Roadmap for the Alpine Region

Strengthening regional development through the Cultural Routes of the Council of Europe

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Council of Europe

Contents

Preface

Three decades ago, the Council of Europe launched the Cultural Routes programme to show how heritage connects citizens and countries in the European continent and beyond. Nowadays, the Cultural Routes networks have more than 2 000 members. Through their activities and stakeholders, such as local and regional authorities, cultural institutions, museums and universities, the Cultural Routes enhance mutual understanding across borders.

The Cultural Routes foster grass-roots intercultural dialogue and contribute, by shedding light on our shared history, to building a future where the respect for human rights, democracy and the rule of law prevails. In the Alpine Region, this is illustrated, among others, by the Huguenot and Waldensian Trail, which traces the historical path taken by Protestants leaving France and Italy and heading to Switzerland and Germany, following the revocation of the Edict of Nantes in the 17th century. Nowadays, the path raises awareness of topics such as the religious dimension of intercultural dialogue and teaches us how to live together in a multicultural society.

As of April 2019, 38 transnational networks have been certified as a "Cultural Route of the Council of Europe". This certification is a label of excellence, awarded every year by the member states of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA). Of these, 28 cross the Alpine Region, such as the Cluniac Sites in Europe, the Via Habsburg or Le Corbusier Destinations: Architectural Promenades.

The Routes4U Project is a joint programme between the Council of Europe (EPA) and the European Commission's Directorate-General for Regional and Urban Policy (DG REGIO). It fosters regional development in the four EU macro-regions through the Cultural Routes programme, in line with the principles expressed in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention). The four EU macro-regional strategies (Adriatic-Ionian, Alpine, Baltic Sea and Danube Regions) are relevant partners of the Cultural Routes programme as they all relate to the field of sustainable tourism and transnational co-operation. Routes4U offers support to make better use of cultural heritage and co-operation for the EU Strategy for the Alpine Region (EUSALP), in particular in the framework of its Action Group 2 "To increase the economic potential of strategic sectors" and Action Group 6 "To preserve and valorise natural resources, including water and cultural resources".

This publication presents the results of the discussions held during the Routes4U meeting for the Alpine Region (2-3 April 2019, Bard, Italy) but also goes a step further. The "Roadmap for the Alpine Region" sets out recommendations and future steps to be taken in the framework of the Routes4U Project, in line with the similar publications for the Adriatic-Ionian, Baltic Sea and Danube Regions. I am certain that the Bard meeting and now this publication are the beginning of a journey that, in a few years, will lead to the certification as "Cultural Route of the Council of Europe" of some of the priority projects identified by the EUSALP co-ordinators.

Stefano Dominioni

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

Director, European Institute of Cultural Routes

Foreword

Europe's rich cultural heritage is an asset that can be further explored, with a view to seizing all opportunities for economic and social cohesion. These are core elements in the New European Agenda for Culture, proposed in 2018 by the European Commission. Culture and creative industries are important assets for the economy and the society, and they directly generate jobs. The generated jobs require a range of rare talents mostly displayed by young people. Indeed, culture and creative industries are significant sources of growth and innovation, accounting for 4.5% of EU GDP, employing 12 million people (7.5% of total employment). At the same time, culture has a direct impact on sectors such as tourism, with 26% of all EU travellers naming culture as a key factor when choosing their holiday destinations. The macro-regional strategies and the Interreg programmes support cultural heritage and the creative industries, both financially and politically. In particular, the macro-regional strategies link up existing structures and specialised actors to work together promoting traditions, arts, creativity, and entrepreneurship. They also activate a cross-sectorial dimension that enhances competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection.

In view of the momentum created by the launch of the New European Agenda for Culture and European Year of Cultural Heritage in 2018, the Directorate-General for Regional and Urban Policy of the European Commission and the Council of Europe concluded an agreement for launching the "Routes4U" project which aims at developing and certifying new Cultural Routes for all four macro-regional strategies (Baltic, Danube, Adriatic-Ionian and Alpine). All key implementers specialised in culture from the four macro-regional strategies have contributed to this project

The Alpine Region is among the largest natural, economic and productive areas in Europe, with over 80 million inhabitants, and among the most attractive tourist regions, welcoming millions of guests per year. Therefore, the region has a great potential for development on grounds of common historical and cultural heritage, as well as natural beauty. While a significant majority of people consider the cultural heritage an important aspect that can improve people's quality of life, one of the main challenges is to balance economic development and sustainable tourism to protect and preserve a natural heritage threatened notably by climate change. Thus, the European Union Strategy for the Alpine Region (EUSALP) arose out of a wish to provide an effective and collective response to challenges and opportunities better handled together than separately. Under the third Thematic Policy Area "Environment and Energy", actions aim at preserving and sustainably valorising the Alpine natural and cultural heritage to enable also future generations to enjoy the unique living space of the Alps. Today 23 Cultural Routes certified by the Council of Europe are located in the Alpine Region. We are looking forward to further certification of Cultural Routes, in particular of routes that would help strengthening the common identity in the Alpine Region.

New project proposals such as the Via Alpina and Via Claudia Augusta have been identified as possible new certified Cultural Routes. Boosting sustainable tourism and strengthening cultural heritage along these routes would go hand in hand with the Alpine Strategy. I trust that these actions will increase awareness about the environmental, social and economic importance of our shared cultural heritage and will contribute to bring Europeans together and build our common future.

Marc Lemaître

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

Introduction

Over the years the Cultural Routes programme has become more and more significant for our members states as it embeds … the respect for the culture of others, the common identity and extremely valuable diversity of our cultural heritage, the democratic approach to heritage enshrined in the Faro Convention on the Value of Cultural Heritage for Society, the potential use of sustainable tourism to improve social cohesion and the importance of History for the European project.[1]

The networks certified as a "Cultural Route of the Council of Europe" engage in their daily work with a multitude of actors such as citizens, local and national authorities, experts and tourists. For more than 30 years, they have been promoting what unites Europe through history and culture. Activities of networks such as the Cluniac Sites in Europe, the Huguenot and Waldensian Trail or the Via Habsburg are based on a community of passionate people, working at grass-roots level and across borders on conveying and protecting tangible and intangible heritage related to the theme of the Cultural Route. They bring to life the values of the Council of Europe, promoting peace and the rule of law through transnational cultural co-operation and activities.

Through the Roadmap for the Alpine Region, the Routes4U Project contributes towards:

► gathering data on the presence of the Cultural Routes in the geographical area of the EU Strategy for the Alpine Region (EUSALP);

► summarising existing studies, reports and recommendations on sustainable and cultural tourism undertaken by, for example, the European Commission, the Council of Europe, UNWTO, OECD, UNESCO and ICOMOS;

► identifying gaps and needs regarding the Cultural Routes programme for the benefit of EUSALP;

► setting out recommendations regarding the implementation of the Cultural Routes programme in line with the objectives of the Alpine macro-regional strategy and the Faro Convention.

These recommendations are addressed to local and regional authorities to make best use of the Cultural Routes of the Council of Europe to strengthen their regional development. They are also addressed to the managers of the Cultural Routes of the Council of Europe to take into due consideration the objectives of the macro-regional strategies in their activities.

The Roadmap for the Alpine Region is divided into two parts that provide data, background information and experts' recommendations to better understand the implementation of the Cultural Routes in the Alpine Region. A third part follows containing a roadmap for future steps to be taken.

PART I – CULTURAL ROUTES FOR THE REGIONAL DEVELOPMENT OF THE ALPINE REGION

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

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

PART II – EXPERTS' REPORTS ON REGIONAL DEVELOPMENT THROUGH THE CULTURAL ROUTES IN THE ALPINE REGION

The experts' reports are the result of the first Routes4U meeting for the Alpine Region (2-3 April 2019, Bard, Italy). The reports offer information and

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1. Fernández-Galiano E. (2017), contribution for the "30 years of Cultural Routes of the Council of Europe: people, heritage and values".

address specific regional needs concerning the following topics:

- ▶ regional co-operation and sustainable development through cultural tourism in the Alpine Region;
- ▶ cultural heritage for social inclusion in the Alpine Region;
- ▶ marketing strategies for the promotion and visibility of the Alpine Region heritage.

This section contains recommendations on the above-mentioned areas as a result of discussion between the experts and stakeholders of the Alpine Region. Participants at the meeting included the different stakeholders of the Routes4U Project: the Council of Europe, the European Commission, national authorities, Cultural Routes and potential projects to be certified.

PART III – ROADMAP FOR THE ALPINE REGION

The publication ends with the Routes4U Roadmap which defines recommendations for the implementation of the Cultural Routes programme in the Alpine Region. It contains:

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

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

Considering the targets identified by EUSALP, the Routes4U Roadmap provides guidance on how the Cultural Routes can be further implemented. By implementing the recommendations, stakeholders from the macro-regional strategy and Cultural Routes networks will further shape and connect the area, improving mutual understanding and knowledge about the rich and diverse heritage that makes the Alpine Region so unique.

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

Routes4U

Cultural Routes of the Council of Europe | in the Adriatic-Ionian, Alpine, Baltic sea and Danube region
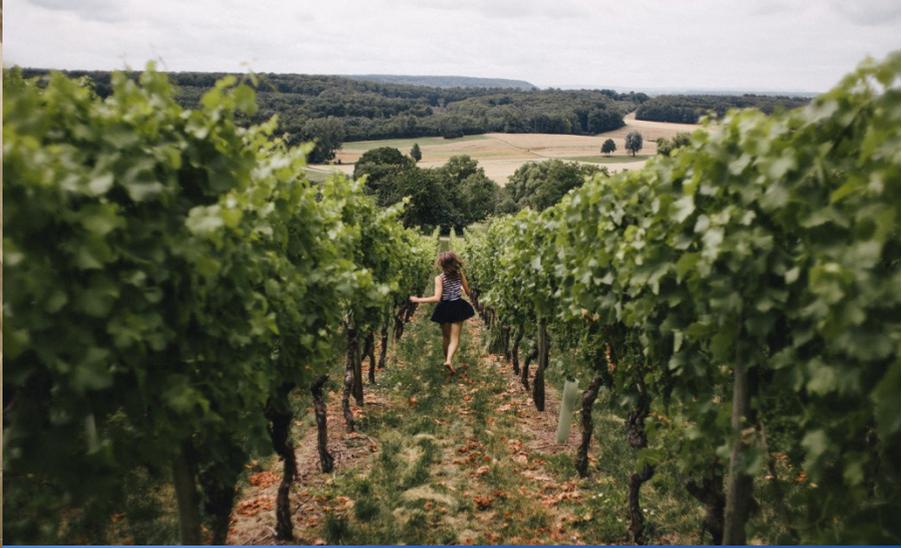
Part I

Cultural Routes for the regional development of the Alpine Region

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

1. The Cultural Routes of the Council of Europe

1.1. HISTORICAL CONTEXT

The Cultural Routes programme was founded in 1987 as a cultural initiative of the Council of Europe. The Council of Europe was founded in 1949 and is thus the oldest European international organisation. With 47 member states, it covers the entire European continent. The work of the Council of Europe is based on the principles of human rights, democracy and the rule of law. The Council of Europe's mandate is to strengthen the unity between its members through the protection of the ideas and principles which form their common heritage.[2]

In 1954, in the middle of the Cold War when the European continent was divided into East and West, the Council of Europe adopted the European Cultural Convention to shape cultural co-operation in Europe. More specifically, it aims at strengthening cultural co-operation, fostering understanding among European countries and preserving cultural heritage as an integral part of shared European heritage.[3] In the immediate post-war decade and despite the political tension between the two blocks, this convention promoted the cultural unity of Europe.

The Cultural Routes programme can be seen as a logical continuation of these efforts to strengthen cultural dialogue, by promoting "their [member states of the Council of Europe] common heritage and facilitating their economic and social progress".[4]

The signature of the Santiago de Compostela Declaration on 23 October 1987 marks the official launch of the programme.[5] The Santiago declaration underlines the importance of roads and paths which overcome distances, frontiers and language barriers. It was signed at the occasion of the certification of Saint James Way. These medieval pilgrim routes of Santiago de Compostela not only stand for the common and shared heritage of Santiago de Compostela, but also for a way to experience this heritage by hiking along the trails crossing national borders. Looking at the list of certified Cultural Routes, it becomes evident that pilgrim routes are an integral part of the Cultural Routes programme.

