time considered (and monitoring of individual ticketing components);
- ▶ total number and variation of the jobs created and available, related to the service/infrastructure in the period of time considered;
- ▶ total number and variation of beds occupied in accommodation facilities relating to the sites in the period of time considered;
- ▶ change in total revenues from tourist services (reception, catering) provided by accommodation facilities relating to the sites in the period of time considered;
- ▶ total number and age index of the companies operating in the areas of the sites;
- ▶ total number and variation of events/initiatives organised;
- ▶ consistency and variation of supply chains and commercial networks activated in relation to the collective brand.

95. See: <http://fr.marittimemercantour.eu/>

Socio-cultural indicators:

- ▶ diversification of the target audience (summary indicator that takes into account the increase in under 18s/total visitors; increase in families/total; increase in over 65s/total visitors; increase in resident foreigners/total);
- ▶ change in the number of projects and initiatives organised in partnership with national and international actors;
- ▶ variation of the recognisability of the image and of the Cultural Routes brand at national and international level;
- ▶ increase in cultural exchanges and related skills of operators;
- ▶ improvement in the quality of life perceived by residents and operators of the areas related to the sites;
- ▶ increased active involvement of the local community;
- ▶ volume of services and facilities created for residents and operators of the area;
- ▶ route recognition as an identity value for residents of the related areas;
- ▶ total number and variation of residents in areas of rural and mountain sites;
- ▶ total number and variation of companies with environmental sustainability certifications in the areas relating to the sites.

4.2.2. Trans-sectoral policies

Valorising the places where multiple roads meet, with pilot projects

Within the routes panorama there are some places through which more roads pass and where different heritages cross. Due to their location and the connections between different routes, these places should be valued as they offer a rich and profitable dialogue between routes. It would therefore be desirable to create a series of pilot projects in these places which can then be expanded to other sites. Among these we can, for example, name:

- ▶ the creation of common visitor centres, which recount the coexistence of different assets;
- ▶ the creation of events, reviews, etc. in collaboration;
- ▶ the sharing of skills and services between different routes.

The main expected results are:

- ▶ the possibility of expanding the target audience;
- ▶ a better story of the heritage of a place, since it is approached from different perspectives;

- ▶ the possibility of reducing management costs or obtaining better results with the same resources.

Became a partner of Youth Alpine Interrail

The Youth Alpine Interrail Pass makes it possible to experience eight Alpine countries and at the same time travel by climate-friendly public transport for 50-80 euros depending on the country.⁹⁶ Young people between the ages of 16 and 27 can apply for the pass every year and the selected participants are also invited to share their adventures on social media and the project's website. At the end of the summer, the best photographers and authors are awarded.

Many young people in the Alps know distant countries better than their immediate surroundings, as flying is often easier and cheaper than other forms of travel. CIPRA Youth Council is committed to climate-friendly, more conscious and affordable travel in the Alps. It wants to make climate-friendly travel mainstream, to support sustainable lifestyles and preserve nature and the beauty of the Alps for the future.

Youth Alpine Interrail is a project of the CIPRA Youth Council and CIPRA International, in co-operation with Eurail and promoted by the signatory states of the Alpine Convention. It is financially supported by the Swiss Federal Office for Spatial Development, the RHW Foundation, the Austrian Ministry for Sustainability and Tourism, the Liechtenstein Office for Environment and the German Ministry for Environment, Nature Protection and Nuclear Safety.

The Cultural Routes of the Alpine Region are the ideal partner for this type of initiative, since they can offer young people the opportunity to learn more about the unique material and non-material heritage that characterises this region.

The main expected results are:

- ▶ the possibility of meeting young people living in the region;
- ▶ constructive interaction with other organisations dealing with sustainable tourism in the Alpine Region.

Connecting with a sustainable label system

At the destination level, sustainable tourism labelling and certification is still fragmented and incomplete, since not all the issues are addressed, adoption is still voluntary and monitoring is incomplete. Furthermore, there is not enough quantitative empirical evidence

96. See: <http://yoalin.org/about2/>

of the concrete effects of adopting these labels and practices.

Instead of designing its own label for the recognition of sustainability practices, the Cultural Routes system that crosses the Alpine Region should screen existing systems, evaluate their advantages and disadvantages, evaluate future development policies and adopt a single system for all the routes in the area.

This policy would have the advantage of having a shared system, positively evaluated by all the members and suited to the natural, social, cultural and landscape characteristics of the territory. Routes could also become important junctions for monitoring sustainability practices, bringing added value to the chosen certification and control system.

Possible results include:

- ▶ the inclusion of the Cultural Routes among the destinations that pay attention to the sustainability of their offer;
- ▶ the qualification of the tourist offer;
- ▶ the contribution to a better management of the territories.

Reuse of abandoned places for cultural tourist activities along Cultural Routes

Among the best practices that have been adopted in the cultural field and which may support social inclusiveness, employment and poverty reduction are the Cammini e Percorsi (Paths and Trails) project. This is the new network project of the Agenzia del Demanio, Milan, promoted by MiBACT (Ministero per i beni e le attività culturali e per il turismo⁹⁷) and MIT (Ministero delle infrastrutture e dei trasporti⁹⁸). The project aims to upgrade, renovate and reuse public buildings located along cycling/walking trails and historical-religious itineraries.