Cultural heritage

The term cultural heritage has significantly evolved over the recent decades.

UNESCO, in its Convention concerning the Protection of the World Cultural and Natural Heritage (the so-called World Heritage Convention), defines cultural heritage as monuments, groups of buildings and sites.[6] This rather static definition of the tangible cultural heritage was complemented in 2005, when the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was ratified by 30 member states and defines intangible heritage as "practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith" of communities, groups or individuals.[7]

The Council of Europe, in its Council of Europe Framework Convention on the Value of Cultural Heritage for Society, the so-called Faro Convention, defines cultural heritage as a "group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time".[8]

Therefore, before the above-mentioned normative instruments of UNESCO on cultural heritage were ratified, the Council of Europe introduced a holistic approach to cultural heritage with the Cultural Routes of the Council of Europe programme. Cultural Routes combine tangible

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2. Council of Europe (1949), Statute of the Council of Europe, London. The Statute of the Council of Europe has been numbered "1" in the European Treaty Series.
3. Council of Europe (1954), European Cultural Convention, Paris.
4. Council of Europe (1949), Statute of the Council of Europe, op.cit., Article 1, paragraph a.
5. Council of Europe (1987), Santiago de Compostela Declaration, available at https://rm.coe.int/16806f57d6, accessed 30 October 2018.

6. UNESCO (2017), Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, Operational Guidelines for the Implementation of the World Heritage Convention, paragraph 45.
7. UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage, Paris, Article 2, paragraph 1.
8. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro.

and intangible components as well as natural and cultural resources.

Culliviés Theatre, Munich, © City of Munich Tourist Office

1.2. DEFINITION

Cultural Routes are by definition projects that "unite" several locations – even over a long distance – around a common heritage. They help generating a feeling of common identity across national and regional borders, something much needed in order to advance on the path of European integration and to ensure prosperity and stability beyond the borders of the EU.[9]

In the following text, the term "Cultural Routes" describes the Cultural Routes certified by the Council of Europe.

Cultural Route of the Council of Europe

"A cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept,

figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values."[10]

As of 2018, **33 Cultural Routes are certified by the Council of Europe.**[11] They display the richness of European heritage through the traditions, history and culture of people as well as philosophical, artistic, political and religious movements.[12] The heritage is reflected through practices, knowledge and skills, as well as monuments, sites and artefacts linked to the theme of the specific Cultural Route. It must be common to and implemented by at least three countries in Europe because Cultural Routes are truly **transnational networks**. The network is supposed to operate in democratic structures to ensure the transnational and participatory character of Cultural Routes.

All Cultural Routes are landscapes – dynamic areas in which people live and interact between them and with the nature surrounding them.[13] Therefore, they cover the promotion and protection of the collective tangible and intangible heritage in Europe whose environment has been modified and created by men over the last 10 000 years.[14]

Each Cultural Route is based on a **European theme**, exploring and explaining European history, fields of arts, aspects of society, forms of agriculture and geographical features. Cultural Routes advocate the diversity, richness and importance of European culture because the theme of a Cultural Route is displayed not only through tangible, but also through intangible heritage components. Cultural Routes display the strong interrelation between the built heritage, such as monuments and sites, with the traditions and practices of the communities that live within these landscapes.

Presentation of the themes of the Cultural Routes of the Council of Europe

► **Arts** such as crafts, music, theatre, architecture

► **Agriculture** such as agricultural production (viticulture) and agricultural products (gastronomy)

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9. Council of Europe (2018), Interview with Corina Crețu, European Commissioner for Regional Policy, available at https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/newsroom/-/asset_publisher/4UCJbST1sEIO/content/interview-with-corina-cretu?_101_INSTANCE_4UCJbST1sElO_viewMode=view/, accessed 18 February 2019.

10. Council of Europe Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA), Revised Statute of the Enlarged Partial Agreement on Cultural Routes, Article 1.

11. As of July 2018.

12. Council of Europe (n.d.), "Explore all Cultural Routes by theme", available at www.coe.int/en/web/cultural-routes/by-theme, accessed 18 July 2018.

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

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

► **History** such as events, personalities, epochs

► **Society** such as movement of peoples, interaction within society

► **Spirituality** such as spiritual movements or personalities

► **Geography** such as geographical features

The Cultural Routes' activities are aligned with the overall theme at the local, national and international level. They are implemented in the following main fields of action:

► cultural tourism and sustainable cultural development;

► enhancement of memory, history and European heritage;

► contemporary cultural and artistic practice;

► co-operation in research and development;

► cultural and educational exchanges for young Europeans.

Cultural Routes are also a journey through time, reflecting the past in the present. They represent a form of collective memory of the rich heritage transmitted over generations and centuries. This heritage is irreplaceable and vulnerable to disappearing in times of globalisation. Therefore, Cultural Routes contribute to the protection of heritage for future generations. By linking the past with the present, they also contribute to the safeguarding of our heritage for generations to come.

Cultural Routes extend geographically and have a strong spatial dimension. The term "Cultural Routes" does not automatically describe a pathway or trail but can also represent a thematic network of heritage elements under one common European theme. From a geographical point of view, Cultural Routes are either:

► linear routes presenting linear patterns;

► reticular (archipelagos) pattern routes with geographically separated elements; or

► territorial routes involving territories presenting one common theme or character.[15]

Linear routes – such as Santiago de Compostela – have developed over time for the purpose of travel. They connect villages, towns and sites, mostly through a path that is still in use. Linear routes generally offer a wide range of hiking and biking paths and serve as places for sustainable tourism.

Reticular pattern routes combine different elements under one common theme such as in the case of TRANSROMANICA. They are not connected geographical places but should be seen as a thematic entity.

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15. Ibid.

Reticular pattern routes have a uniting character as they link places and people from geographically disconnected areas under one common and shared heritage element.

Territorial routes have a regional focus, involving heritage elements of regions. They are thus of specific relevance if looking into Cultural Routes for the Alpine Region. Territorial routes can focus on a regional event that links one region with other parts of Europe – such as in the case of the Routes of El legado andalusí – or through a common theme of different regions, which is the case of the Routes of the Olive Tree that link the regions of the Mediterranean under one common theme.

CERTIFICATION CYCLE

YEAR 1

July

► Call for application for certification as a "Cultural Route of the Council of Europe".

September – October

► Deadline for submitting the application form for certification.

► Review of the dossier by the EICR; sent, when applicable, to an independent expert for review.

November – December

► Independent expert review: contact with the candidate projects; field visit and preparation of the evaluation report.

YEAR 2

January – February

► Submission of the evaluation report by the independent expert to the EPA secretariat.

► Examination by the EICR and recommendations to the EPA Bureau.

► Experts' auditions during the EPA Bureau meeting.

March – April

► Communication to the candidate projects of the conclusions of the EPA Bureau meeting.

▶ Examination by the EPA Governing Board of the evaluation reports and the recommendations made by the EICR and EPA Bureau.

▶ Audition of the selected projects at the EPA Governing Board meeting.

▶ Decision by the EPA Governing Board concerning the certification.

May

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

1.3. INSTITUTIONAL STRUCTURE

The Cultural Routes of the Council of Europe programme is a fascinating programme connecting European culture, its history and pweople through space and time.[16]

The Council of Europe has established criteria for the certification of Cultural Routes. These criteria are based on 31 years of experience in the development and implementation of Cultural Routes. Compliance with the criteria is not only evaluated at the time of certification but also after successful certification through a regular evaluation cycle (Figure 1).

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

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

The Secretariat of the EPA is located at the European Institute of Cultural Routes in Luxembourg. It comprises two statutory bodies. The Governing Board of the EPA is composed of representatives from ministries of member states and awards the certification "Cultural Route of the Council of Europe". The Congress of Local and Regional Authorities of the Council of Europe, the European Parliament, the European Commission, UNWTO, UNESCO and the OECD participate in the EPA's work. The Statutory Committee of the EPA is composed of representatives from ministries of foreign affairs and adopts the EPA's annual budget. As of December 2018, the EPA has 32 member states.[17]

In 2017, the European Commission adopted a resolution "Towards an EU strategy for international cultural relations" in which it defined the EPA as:

An institutional tool for strengthening grassroots cultural relations also with third countries, with a view to promoting the fundamental values of cultural diversity, intercultural dialogue and sustainable territorial development of less well-known cultural destinations, while preserving their shared cultural heritage.[18]

 EUROPEAN INSTITUTE OF CULTURAL ROUTES

The European Institute of Cultural Routes (EICR) was created in 1998 with funding from the Ministry of Culture, Further Education and Research of the Grand Duchy of Luxembourg. The EICR co-operates in the creation, operation and promotion of the Cultural Routes. It carries out the evaluations of Cultural Routes as well as projects for new Cultural Routes. Furthermore, the EICR co-operates in educational and vocational training and workshops on the management of Cultural Routes. It operates under the supervision of the Board of Directors, composed of an honorary president, the president, a vice-president, the director as well as six members.[19]

16. Council of Europe (2018), Interview with Stefano Dominioni, Routes4U Project, available at www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni, accessed 24 July 2018.

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

18. European Parliament (2017), European Parliament resolution of 5 July 2017 on "Towards an EU strategy for international cultural relations", 2016/2240 (INI), paragraph 80.

19. European Institute of Cultural Routes (n.d.), "About the European Institute of Cultural Routes", available at www.culture-routes.net/the-institute/mission, accessed 18 July 2018.

The Cultural Routes of the Council of Europe Programme

European Institute of Cultural Routes (EICR)
Luxembourg

Executive Secretariat of the EPA
▶ 1 Executive Secretary, 1 Assistant, 1 Senior Project Officer (Routes4U), 1 Communication Officer (Routes4U), 1 Assistant (Routes4U)

European Institute of Cultural Routes
▶ Director, 1 Assistant, 1 Project officer

Board of directors
▶ Govemment of Luxembourg (5 members, Presidentinduded)
▶ EPA (2 representatives)
▶ Council of Europe (2 members)
▶ Executive Secretariat of the EPA (Director)
▶ At least one reunion per year, requested by the President

Responsibilities:
▶ Carries out regular evaluations of the Cultural Routes ofthe Counal of Europe
▶ Provides advice and assistance to Cultural Route networks as well as to new applicants for certification, e.g. through the annual Training Academy
▶ Carries out research on cultural heritage, tourism, regional development and the environment for capacity building purposes
▶ Supports academic research and coordinates the Network of Cultural Routes Studies (NCRS)
▶ Archives the information and documentary resources of the Cultural Routes of the Council of Europe programme

Enlarged Partial Agreement on Cultural Routes (EPA)
Council of Europe

Governing board
▶ 1 representative appointed by each Member State ofthe EPA
▶ One reunion per year

Statutory Committee
▶ Representatives from Ministries of Foreign Affairs of the Member States (32)
▶ Adopts the EPA's annual budget

Bureau of the Governing board
▶ 1 Chair, 1 Vice-Chair
▶ 3 othermembers
▶ Elected from among the EPA Member States fora term of office oftwoyears, renewable only once
▶ Convened by its Chair at least one time peryear

Responsibilities:
▶ Takes the final decision on the certification of new Cultural Routes, a warding the "Cultural Route ofthe Council of Europe" certification
▶ Coordinates the routes' regular three-yearly evaluation witha view to granting the continuation of the certification or the decertification
▶ Takes all financial and programmatic decisions concerning the Cultural Routes programme and the EPA
▶ Carries out projects on the strengthening of the Cultural Routes, e.g.through Joint Programmes with the European Commission
▶ Supports networking and exchange between Cultural Route operators and other partners in the field of cultural tourism, e.g. through the Annual Forum

Certification process

European shared heritage and transnational cooperation to allow dialogue and appreciation for cultural diversities – these are the principles, these are the building blocks that we share […] the Cultural Routes is a programme that allows European to come together. This is the core message of the Cultural Routes – it is not a programme run by a State or the Council of Europe. It is a Civil Society funded programme.[20]

The Cultural Routes are grass-roots European networks of national, regional and local stakeholders with a legal status. The application for a new Cultural Route is developed and submitted by these networks and not by the government of the member state as is the case, for example, for World Heritage sites. The application is then evaluated by the EICR as well as by an external, independent expert.

After examination, if the project fulfils all criteria for certification and on the basis of the expert report and the EICR recommendation, the Governing Board of the EPA takes the final decision on the awarding of the certification. This grass-roots approach in the certification process aims at avoiding politicisation in the decision-making process and ensures that the decision for certification is scientifically based.

Each Cultural Route defines a theme according to the criteria set out in the statutory Resolution CM/Res(2013)67 on the award of the "Cultural Route

20. Dominioni S. (2018), opening speech at the first meeting of Routes4U for the Baltic Sea Region, Oslo.

of the Council of Europe".[21] The theme must display European values, history and heritage, be common to at least three European countries and can involve countries beyond Europe. In a further step, the tangible and intangible heritage components of the Cultural Routes are identified.

Cultural Routes themes[22]

Thematic categories

▶ **Agriculture** refers to ways of production and agricultural products: for example, the Iter Vitis Route deals with viticulture and wine;

▶ **Arts** refer to arts, architecture, music or theatre: for example, the European Mozart Ways deal with the heritage of the composer;

▶ **Geography** refers to landscape features such as maritime, fluvial or mountain heritage: for example, the Phoenicians' Route refers to the connection of the major nautical routes by the Phoenicians since the 12th century BC;

▶ **History** refers to important historical events, historic personalities and to historic movements: for example, Destination Napoleon deals with the heritage of the legacy of Napoleon;

▶ **Society** refers to the movement of people, trading networks and lifestyles: for example, The Hansa reflects the medieval network of commerce;

▶ **Spirituality** refers to religious movements, events and heritage, as well as religious identity: for example, the Saint Martin of Tours Route refers to the life of Saint Martin, as well the architectural heritage linked to his veneration.

Chronological categories

▶ Prehistory/ancient history

▶ Medieval Europe

▶ 15th to 16th century

▶ 17th to 18th century

▶ 19th and 20th century – modern heritage

▶ 21st century – contemporary heritage.

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

https://rm.coe.int/16807b7d5b

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

To summarise, the development of a Cultural Route requires the following steps:

▶ defining a theme that is representative of European values and common to several countries of Europe;

▶ identifying heritage elements that can involve tangible and intangible elements;

▶ creating a European network with legal status in at least three European countries;

▶ co-ordinating common activities in the main fields of action;

▶ creating common visibility to ensure recognisability and coherence of the route across Europe.

Certification criteria

Define a theme

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

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

The theme should take into account needs and gaps within the Alpine Region with regard to the existing Cultural Routes of the Council of Europe.

Create a European network with legal status

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

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

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

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21. Council of Europe Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification.
22. Council of Europe (n.d.), "Explore all Cultural Routes", available at www.coe.int/en/web/cultural-routes, accessed 28 July 2018.

Implement activities in the main fields of action

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

It should be active at the scientific level and must establish a university network and a scientific committee exploring different aspects related to the theme of the Cultural Route.

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

Cultural Routes represent a vector for local economies and activities. They have to ensure sustainable cultural tourism and sustainable economic development along the Cultural Route.

1.4. KEY FEATURES

Cultural Routes promote shared European heritage

The notion of heritage originated in the European states over the course of the 19th century. Its role was to promote an exclusive national identity. The European states provided a collective identity to those belonging to a clearly defined nation.[23]

Cultural heritage and actions linked to it can be an identity factor. A Eurobarometer survey in 2017 investigated the relevance of European cultural heritage for people's lives.[24] According to this survey, seven out of ten declared that they were proud of Europe's cultural heritage and that living close to sites of Europe's cultural heritage contributed to the sense of belonging to Europe. In times of growing Euroscepticism, cultural heritage can thus contribute to the construction of a European identity.

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

Cultural Routes combine the tangible and intangible heritage

Until the 1980s, cultural heritage was mainly considered in terms of built monuments. However, in line with the European Landscape Convention,[25] Cultural Routes are not static places, but landscapes – living cultural and natural heritage resulting from historical processes which actively involve both inhabitants and people travelling along the Cultural Routes.[26] They are dynamic places with people living in the landscape and, as such, they are often key points in the landscape, "whose character is the result of the action and interaction of natural and/or human factors".[27]

As landscapes, Cultural Routes combine the tangible and intangible heritage because they do not only safeguard the culture and nature sites, but also the living intangible expressions such as traditions, performing arts and traditional knowledge related to the specific Cultural Route.[28] By the time of the creation of the Cultural Routes programme, this was a fundamental new approach to heritage.

Cultural Routes are networks of social participation

The strategic stakeholders of the Cultural Routes are local communities. They need to be involved in the preparation and implementation of a Cultural Route. Local communities living along the Cultural Routes define and shape the cultural tourism along them. This **bottom-up process ensures the sustainability of the Cultural Routes.**[29]

This approach goes hand in hand with the aims of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention) that defines the principles of the use of heritage. The Faro Convention puts people at the heart of the concept of cultural heritage. It emphasises the participation in "the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage".[30]

25. Council of Europe (2000), European Landscape Convention, Florence.
26. Berti E. and Mariotti A. (2015), op. cit., pp. 42-53.
27. Council of Europe (2000), European Landscape Convention, Florence.
28. UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage, Paris.
29. Further information can be found in the section on the certification process.
30. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro, Article 12, paragraph a.

23. UNESCO (2011), *The social benefits of heritage*, Vol. LXIIm, No. 1-2, pp. 249-250.
24. European Commission (2017), Special Eurobarometer 466, – Wave EB88.1 – TNS opinion & social.

Faro Convention

The Framework Convention on the Value of Cultural Heritage for Society, the so-called Faro Convention, addresses an enlarged and cross-disciplinary concept of cultural heritage. It is, on the one hand, a resource for sustainable development and quality of life and, on the other, a reflection and expression of the values, beliefs, traditions and knowledge of people, including all aspects of the interaction between people and places.[31] Cultural heritage is therefore subject to a dynamic environment to which it adapts.

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

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

Cultural Routes as tools of cultural diplomacy

Due to their transnational character, Cultural Routes "encourage intercultural dialogue and facilitate conflict prevention and reconciliation".[32] Cultural Routes initiate cultural co-operation across borders, mainly through the active participation of the local communities. They engage travellers in intercultural dialogue.

By doing so, they pave the way for further co-operation on a larger scale and for the promotion of values such as human rights, democracy and the rule of law – the objectives of the Council of Europe. The Cultural Routes programme is thus a vital tool for cultural diplomacy in Europe: "Cultural Routes are a truly European Programme".[33]

Landscapes

According to the European Landscape Convention of the Council of Europe, a landscape describes an area that is the result of the action and interaction of natural and/or human factors. It is "an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognized as being of outstanding beauty as well as everyday areas".[34]

The European Landscape Convention defines landscape as the complex relations between people and their living environment. In other words, it is a cultural process of different elements and their relations and in different forms and settings. This includes traditions, local knowledge and perception.

The definition is broader than the definition of cultural landscapes that UNESCO introduced in the "Operational Guidelines for the Implementation of the World Heritage Convention" which defines landscapes as combined works of nature and of man.[35]

Bern, Switzerland, © Martin Abegglen

1.5. ADDED VALUE OF CULTURAL ROUTES

Cultural heritage and cultural identity are an important tool for fostering people's knowledge and awareness of Europe's common cultural roots in all their diversity, can improve understanding

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31. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society.
32. Council of Europe Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification.
33. Dominioni, S. (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.

34. Council of Europe (2000), European Landscape Convention, Florence.
35. UNESCO Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, "Operational Guidelines for the Implementation of the World Heritage Convention", WHC.17/01.

of changes in and the history of society, and can increase tolerance and acceptance of differences in response to Euroscepticism and growing division.[36]

Transnational networks

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

Furthermore, the Cultural Routes of the Council of Europe programme offers opportunities for exchange between the different certified Cultural Routes, for example on the occasion of the Annual Advisory Forum of the Cultural Routes of the Council of Europe. In 2018, the 8th Annual Advisory Forum was organised in Görlitz under the theme "Cultural Routes of the Council of Europe connecting cultural values, heritage sites and citizens: strategies and synergies in a global perspective".[37] Another networking platform provided to certified Cultural Routes is the annual Training Academy for Cultural Routes of the Council of Europe that discussed "Innovation and new trends in Cultural Routes: (re)interpreting European cultural heritage" in Yuste in 2018.[38] The transborder co-operation of Cultural Routes thus not only allows the efficient implementation of activities, but also provides a platform for the exchange of lessons learned and best practices between partners with different capacities. Cultural Routes make best use of limited resources.

Rural destinations

Cultural Routes cross remote and rural areas. They contribute to the attractiveness of these places. They can play a significant role in the re-distribution of

tourists leading them from mass-tourism destinations to less-known destinations.

According to Resolution CM/Res(2013)67, Cultural Routes must "identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring".[39]

Travellers on Cultural Routes thus become acquainted with cultural aspects of remote destinations in Europe and broaden their knowledge about the diversity of heritage in Europe. Cultural Routes are tools to display the rich and diverse culture in Europe. They are also tools to deepen intercultural dialogue and to foster mutual understanding. As such, they can be used as networks for cultural diplomacy. In times of growing extremism, they are important networks to strengthen pluralistic, democratic societies and to display the assets of cultural diversity in Europe.

Participatory approach

Especially in the field of heritage management, a **participatory approach** is essential, given the perception of heritage as a common property and given the relevance of local and regional communities in bringing this heritage to life. Cultural Routes generally offer an entry point for interaction with local people during the course of a journey.

This approach is in line with the Faro Convention which underlines that knowledge and use of heritage form part of a citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights. If such a participatory approach fails, heritage activities might exclude important heritage aspects and the activities might not reflect the heritage practices of the local communities.[40] In fact, the management of Cultural Routes involves a multitude of local partners. The "stay" element of Cultural Routes seeks to maximise the benefits for local communities and to encourage visitors to experience local culture rather than just passing through.

This social inclusiveness is also a vital basis for the economic opportunities generated by Cultural Routes, for example through the creation of innovative tourism products by local small and medium-sized enterprises. The Deputy Secretary General of the Council of Europe, Mrs Battaini-Dragoni, described the Cultural Routes as follows: "Cultural

36. European Committee of the Regions (2018), "Cultural heritage as a strategic resource for more cohesive and sustainable regions in the EU", SEDEC/VI-035, 129th plenary session.
37. 8th Advisory Forum, Cultural Routes of the Council of Europe (2018), available at www.culturalroutes2018.goerlitz.de/en/, accessed 18 July 2018.
38. VII Training Academy for Cultural Routes of the Council of Europe, 2018, available at www.itineracarolusv.eu/en/content/vii-training-academy-cultural-routes-council-europe-12th-%E2%80%93-15th-2018-royal-monastery-yuste, accessed 18 July 2018.

39. Resolution CM/Res(2013)67, Rules, paragraph II.2.
40. UNESCO/ICCROM/ICOMOS/IUCN (2013), *World heritage resource manual. Managing cultural world heritage*, Paris, UNESCO.

Routes are the spark that lights a lasting economic flame in this region".[41] Cultural Routes generate tourism-related income revenues in remote and rural areas. This is of utmost importance for young people who represent as much as double the labour force in the tourism sector compared to other economic sectors.[42]

Sustainable networks

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

This is implemented through alternating presidencies or regular meetings of the assembly of members. Due to this structure, Cultural Routes have been proven to be legally sustainable. Cultural Routes members can furthermore ensure financial sustainability, for example through their membership fee: "There is a very strong democratic dimension connected to the implementation of the Cultural Routes of the Council of Europe: each of the 31 routes is in fact managed by an association or federation with members (municipalities, local and regional authorities, museums, foundations, etc.) present in the various countries concerned. Routes are based on democratic principles of participation, governance, access to information and sharing of experiences. The Cultural Routes are decentralised networks managing their own programme of activities and financial resources, embodying the articles of the Faro Convention (Council of Europe, 2005)".[43]

41. Battaini-Dragoni G. (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.
42. European Commission (2007), "Promoting young people's full participation in education, employment and society", COM(2007)498 final.