The idea consists of allocating buildings and sites and leasing them for free to entrepreneurs under 40 years old and to associations through a call for tender. The properties are placed on the market by public disclosure in two different procedures: free concessions and concessions for valorisation.

The objective is to renovate and reuse buildings/properties as centres for genuine services and experiences which are strongly rooted in the territory, for walkers, pilgrims and cyclists, in line with the philosophy of slow travel. Furthermore, the aim of this initiative is to create and boost a network of infrastructure and services to develop a more responsible tourism that respects the territory and the environment.

97. The Ministry of Cultural Heritage and Activities (Italy).

98. The Ministry of Infrastructure and Transport (Italy).

The initiative aims to involve operators and investors who are able to develop a tourism project with a high potential for local territories, using the public-private partnership tool, for the benefit of the entire community.

Cultural Routes could promote similar initiatives, in particular in rural and mountain areas where sites are present.

Among the possible results are:

- ▶ reuse of abandoned structures;
- ▶ growth of cultural and tourist operators in remote areas;
- ▶ increase in the tourist and cultural services offer.

Agreements for sustainable public mobility

Climate change is one of the main challenges for the sustainable development of tourism which is directly linked to both industrial production and mobility. As far as tourism is concerned, tourist mobility has to be addressed with sustainable solutions. A series of studies have been carried out to examine the situation and possible solutions, for example the specialist conference “Environmentally Friendly travelling in Europe: Challenges and Innovations Facing Environment, Transport and Tourism” (held in Vienna in 2006⁹⁹). All these initiatives promoted closer integration of tourism and transport policies and the use of public transport, such as trains.

Apart from rare examples, tourism is not regarded as an important sector when establishing transport policies, thus preventing effective collaboration between the two sectors.

Given the situation, it is hoped that the Cultural Routes as a whole will promote a platform for dialogue with public transport organisations on the basis of the success stories mentioned above, for example regarding the Via Francigena. This could include a series of facilities for those travelling along the route and incentives for commercial, accommodation and catering activities operating in the areas crossed by the routes. In this way, work could begin on moving some of the traffic caused by tourists from road transport to rail, or more generally from private to public transport.

In detail it is necessary to:

- ▶ promote the use of the train to cover the sections between the routes, with advantages in terms of costs and possible discounts in commercial establishments;

99. See: <https://thepep.unece.org/sites/default/files/2017-05/enviro%20friendly%20tourism.pdf>.

- ▶ promote the use of single tickets, even across countries;
- ▶ campaign to promote the use of public transport.

Among the desirable results are:

- ▶ greater use of public transport;
- ▶ lower traffic load especially on the most visited sites with a consequent decrease in pollution.

Agreements for sustainable private mobility

Many of the Cultural Routes sites are located in rural or mountain areas, which is especially the case for the Alpine Region route. The enhancement of the use of the public transport network can help to reduce private car use to reach the most important destinations, however this is difficult to implement for minor destinations. The number of tourists per year and the great fragmentation of arrivals would not in fact allow for efficient organisation of the transport network in these places.

Therefore, a mobility policy using private means that is sustainable, environmentally friendly, low impact from an ecological and environmental point

of view (also, for example, in respect of noise levels) is required and needs to be efficient from the point of view of the tourist who uses it.

In analogy to what has been achieved in other territories, for example in the WHS Vineyard Landscapes of Langhe-Roero and Monferrato, agreements could be made with private partners to develop a transport network with rechargeable electric cars along route itineraries. Starting with a pilot area, the private partners could set up a network of charging stations for electric vehicles and provide a rental car fleet. Institutional and cultural partners could help promote their use and facilitate bureaucratic procedures related to network structuring.

The provision of electric mobility in key tourist areas is an opportunity to use territories and landscapes in a sustainable way from the environmental and accessibility point of view, thus improving the tourist offer.

The expected results of this policy would include:

- ▶ develop and promote sustainable mobility;
- ▶ contribute to the reduction of emissions related to car traffic;
- ▶ support the reduction of atmospheric pollution and noise.

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List of abbreviations

AHRC	Arts and Humanities Research Council
CF	Cohesion Fund
CLLD	Community-led local development
DCMS	Department for Digital, Culture, Media and Sport, UK
DG REGIO	Directorate-General for Regional and Urban Policy
EDEN	European Destinations of Excellence
EIA	Economic impact analysis
EICR	European Institute of Cultural Routes
EPA	Enlarged Partial Agreement on Cultural Routes
ERDF	European Regional Development Fund
ESF	European Social Fund
ESIF	European Structural and Investment Funds
ETC	European Territorial Cooperation
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
FDFA	Federal Department of Foreign Affairs
FOC	Federal Office of Culture
GDP	Gross domestic product
NEET	Not in Education, Employment, or Training
NGO	Non-governmental organisations
NUTS	Nomenclature of territorial units for statistics
R&I	Research and innovation
SECO	State Secretariat for Economic Affairs
SMEs	Small and medium-sized enterprises
TSA	Tourism Satellite Account
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
WIPO	World Intellectual Property Organization

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