43. Council of Europe (2018), Interview with Stefano Dominioni, Routes4U Project, available at www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni, accessed 24 November 2018.
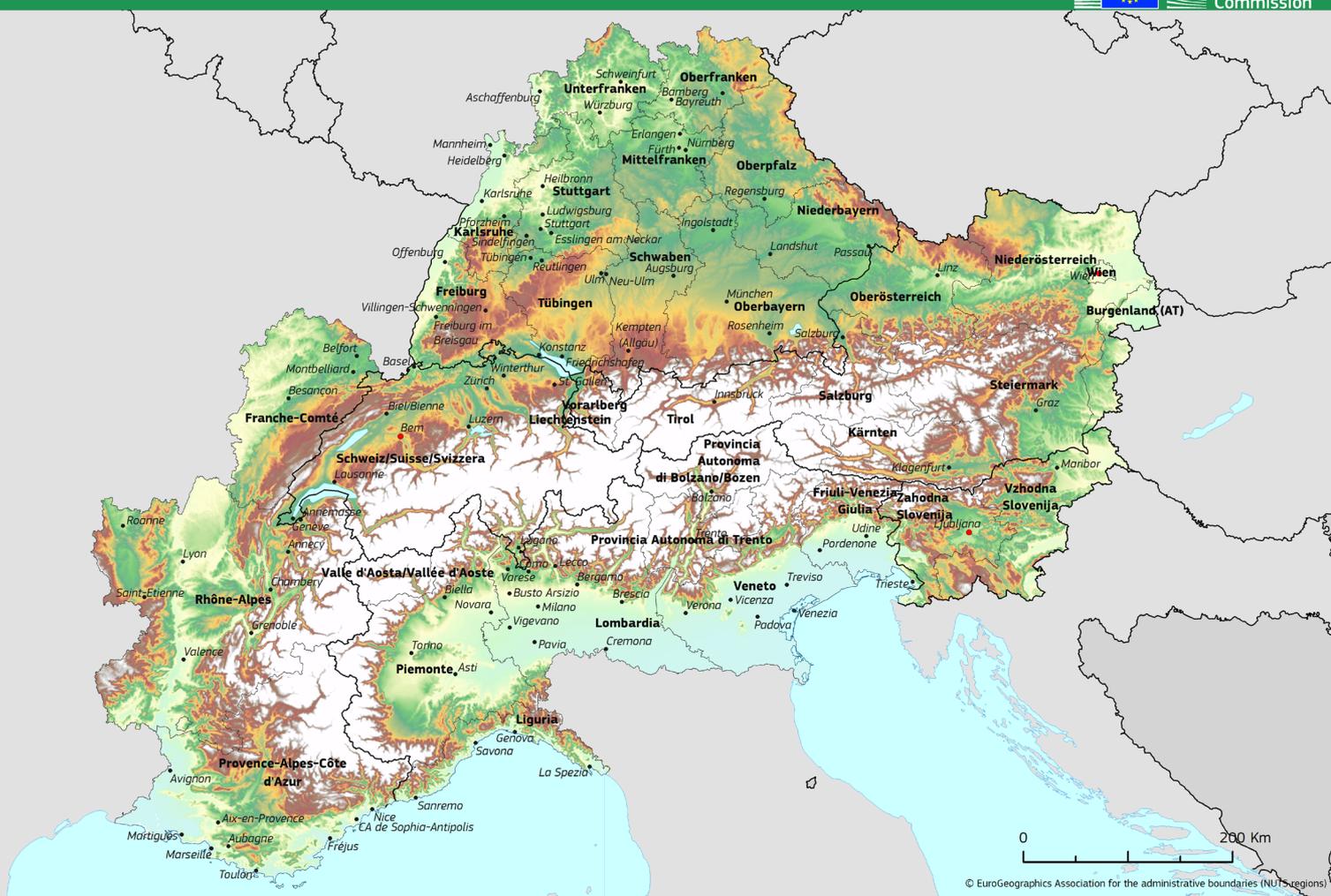
2. European Union strategy for the Alpine Region (EUSALP)

2.1. ALPINE REGION

The Alpine Region takes its name from the Alps, the highest and most extensive mountain range in Europe. It consists of around 180 mountains out of which 100 are higher than 4 000 metres.

The Alpine Region contains five EU member states: Austria, France, Germany, Italy and Slovenia. Furthermore, the region contains two non-EU countries: Liechtenstein and Switzerland. These countries differ in terms of their economic, demographic and social development.

These seven countries represent 48 regions: Austria (Burgenland, Kärnten, Niederösterreich, Oberösterreich, Salzburg, Steiermark, Tirol, Vorarlberg, Wien), France (Auvergne-Rhône-Alpes, Bourgogne-Franche-Comté, Provence-Alpes-Côte d'Azur), Germany (Baden-Würtemberg, Bayern), Italy (Friuli Venezia Giulia, Liguria, Lombardia, Piemonte, Provincia Autonoma di Bolzano, Provincia Autonoma di Trento, Valle d'Aosta, Veneto), Switzerland (Aargau, Appenzell Ausserrhoden, Appenzell Innerrhoden, Basel-Landschaft, Basel-Stadt, Bern, Freiburg/ Fribourg, Genf/Geneva, Glarus, Graubünden/ Grischun/Grigioni, Jura, Luzern/Lucerne, Neuenburg/ Neuchâtel, Nidwalden, Obwalden, Schaffhausen, Schwyz, Solothurn, St. Gallen, Tessin/Ticino, Thurgau, Uri, Waadt/Vaud, Wallis/Valais, Zug, Zürich).

The territory of the Alps is home to 14 million people in almost 6 000 communities. Most people live in towns and cities around the periphery: "The Alpine region is undergoing a process of urban growth and rural exodus. Rapid growth is to be observed in both the main urban centres and the low-altitude locations

in the mountain valleys, while the small communities in the mountains proper are shrinking at a growing rate. Population growth in the mountains is only to be found in a small number of communities where tourism is a main source of income for the local people."[44]

The mountain area of the Alpine Region is characterised by low population density, and at the same time by ageing populations and a decline of population. This decline of population results in a loss of economic attractiveness and a slower economic development in the mountain areas. It is also characterised by missing infrastructures that contribute to the further abandonment of these vulnerable mountain areas.

With regards to economic development, the Alpine Region contains some of the economically most dynamic areas of the European Union. *"The Alpine Region is one of the richest areas in the world and among the most economically dynamic, innovative and competitive areas in Europe. However, significant economic differences still exist within the territories, requiring a common response."*[45]

The Alpine Region represents the largest preserved natural area of mountain range in Europe with unique geographical and natural features, mainly characterised by steep topographic features that strongly affect ecological and human environments. With over 30 000 animal species and 13 000 plant species, the Alps represent a rich biodiversity that is highly vulnerable to climate change.[46] The mitigation of the negative effects of climate change contributes to the protection of the unique natural resources of the Alpine Region.

The Alpine Region, with its geographical features, has also strongly influenced the way of life of people living in the mountain areas, and also of people living in the foothills of the Alps. Furthermore, the geographical position of the Alps as a transit region in Europe has contributed to a rich cultural diversity and a heritage that has been enriched by the movements of people. The Alpine Region thus represents a unique and outstanding tangible and intangible cultural heritage.

The Alpine Region is a popular travel destination, traditionally recognised for recreational tourism that nevertheless has a strong seasonal nature. This tourism has a positive impact on economic development, but needs to be sustainably managed to avoid negative impacts on the environment. For example, recreational tourism as promoted by the ski industry can have a negative effect on the environment, such as the destruction of habitats and biodiversity.

Macro-region

"Regional development is a complex, multi-dimensional concept. Various factors influence regional development, such as endowment with natural resources, quantity and quality of labour, availability of and access to capital, investment in physical and technological infrastructure, factor productivity dynamics and sectorial structure of the economy."[47]

A macro-region is a grouping of regions or territories that principally share a common functional context, such as mountains or sea and river basins, and that have common features or challenges. The entities come together to co-operate on common issues contributing to economic, social and territorial cohesion. There are four EU macro-regions: the Adriatic and Ionian Region, the Baltic Sea Region, the Danube Region and the Alpine Region.[48] For each macro-region, a macro-regional strategy has been developed, taking into account the specificities of each area.

2.2. MACRO-REGIONAL STRATEGY

A time when Europeans from East and West, North and South, work together for the common good?

Our Danube strategy is a tangible example of this Europe, of this working together.

The Danube Strategy brings together rich and poor countries, EU member states and neighbouring countries, all countries along the Danube river, co-operating for the common good.[49]

EU macro-regional strategies are prepared at the request of the European Council by the European

44. International Commission for the Protection of the Alps (CIPRA), "The Alps", available at www.cipra.org/en/topics/alpine-politics/alps, accessed 29 July 2019.

45. European Commission (2015), Commission Staff Working Document, Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions concerning the European Union Strategy for the Alpine Region, COM(2015) 366 final, p. 4.

46. The Alpine Ecological Network, available at www.alpine-ecological-network.org/the-alpine-ecological-network/alpine-biodiversity, accessed 29 July 2019.

47. European Commission (2018), "Study on macro-regional strategies and their links with cohesion policy. Final report", Luxembourg, Publication office of the European Union.

48. Ibid.

49. Crețu C. (2018), speech at the 7th Annual Danube Forum, available at https://ec.europa.eu/commission/commissioners/2014-2019/cretu/announcements/speech-commissioner-cretu-7th-annual-danube-forum_en, accessed 20 December 2018.

Commission in co-operation with actors from the regions. "The added-value of EU macro-regional strategies, thus, is arguably greatest for those issues which countries or regions cannot solve or satisfactorily address by acting alone, but which require joint responses."[50]

Therefore, macro-regional strategies address those issues that countries cannot solve alone but that require transnational efforts. They address large geographical areas and aim at strengthening co-ordination of actors, policies and resources in their transnational agenda. Macro-regional strategies are "integrated frameworks" to achieve cohesion and co-ordination between EU members and third countries. Within this framework, the identification of priorities and issues for multilateral co-operation represents the great achievement of the macro-regional strategies.

Macro-regional strategies

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

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

Currently, four EU macro-regional strategies have been adopted: the EU Strategy for the Baltic Sea Region (EUSBSR in 2009), the Danube Region

(EUSDR in 2010), the Adriatic and Ionian Region (EUSAIR in 2014) and the Alpine Region (EUSALP in 2015). All adopted macro-regional strategies are also accompanied by a rolling Action Plan to be regularly updated in the light of new, emerging needs and changing contexts.

2.3. EU STRATEGY FOR THE ALPINE REGION (EUSALP)

In December 2013, the Council of the European Union invited the European Commission to elaborate an EU Strategy for the Alpine Region (EUSALP). The Commission, in co-operation with member states, prepared this strategy, taking into account the experience from the previous EU Strategy for the Baltic Sea Region (EUSBSR), EU Strategy for the Danube Region (EUSDR) and EU Strategy for the Adriatic and Ionian Region (EUSAIR).

The EU Strategy for the Alpine Region was launched in the form of a communication and an Action Plan as a result of an extensive online public consultation conducted between July and October 2014, as well as the closing conclusions of the high-level Stakeholder Conference on the EU Strategy for the Alpine Region in Milan on 1 and 2 December 2014.[51]

On 27 November 2015, the Council of the European Union endorsed the EU Strategy for the Alpine Region. It is thus the "youngest" macro-regional strategy of the European Union. As it is still in its initial phase, the implementation has to be further developed with regards to thematic topics. The strategy aims at the economic and social prosperity of the Alpine Region through an intensified co-operation on key opportunities and challenges.

Stresses that the Alpine region is delineated by many borders and that removing these barriers is a prerequisite for cooperation to work, … points out that the EUSALP can also provide the opportunity to strengthen transnational cross-border cooperation between adjacent regions, cities and local communities and to forge links and networks between people, also in terms of interconnections in transport and

50. Ágh A., Kaiser T. and Koller B. (2011), *The new horizons of the cohesion policy in the European Union: the challenge of the Danube strategy,* Together for Europe Research Centre and King Sigismund College, Budapest.

51. European Commission (2014), EUSALP Public consultation – Governance, available at https://ec.europa.eu/regional_policy/sources/conferences/alpine_region/doc/public_consultation_governance.pdf, accessed 29 July 2019.

digital coverage; points, in addition, to the environmental fragility of this region.[52]

The focus lies on complementarity of actions and structures rather than duplication of existing actions and structures. Areas that require transnational cooperation are identified in relation to economic globalisation, demographic trends, climate change or energy challenges, and due consideration is given to their specific geographical position as a transit region.

Within the framework of EUSALP, three interdependent objectives have been identified that contain nine concrete actions.

Objective 1 – Fair access to job opportunities, building on the high competitiveness of the region

Action 1: to develop an effective research and innovation ecosystem;

Action 2: to increase the economic potential of strategic sectors;

Action 3: to improve the adequacy of the labour market, education and training in these strategic sectors.

Objective 2 – Sustainable internal and external accessibility for all

Action 4: to promote intermodality and interoperability in freight and passenger transport;

Acton 5: to connect people electronically and promote accessibility to public services.

Objective 3 – A more inclusive environmental framework for all and renewable and reliable energy solutions for the future

Action 6: to preserve and valorise natural resources, including water and cultural resources;

Action 7: to develop ecological connectivity in the EUSALP territory;

Action 8: to improve risk management and to better manage climate change including major natural risk prevention;

Action 9: to make the territory a model region for energy efficiency and renewable energy.

Furthermore, the establishment of a "sound macro-regional governance model for the Region to improve cooperation and the coordination of action"[53] has been identified as the cross-cutting objective.

Protection of culture and sustainable tourism

Culture and tourism are topics that are not addressed through a dedicated action group, but as subthemes of existing action groups. Action Group 2 aims: "[t]o increase the economic potential of strategic sectors" and Action Group 6: "[t]o preserve and valorise natural resources, including water and cultural resources", both topics related to Cultural Routes of the Council of Europe. Action Group 2 addresses health tourism as a thematic priority (co-ordinated by the region of Salzburg, Austria). Action Group 6 aims at initiating activities for the promotion and marketing of sustainably produced food and forest products as a way to maintain cultural and ecosystem services.

Sustainable cultural tourism in the Alpine Region

Culture is a fundamental part of the tourism experience in Europe, and its importance is growing. Today, cultural tourism is one of the largest and fastest-developing global tourism markets: an estimated four out of ten tourists choose their destination based on its cultural offering. They are increasingly attracted by intangible factors such as the atmosphere of a place, its association with famous people, ideas or events – in other words by a place's culture, history and traditions.[54]

International tourist arrivals (overnight visitors) worldwide increased by 6% in 2018 to 1.4 billion, based on data reported by destinations around the world.[55] Europe is the world's No. 1 tourist destination, with 50% of the world's total international tourist arrivals. The European Travel Commission predicts a steady growth of 3% in 2019.[56]

52. European Parliament (2018), European Parliament resolution of 16 January 2018 on the implementation of EU macro-regional strategies (2017/2040(INI)), P8_TA-PROV(2018)0002, p. 6, available at https://pok.alpine-region.eu/sites/default/files/uploads/page/24/attachments/ep_resolution16.01.2018.pdf, accessed 29 July 2019.

53. EUSALP EU Strategy for the Alpine Region, "Objectives", available at https://www.alpine-region.eu/objectives, accessed 30 July 2019.

54. Navracsics T. (2018), "Foreword by the European Commissioner for Education, Culture, Youth and Sport", in UNWTO, Tourism and Culture Synergies, available at www.e-unwto.org/doi/pdf/10.18111/9789284418978, accessed 30 July 2019.

55. World Tourism Organization (2019), "World tourism Barometer and statistical annex", January 2019.

56. European Travel Commission (2019), "European tourism 2018 – Trends & prospects", Q4/2018.

Looking at tourism in Europe, cultural heritage and cultural products play a predominant role as objects of tourist demand and consumption, so-called cultural tourism: "the term is widely used, and also widely misunderstood. Academics and policy-makers have been quick to identify cultural tourism as a growth market, without seriously considering what that market consists of".[57]

Cultural tourism

Cultural tourism can be described as tourism offering cultural destinations, processes and products. The International Council on Monuments and Sites (ICOMOS), in its International Cultural Tourism Charter, defines cultural tourism as a form of tourism that offers a personal experience not only via heritage survived from the past but also of present lifestyles and societies: "It [cultural tourism] is increasingly appreciated as a positive force for natural and cultural conservation. Tourism can capture the economic characteristics of the heritage […] It is an essential part of many national and regional economies and can be an important factor to development, when managed successfully".[58]

Types and sites of cultural tourism are:[59]

► archaeological sites and museums;

► architecture;

► art, sculpture, galleries, events;

► music and dance;

► drama;

► language;

► religious festivals, pilgrimages;

► cultures and sub-cultures.

Rothenburg, Germany, © Berthold Werner

57. Richards G. (ed.) (1996), Cultural tourism in Europe, Wallingford, CABI.
58. ICOMOS (1999), "International Cultural Tourism Charter. Managing tourism at places of heritage significance", Mexico.
59. European Centre for Traditional and Regional Cultures (1989), contribution to the drafting of a charter for cultural tourism, Llangollen, Wales.

To summarise, sustainable cultural tourism contributes to:

► job creation and income revenue;

► greater destination attractiveness;

► local investment, especially in urban areas;

► preservation of heritage;

► social cohesion of regions.

Albeit the obvious positive impact that cultural tourism can have on the macro-region, a special focus has to lie on the sustainable use of the cultural resources of a destination to ensure that they are not harmed, destroyed or negatively affected. "Tourism is a fast growing industry, resilient to many shocks. This is an opportunity. But jobs in tourism can be low paid and seasonal. And many activities are not environmentally sustainable. In cohesion policy, our focus has therefore shifted in recent years. Towards small-scale, quality tourism. Niche markets and emerging fields, such as: health tourism, the 'silver economy', cultural tourism, sports tourism, gastronomy tourism. As you know, this kind of tourism often builds on local features that make regions 'unique.'"[60]

The sustainable management of tourism does not only contribute to the satisfaction of travellers, but also results in the further increase of tourists. This increased number of tourists requires sound management systems to mitigate the negative impacts of tourists on the destinations and to ensure the prudent use of the cultural and natural resources in the long term, for example by anticipating and preventing potential risks.

The European Commission describes the challenges for the sustainability of European tourism: *"Finding the right balance between an autonomous development of the destinations and the protection of their environment on the one side and the development of a competitive economic activity on the other side may be challenging."*[61]

Sustainable tourism

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

60. Crețu C. (2018), introductory speech at the Meeting of Ministers in charge of Tourism from the Danube Region, available at https://ec.europa.eu/commission/commissioners/2014-2019/cretu/announcements/introductory-speech-commissioner-cretu-meeting-ministers-charge-tourism-danube-region_en, accessed 20 December 2018.
61. European Commission (2007), Communication from the Commission, "Agenda for a sustainable and competitive European tourism", COM(2007) 621 final.

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

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

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

Sustainable tourism must:

"Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.

Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.

Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation".[62]

Vienna, Austria, © Shutterstock

In the Alpine Region, with its high diversity of cultural resources, cultural tourism represents a potential that can be further used with a positive impact on the creation of new jobs and on economic growth. "Tourism is both a mainstay of the Alpine economy and a challenge to policymakers who must ensure that the millions of visitors do not degrade the very mountain environment they come to enjoy.

Tourism helps to maintain permanent populations in the mountain towns and villages, stimulating a growth that in turn attracts other business."[63]

Economic impact of cultural tourism

The positive impact of tourism on economic growth can be measured in quantifiable terms through:

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

In Europe, tourism is the third largest socio-economic activity. The direct impact of tourism on the GDP accounts for 10%, with 12% of total employment linked to tourism services.[64] The European Commission, in its Europe 2020 strategy, set up a framework for action to promote competiveness and sustainable growth capacity in the tourism sector.[65] European destinations earned €406 billion in tourism receipts in 2016. Over the period 2010-2030, tourism in Europe is expected to increase by an average of 3.3% per year.[66]

The economic impact of cultural heritage and the tourism related to it is difficult to quantify. While 40% of international tourists are considered cultural tourists, very few data exist so far on cultural tourism. The Second UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development (Oman, 2017) concluded in its Muscat Declaration with the commitment to "generat[e] better information on cultural tourism including the use of existing data sources and big data to measure and chart tourism and culture synergies".[67]

62. World Tourism Organization (2005), *Making tourism more sustainable – A guide for policy makers*.

63. Alpine Convention (2010), "The Alps. People and pressures in the mountains, the facts at a glance", Vademecum, p. 5.
64. European Parliament (2011), "Report on Europe, the world's No 1 tourist destination – A new political framework for tourism in Europe", 2010/2206(INI), available at www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN, accessed 25 July 2018.
65. European Commission (2010), "Europe 2020. A European strategy for smart, sustainable and inclusive growth", available at http://ec.europa.eu/eu2020/pdf/COMPLET%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf, accessed 25 July 2018.
66. World Tourism Organization (2018), European Union tourism trends, available at www.e-unwto.org/doi/pdf/10.18111/9789284419470, accessed 25 July 2018.
67. UNWTO/UNESCO (2017), Second UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development, Muscat Declaration on Tourism and Culture: Fostering Sustainable Development, 12 December 2017, available at http://cf.cdn.unwto.org/sites/all/files/pdf/muscat_declaration_0.pdf, accessed 25 July 2018.

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

▶ the tendency to concentrate cultural tourism destinations at major heritage sites which leads to difficulties in visitor management and unequal flow of cultural tourists to other areas;

▶ the development of cultural tourism products that are similar from one destination and to another which results in a lack of distinctive cultural offers;

▶ the increased and more diversified demand of the cultural tourist that calls for a greater range of cultural experiences;

▶ differences in approaches of tourism and culture stakeholders who do not co-operate sufficiently cause a lack in tourism and cultural synergies.[68]

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

▶ do not focus on major heritage sites but on remote rural areas;

▶ invite travellers to discover diverse cultural themes, thus covering a broad range of distinctive, cultural offers;

▶ implement different fields of action offering a variety of cultural experiences to tourists;

▶ offer a platform for co-operation and synergies between cultural, tourism and economic stakeholders due to their structural organisation.

Cultural Routes of the Council of Europe are not only important stakeholders of sustainable cultural tourism in Europe; they also contribute to economic development by creating jobs and income revenues. A study on the impact of Cultural Routes, jointly launched in 2010 by the Council of Europe and the European Commission, indicates that all Cultural Routes provide opportunities for small and medium-sized enterprises to develop products and services, as well as to create jobs within the framework of economic and tourism activities that the Cultural Routes generate:

[…] whilst a few of the more established Routes are recording visitor numbers and direct sales of tourism products, or […] look at the potential economic impact of SME collaborations across the Route's towns, most are not gathering the data needed to measure the economic impact of their activities.[69]

Social impact of cultural tourism

The value of cultural tourism goes beyond the mere economic level. First and foremost, cultural rights – the right to have access to culture and participate in culture – are part of human rights. These rights were first officially recognised as an integral part of human rights through recognition in the International Covenant on Economic, Social and Cultural Rights (ICESCR) in 1966. In particular, Article 15 of the ICESCR defines the right to take part in cultural life.

Adopted in 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society states: "every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966)".[70]

In 2016, the United Nations Human Rights Council, in Resolution 33/20 on cultural rights and the protection of cultural heritage, recognised cultural heritage as the property of humanity as a whole and cultural rights as a crucial response to current global challenges. It calls upon states to respect, promote and protect the right of everyone to take part in cultural life as well as to protect cultural rights as an important part of humanitarian assistance.[71] This concept goes hand in hand with the idea of the natural and cultural heritage, the intangible and tangible heritage

68. World Tourism Organisation (2018), Tourism and culture synergies, UNWTO, Madrid.
69. Council of Europe (2014), "Impact of European Cultural Routes on SMEs' innovation and competitiveness", provisional edition, Council of Europe Publishing, Strasbourg, p. 62.

70. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro.
71. United Nations General Assembly (2016), Resolution 33/20 on cultural rights and the protection of cultural heritage, adopted by the Human Rights Council on 30 September 2016.

belonging to all mankind that needs to be understood and protected by the community.[72]

Cultural tourism provides learning opportunities. Cultural tourism destinations or offers expose travellers to diverse ideas, concepts and ways of life in Europe. By doing so, they contribute to a broader understanding of Europe as well as to cultural exchange and cultural diversity in Europe. Cultural Routes bring European diversity and the sense of a European identity closer to citizens and engage them in dialogue, not only because it is European diversity that is often described as the most distinctive feature of Europe, but also because the "breakdown of dialogue within and between societies can provide, in certain cases, a climate conducive to the emergence, and the exploitation by some, of extremism and indeed terrorism. Intercultural dialogue, including on the international plane, is indispensable between neighbours".[73]

In this regard, the contribution of culture to create a sense of European identity and belonging has been widely explored in European studies: "culture is often seen as a premise of and as the common basis for

European unity, as a platform of shared experiences and practices facilitating closer cooperation in a vast variety of fields. […] cultural policy is designed both to enlarge the scope of EU power and authority and to win the hearts and minds – and not just the hands and muscles – of European citizens".[74]

The recognition of cultural diversity is a prerequisite for social inclusive societies. It has gained even more importance in Europe today to prevent Euroscepticism and radicalisation. The relevance of Cultural Routes to protect and promote cultural diversity as well as the idea of a shared common European heritage is an important driver for social cohesion.[75] Cultural Routes are thus coherent with the objective of the Council of Europe to strengthen intercultural dialogue for the well-being of the societies in Europe: "pluralism, tolerance and broadmindedness may not be sufficient: a pro-active, a structured and widely shared effort in managing cultural diversity is needed. Intercultural dialogue is a major tool to achieve this aim, without which it will be difficult to safeguard the freedom and well-being of everyone living on our continent".[76]

74. Patel K. K. (2013), "Introduction", in Patel K.K. (ed.), The cultural politics of Europe. European capitals of culture and European Union since the 1980s, Routledge, New York, pp. 1-16.
75. UNESCO (2013), "Background note", Culture: a driver and an enabler of social cohesion, Hangzhou International Congress proceedings.
76. Council of Europe (2008), "White Paper on intercultural dialogue", paragraph 33.

72. ICOMOS (1999), "International Cultural Tourism Charter. Managing Tourism at Places of Heritage Significance", Mexico.
73. Council of Europe (2008), "White Paper on intercultural dialogue", CM(2008)30 final, paragraph 43.

3. Analysis of the Cultural Routes in the Alpine Region

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

► the geographical framework, looking into the question of geographical balance;

► the sectorial framework, looking into the question of their sectorial membership;

► the thematic framework, looking into the question of thematic areas.

The results of the analysis of Cultural Routes in the Alpine Region will be the prerequisite to formulate recommendations on a strengthened, balanced and representative network of Cultural Routes

in the area of the macro-regional strategy for the Alpine Region.

3.1. GEOGRAPHICAL FRAMEWORK OF CULTURAL ROUTES

Even though the high number of 28 Cultural Routes crossing the Alpine Region can be explained by tourism development in the regions, there is a need to look into the potential expansion of certified Cultural Routes to the Alpine Region as well as the potential for the creation of new Cultural Routes in the macro-region.

Figure 2 provides an overview of the itineraries represented there.

Figure 2 – Cultural Routes represented in the Alpine Region
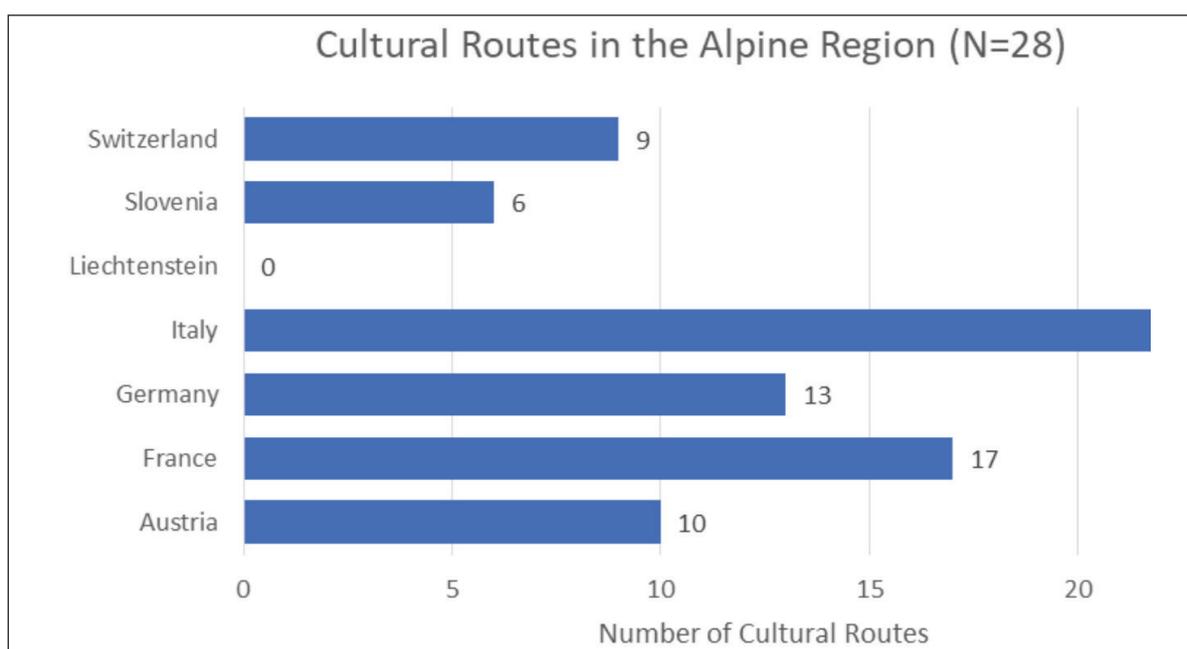
Regarding the quantitative distribution of the Cultural Routes in the Alpine Region, it reveals that most of them cross the Italian part (22), followed by the French (17) and German (13) part. Seven routes can be found in Switzerland and in Austria and five in Slovenia. No route crosses Liechtenstein which might be explained by the geographical size of the country. It can be stated that there is a relatively high presence of Cultural Routes in the Alpine Region.

The countries with a higher presence of Cultural Routes also tend to have a higher number of tourists. According to a study published by the European Commission Directorate-General for Regional and Urban Policy (DG REGIO) in 2017,[77] Italy (mostly the Veneto region) and France (mainly Provence-Alpes-Cote d'Azur) score the highest amount of arrivals at tourist accommodation establishments in the Alpine macro-region. In Germany, the Oberbayern region is at the top, which is linked to its favourable proximity to Munich and the Alpine mountains. Slovenia, as a younger EU member state, had the smallest amount of arrivals in 2015 but shows a remarkable increase of 32% between 2008 and 2015 – only France had a higher rate of growth (41%) in the macro-region.

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RECOMMENDATION 2

In the light of the fact that Cultural Routes are not distributed in a geographically balanced manner in the Alpine Region, Slovenia deserves particular attention and support, as they represent under-exploited potential for Cultural Routes projects and the extensions of already certified Cultural Routes. Furthermore, it is recommended to ana-lyse the possibility of a Cultural Route crossing all countries of the EUSALP area.

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3.2. SECTORIAL FRAMEWORK OF CULTURAL ROUTES

The Cultural Routes are made possible by the people for the people. All Cultural Routes are in fact associations. They operate democratically and gather citizens: youngsters and adults, people from the public sector with people from the private sector, individuals and communities, museums, local and regional authorities, schools and educational institutions.[78]

Figure 3 – Cultural Routes' members per country (N=395)

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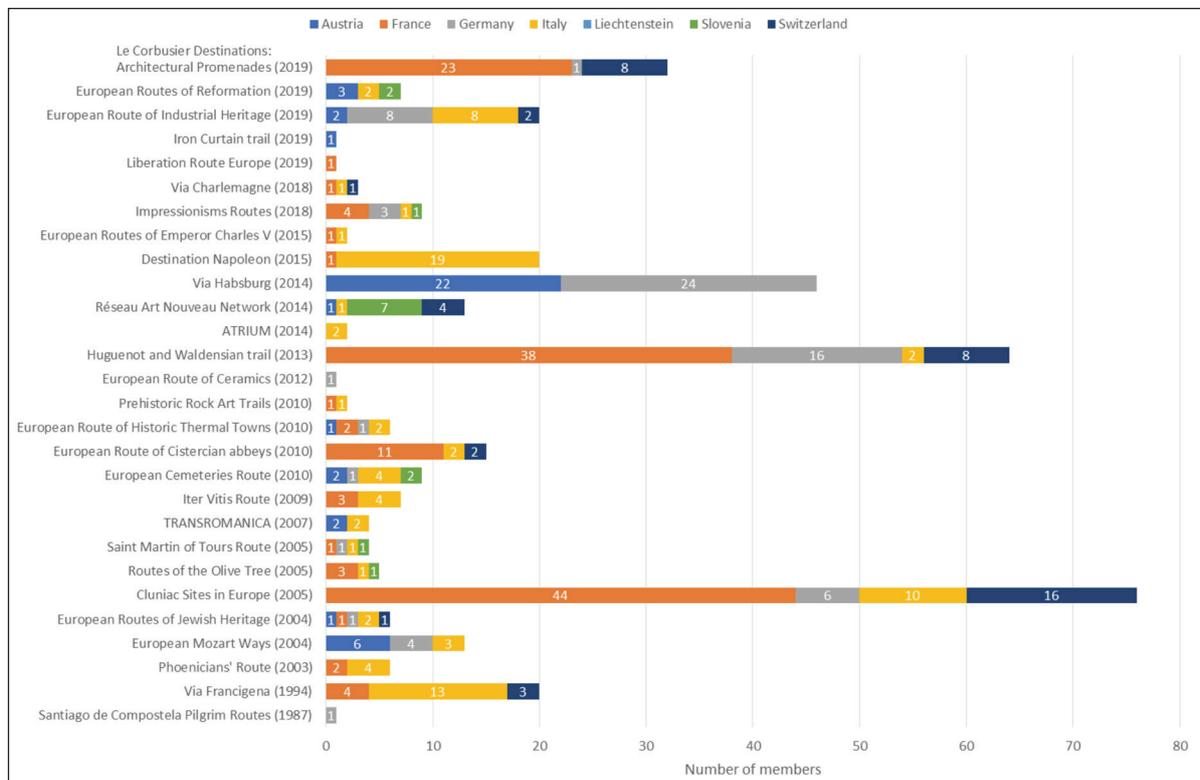
77. See DG REGIO (2017), "Study on macroregional strategies and their links with cohesion policy. Data and analytical report for the EUSALP". The data described in this paragraph refer to 2015.

78. Dominioni S. (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.

The analysis of the Cultural Routes crossing the Alpine Region reveals that they have developed differently in the countries involved (see Figure 3).[79] Even though no route is crossing every state of the macro-region, some itineraries have a very well-developed network with regard to members from different geographic areas. The European Routes of Jewish Heritage is at the top with partners in five states, followed by seven routes which are represented in four countries each: Impressionisms Routes, Via Charlemagne, Réseau Art Nouveau Network, Huguenot and Waldensian Trail, European Cemeteries Route, Saint Martin of Tours Route and Cluniac Sites in Europe.

There are five Cultural Routes that present potential for extension since they have members exclusively in one country of the Alpine macro-region: European Routes of Emperor Charles V (Italy), ATRIUM (Italy), European Route of Ceramics (Germany), Prehistoric Rock Art Trails (France) and Santiago de Compostela Pilgrim Routes (Germany). Of course, not every mentioned route could be developed further or even expanded in the other countries belonging to the Alpine Region since their heritage is sometimes tied to specific territories. To develop concrete proposals, a feasibility study on the specific theme should be conducted, taking also into account the expertise of the university networks which are part of every route. Besides the routes which can be exclusively found in one state, the itineraries with few members in various states could also be expanded (for example the Réseau Art Nouveau Network, the Phoenicians' Route).

The Cluniac Sites in Europe, certified in 2005, appears as a well-developed network in terms of the number of its members due to the quantity of Cluniac heritage in Europe. It could be useful to analyse the governing structure of every Cultural Route to learn how to support their management. In a second step, this could serve to share best practices on effective management structures of Cultural Routes in the macro-region.

RECOMMENDATION 3

The management structures of successful Cultural Routes in the Alpine Region should be analysed to compile and share best practices on management structures and implementation of activities in the Alpine macro-region.

With regard to the distribution of Cultural Routes' members in the Alpine macro-region, by far most of them are cities or municipalities (167), followed by associations (54), cultural organisations (50), tourism stakeholders (25), sites (24), individual persons (18) and institutions such as foundations or public organisations (16). Only very few members can be classified as scientific organisations (8), regions (8), networks (6), natural parks (2) and chamber of commerce (1).

In order to expand the routes' networks strategically, Figure 5 provides information about the members of every Cultural Route in the Alpine macro-region: It becomes apparent that a lot of the Cultural Routes have a rather heterogeneous composition of members, for example the Cluniac Sites in Europe, Via Habsburg, Huguenot and Waldensian Trail and European Mozart Ways.

RECOMMENDATION 4

Cultural Routes provide opportunities for enhanced co-operation and exchange of knowledge and capacities between the members of the network. As Cultural Routes' networks contain members from countries of the Alpine Region and beyond, the members should expand exchange on the lessons learned and best practices within the macro-region and beyond.

3.3. THEMATIC FRAMEWORK OF CULTURAL ROUTES

In order to enable a thorough analysis of the Cultural Routes in the Alpine Region, the thematic distribution needs to be analysed. This analysis corresponds to the strategic priorities of the Vilnius Roadmap on the expansion of geographic coverage of the Cultural Routes and the development of new themes.[80]

As Cultural Routes are trans-sectorial networks that implement a wide range of activities in the five main fields of action described in the resolution of the Committee of Ministers on the rules for the award of the "Cultural Route of the Council of Europe" certification, this categorisation is done according to a main theme as identified at the time of certification.

In the following, a thematic cluster is introduced to allow a better categorisation and classification of the Cultural Routes. It has to be noted that Cultural Routes can cover different thematic clusters and that the list does not represent an exhaustive list.

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79. The data for the analysis of the Cultural Routes in this section were provided by the Cultural Routes in 2017 and updated in July 2018. Please note that inaccuracies may occur.

80. Council of Europe (2016), "Vilnius Roadmap for the Cultural Routes of the Council of Europe", Cultural Routes of the Council of Europe 6th Advisory Forum, available at http://culture-routes.net/sites/default/files/attachments/FORUM%20ROADMAP_EN.pdf, accessed 25 August 2018.

Figure 4 – Types of Cultural Routes' members in the countries of the Alpine Region

Types of Cultural Routes' members in the countries of the Alpine Region (N=395)

- Association
- Chamber of commerce
- City/Municipality
- Cultural organization
- Institution
- Network
- Region
- Scientific organization
- Site
- Tourism stakeholder
- Natural parks
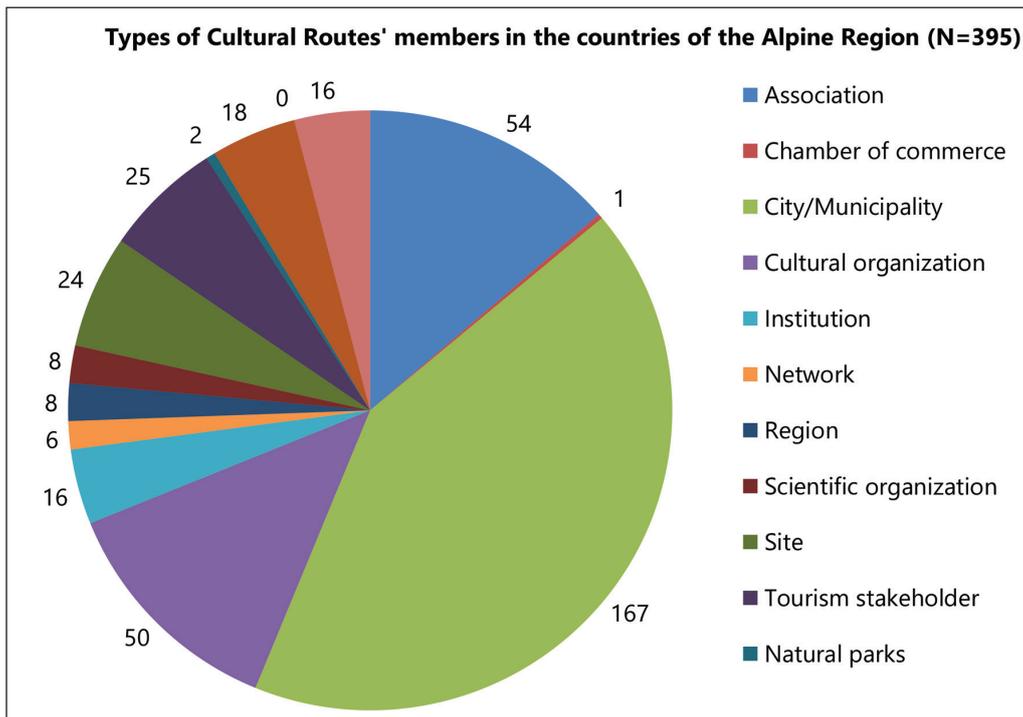
Figure 5 – Types of members of each Cultural Route (N=395)

Cultural Route networks in the countries of the Alpine Region (N=395)

- Association
- Chamber of commerce
- City/Municipality
- Cultural organization
- Institution
- Network
- Region
- Scientific organization
- Site
- Tourism stakeholder
- Natural parks
- Person
- NGO
- Other
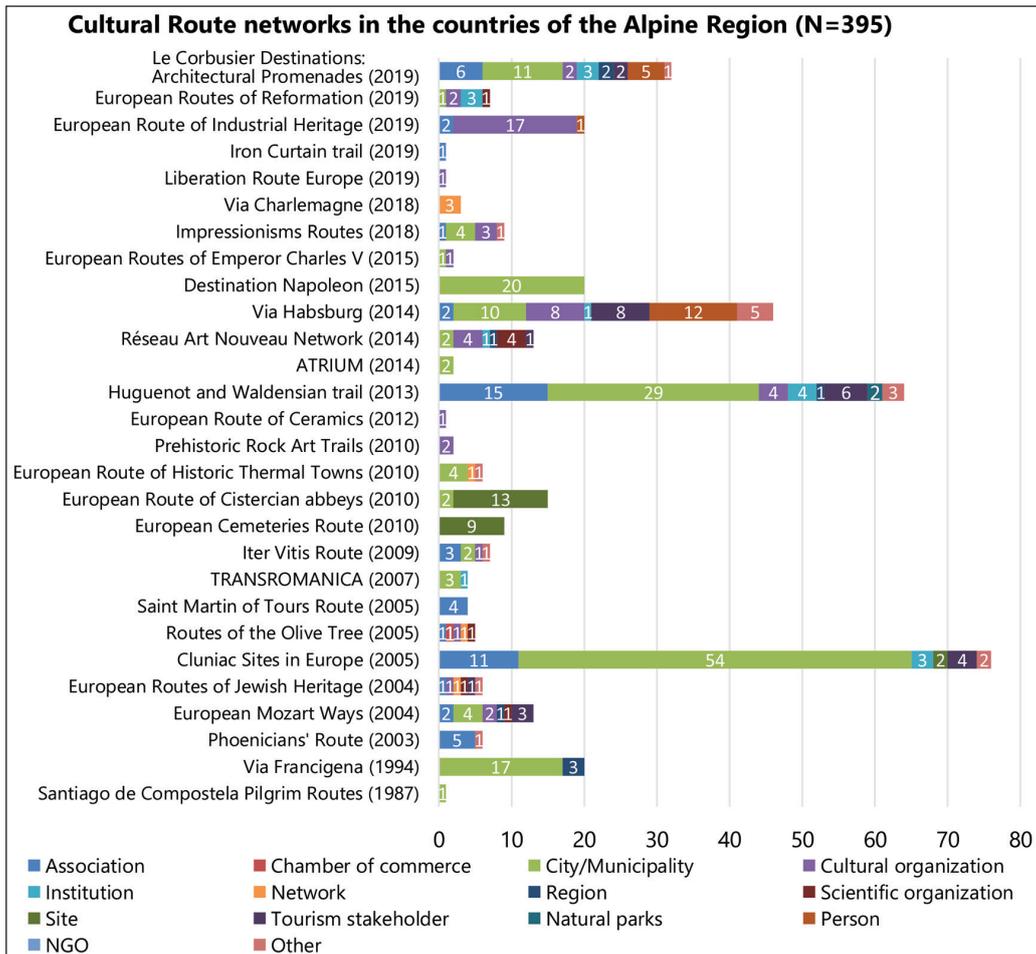
For the categorisation into thematic clusters, the categories of cultural heritage of ICOMOS were used as a starting point.[81] They were further developed to ensure a categorisation responding to the specific feature of Cultural Routes as landscapes:[82]

► Arts, such as crafts, music, theatre and architecture, is a theme that is often reflected, for example TRANSROMANICA, Prehistoric Rock Art Trails, European Route of Historic Thermal Towns, ATRIUM, Réseau Art Nouveau Network, European Route of Ceramics and the Impressionisms Routes.

► Agriculture, such as agricultural production (viticulture) and agricultural products (gastronomy), are addressed by two networks. The Routes of the Olive Tree deal with the civilisation around the olive tree and the Iter Vitis Route is devoted to viticulture.

► History, such as events, personalities and epochs, is a theme present in the Cultural Routes of the macro-region. Examples are the routes reflecting the life of the Austrian composer Wolfgang Amadeus Mozart (European Mozart Ways), Charles V (European Routes of Emperor Charles V), Napoleon (Destination Napoleon), Charlemagne (Via Charlemagne) and the Habsburg dynasty (Via Habsburg).

► Society, such as movement of peoples, interaction within society, is represented by two Cultural Routes, on one hand the Phoenicians' Route focusing on the exchange of artefacts, knowledge and experience through commerce and, on the other, the Huguenot and Waldensian Trail deals with migration and integration because of religious persecution.

► Spirituality, such as spiritual movements or personalities, is a very present theme, whether by focusing on an important historic personality or by being dedicated to cultural and religious identity in general. The Santiago de Compostela Pilgrim Routes, Via Francigena, European Route of Jewish Heritage, Saint Martin of Tours Route, Cluniac Sites in Europe, European Route of Cistercian Abbeys and European Cemeteries Route.

► Geography, such as geographical features of the Alpine mountain area, is so far not reflected by any Cultural Route crossing the macro-region.

This analysis shows that certain categories or themes of cultural properties are under-represented among the Cultural Routes in the Alpine Region. All the routes described focus on tangible and intangible cultural heritage while natural heritage is not taken into consideration and the specific landscapes of the Alpine Region are not reflected though existing Cultural Routes. No route represents a theme displaying the mountain tangible and intangible heritage.

Several Cultural Routes address historic themes to reflect mainly medieval Europe.

Prehistoric heritage and human evolution, including the Stone, Bronze and Iron Ages, and the heritage of ancient history, covering the 3 000 BC to 500 AD period, are under-represented among the Cultural Routes in the Alpine Region.

No Cultural Routes reflect a theme concerning the Alpine landscapes, for example linked to the mountain culture of the Alps.

RECOMMENDATION 5

The creation of new projects of Cultural Routes to be certified by the Council of Europe in the Alpine Region should consider a representative theme for the Alpine Region to promote and protect the tangible and intangible heritage of the Alpine Region in line with the objectives of the Action Plan for EUSALP, in particular in the framework of its Action Group 6 "To preserve and valorise natural resources, including water and cultural resources".

3.4. SUMMARY

Looking at the geographic, structural and thematic analysis of Cultural Routes and the identified gaps in the Cultural Routes in the Alpine Region, it becomes evident that there exists a strong potential for the creation of new Cultural Routes on the mountain heritage of the Alps.

Furthermore, data and information on the certification and management of Cultural Routes need to be retrieved and compiled to ensure the exchange of information and knowledge on sustainable tourism, cultural tourism and heritage management.

RECOMMENDATION 6

In the framework of Routes4U, data and guidance material on the certification and implementation of Cultural Routes in the Alpine Region should be retrieved and developed. A database of best practices and lessons learned should be put online to provide information on concrete activities regarding Cultural Routes in the Alpine Region.

81. ICOMOS (2004), "The World Heritage List: filling the gaps – an Action Plan for the future. An analysis by ICOMOS", Paris.
82. World Tourism Organization/European Travel Commission (2017), Handbook on marketing transnation tourism themes and routes, Madrid.

The analysis also reveals that almost no data exist at the national and regional level on the Cultural Routes of the Alpine Region, such as updated inventories on members, policies on tourism and heritage protection or data on best practices and lessons learned by Cultural Routes.

RECOMMENDATION 7

A monitoring system of Cultural Routes should be put in place: stakeholders from the Alpine Region should gather data on the implementation of Cultural Routes, for example on members of the respective Cultural Route, through a survey undertaken in the framework of Routes4U in order to better measure the implementation of Cultural Routes.

The creation of new Cultural Routes requires resources. The co-operation between professionals working on the certified Cultural Routes and the national co-ordinators of EUSALP that was created in the framework of Routes4U provides opportunities to join efforts.

RECOMMENDATION 8

The network between the professionals working on Cultural Routes and EUSALP should be further strengthened and used as momentum to create new Cultural Routes for the Alpine Region.

4. Routes4U Project
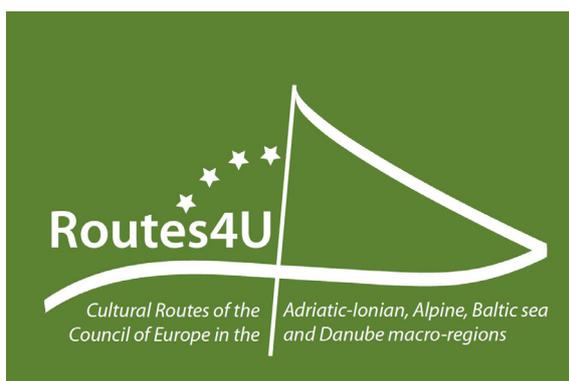
Joint programmes between the Council of Europe and the European Union have a long-standing tradition of 26 years. They were launched to create synergies in the areas of work related to democracy, human rights and the rule of law.

In 2006, the co-operation between these two European organisations was further strengthened. Jean-Claude Juncker, Prime Minister of Luxembourg at that time, wrote a report for the heads of state and government of the member states of the Council of Europe. In this report, he stated: "The Council of Europe and the European Union were products of the same idea, the same spirit and the same ambition […] Both organisations want a Europe without dividing lines, and this shared aim could be emphasised by increasing the number of joint projects. I am thinking particularly of youth questions, education, culture and inter-cultural dialogue. My proposals here are fairly modest – but it would be wrong to neglect the symbolic significance or even snowball effects of this kind of cooperation."[83]

"Routes4U" is a joint programme between the Council of Europe (Directorate General of Democracy – EPA on Cultural Routes) and the European Union (European Commission – DG REGIO). Launched in 2017, it aims to contribute to the implementation of the macro-regional strategies of the Baltic Sea, the Danube, the Adriatic and Ionian and the Alpine Region through the Cultural Routes.

Routes4U aims to strengthen the co-operation between the Cultural Routes of the Council of Europe and the macro-regional strategies of the European Union for the Alpine Region. More specifically, it aims to contribute to the implementation of EUSALP by providing a concrete example of actions on how to develop sustainable tourism networks in the Alpine Region.

In order to make best use of limited resources and to avoid duplication, Routes4U is implemented in close co-operation with partners and stakeholders from the Cultural Routes and the macro-regional strategies. In line with the Faro Convention, the project involves local citizens. Their affinity with their region is essential for understanding and rediscovering the cultural identity of the sites. The involvement of communities translates political action within EUSALP into concrete activities on the ground,[84] for example:

► Cultural Routes digital platform, including a trip planner to discover Cultural Routes in the Alpine Region and to organise a journey in the Alpine Region. Bloggers' trips will promote the trip planner to discover the Alpine Region as a travel destination;

► Cultural Routes card, with discounts and advantages, exploring further the heritage linked to the Cultural Routes in the Alpine Region. This will, on the one hand, promote the Alpine heritage, and, on the other, will enable the retrieval of data on tourism needs, demand and practices along the Cultural Routes in the Alpine Region;

► grant system for best practice actions for the Cultural Routes of the Council of Europe, to contribute to the objectives of the macro-regional

83. Juncker, J.-C. (2006), "Council of Europe–European Union: a sole ambition for the European continent", report, Parliamentary Assembly of the Council of Europe, Doc. 10897.

84. Council of Europe/European Union (n.d.), "Fostering regional development though Cultural Routes – Routes4U Project", available at https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/home, accessed 25 July 2018.

strategies, namely to promote culture and tourism and people to people contacts in the Alpine Region;

► e-learning course on the creation and management of Cultural Routes in the four macro-regions as well as on cultural and sustainable tourism for regional development;

► development of capacity-building material targeting cultural and tourism professionals, as well as political decision makers, in the four macro-regions, to strengthen their contribution to the macro-regional development through the Cultural Routes.

4.1. PROJECTS ON CULTURAL ROUTES IN THE ALPINE REGION

Mountaineering Villages

The non-profit organisations responsible for the Mountaineering Villages project are the Alpine Associations of Austria (Österreichischer Alpenverein – ÖAV), Germany (Deutscher Alpenverein – DAV), Southern Tyrol (Alpenverein Südtirol – AVS), Slovenia (Planinska Zveza Slovenije – PZS) and Italy (Club Alpino Italiano – CAI). They have approximately 2.2 million members altogether. There are currently 27 villages in the Mountaineering Villages project from four countries (nineteen in Austria, four in Germany, two in Southern Tyrol, one in Slovenia and one in Italy).[85]

In the mid-19th century Alpinism was established as a sports discipline. In many places in the Alps mass tourism brought overbearing technical infrastructure and reshaped not only landscapes, but also local culture, society and architecture. When in 2005 the Mountaineering Villages project was developed, a set of criteria was created to find the rare places where there was still excellent Alpine landscape quality and no dominance of technological structures. These places have proven to offer great opportunities for alpinist and outdoor experiences, a small-scale tourism infrastructure and provide not only Alpine competence in the form of experienced guides and locals, but also knowledge of their historic journey regarding this topic.

The local partners have realised a wide range of projects in 2018/19 in accordance with the Mountaineering Villages' philosophy and aim. To name a few, Ramsau bei Berchtesgaden organised a symposium about regional products for its local Mountaineering Villages working group; in Schleching a co-operative has reopened a local food store; Lesachtal organised the annual "Bergsteigerdörfer hautnah" tour – a three-day package promoted to Alpine association members; and Kartitsch has successfully earned the label of "Winterwanderdorf" (winter hiking village).

Via Alpina

The Via Alpina is a network of five hiking routes across the Alps covering eight countries, 200 000 square kilometres and 5 000 kilometres of hiking routes.[86] The main route crosses all Alpine states from Trieste to Monaco. In addition, there are four varieties of hiking routes that altogether offer 342 hiking stages. Since 2014 the international secretariat of the Via Alpina is located at CIPRA (the International Commission for the Protection of the Alps) in Liechtenstein.

The Via Alpina was initiated in 1999 and funded through Interreg IIIB – Alpine Space-project, from January 2001 to December 2004, to identify, mark and describe the trails, to create promotion tools and to carry out studies on improving the quality and sustainability of tourist offers. In a second project from 2005 to 2007, pilot projects were carried out to discover the natural and cultural heritage of the Alpine regions involved. The two Interreg projects between 2001 and 2007 served as an umbrella that kept things together, but since then interests and priorities are drifting apart and the eight partners concentrate on the maintenance of the routes, the website (164 564 visits and 723 207 views in 2018) and the support of hikers on the routes.

Thus, the objective for now is to further enhance the notoriety of the hiking trail by presenting a wide span of insights on hiking in the Alpine space with its natural and cultural treasures, as well as on personal adventures and knowledge gained. At the same time the Via Alpina aims at displaying sustainability initiatives along the trail, at involving stakeholders especially at local level and thereby reviving the spirit of the Via Alpina network.

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85. Webpage of Mountaineering Villages, available at www.bergsteigerdoerfer.org/, accessed 31 July 2019.

86. Webpage of Via Alpina, available at www.via-alpina.org/en/page/1/the-via-alpina, accessed 31 July 2019.

Via Claudia Augusta

The three countries and different work areas are organised through the European Economic and Interest Grouping, the Via Claudia Augusta Transnational, consisting of the countries' associations Via Claudia Augusta Germany, Austria and Italy.[87]

The Romans developed the routes of the Etruscans and Celts into the first connecting road over the Alps 2 000 years ago. It ranged from the Bavarian Danube to the river Po and the Italian Adriatic. Thereby, the Via Claudia Augusta brought the regions and places along the way into contact with each other and connected them with the entire world known at that time for cultural and economic exchange. This trans-European line of communication continued to be important over the following years, in the Middle Ages and the modern era, and had a lasting impact on regions, people and their cultures over time.

The common heritage is today used as an axis for archaeological and historical exploration, and for cultural and economic co-operation, organised in transnational working groups. In the field of archaeological history, for example, research is carried out at various locations along the historical route, and the knowledge is collected, compiled and prepared in a form suitable for a wide audience. In the field of culture and education, museums work together to bring the Via Claudia Augusta to schools and vice versa. In the field of tourism, the historical route has been established and presented as a cultural tourism themed route that can be travelled and explored by bike, on foot or by car.

AlpFoodWay

AlpFoodway is a transnational project funded through the Interreg Alpine Space Programme. It involves fourteen partners from six nations: France, Italy, Switzerland, Austria, Germany and Slovenia, and is being implemented from November 2016 to October 2019.[88] AlpFoodway partners started a "bottom-up" process, involving local communities to identify and inventory their own intangible Alpine food heritage.

Through Intangible Search (www.intangiblesearch. eu) it is possible to access the online community--based inventory that will include more than 150 elements about Alpine food knowledge, rituals, customs and traditions, resulting from anthropological, geographical, sociological and historical research.

Source: "Routes4U Feasibility Study"

4.2. EXTENSIONS

European Route of Megalithic Culture

The European Route of Megalithic Culture has been a certified "Cultural Route of the Council of Europe" since 2013. At the present time, this Cultural Route is not present in the Alpine Region and an extension is envisaged.[89]

Megaliths – literally "big stones" – were widely used by prehistoric communities to build monuments, burial places and sanctuaries. Megalithic tombs, dolmens and other monuments represent the oldest surviving indigenous architecture of northwest Europe. Understanding this heritage is essential to trace our very origins.

Megalithic monuments are among the most widespread remains of man in time and space. Europe has a vast megalithic heritage, which can be explored through many different routes covering, up till now, Sweden, Denmark, Germany, the Netherlands, Spain, Portugal and the United Kingdom. The traveller can thus explore not only the megalithic monuments but also the manifold features of the surrounding landscape.

An extension of the existing network of megalithic routes to the Alpine Region should be discussed, both from the point of view of the exhibits (with particular interest in such artefacts as stelae, one of the greatest expressions of megalithic culture in most European countries, as well as menhirs, anthropomorphic stelae and engraved stones) and from the point of view of the countries and regions covered, with a view to including the Alpine Region.

87. Webpage of Via Claudia Augusta, available at www.viaclaudia. org/en/introduction.html, accessed 31 July 2019.
88. Webpage of AlpFoodWays, available at www.alpine-space.eu/ projects/alpfoodway/en/home, accessed 31 July 2019.
89. Webpage of the European Route of Megalithic Culture, available at www.megalithicroutes.eu/en, accessed 31 July 2019.

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Part II

Experts' reports on regional development through the Cultural Routes in the Alpine Region

1. Regional co-operation and sustainable development through cultural tourism in the Alpine Region

Laetitia Barbu, Project and creative director, Arkellia – Sustainable tourism development and heritage valorisation

1.1. INTRODUCTION

"Cultural Routes have the potential to enhance a region's attractiveness and competitiveness from both a cultural and tourism point of view".[90]

As one of the most visited mountain ranges in the world attracting around 120 million tourists every year,[91] the challenges in the Alps are to develop tourism sustainably and to find ways of combining the natural beauty of the Alpine Region with a diverse natural and cultural heritage, with the needs of local communities that keep the villages alive.

With an important demographic and linguistic diversity and great variety of governance systems and traditions, the Alpine Region can benefit from co-operation policies and actions.

Thanks to the joint programme of the Council of Europe and the European Union – the Routes4U Project – transnational practices and activities of the Cultural Routes of the Council of Europe are further developed in line with the objectives of EUSALP to protect and promote the cultural and natural resources. Routes4U aims to foster regional sustainable development through the promotion and protection of tangible and intangible cultural heritage in the Alpine macro-region.

According to EUSALP, the Alpine macro-regional strategy is an opportunity to improve cross-border co-operation in the Alpine states as well as to identify common goals.

The 2019 EUSALP Italian presidency highlights the need for a new relationship between metropolitan, mountainside and mountainous areas, fostering a more balanced development and establishing a better dialogue involving all actors of the region, as well as "an 'Innovative' formula that combines the state and local dimensions – the multilevel system of EUSALP, with a strong 'bottom-up' involvement of regional and provincial administrations and other local stakeholders."[92]

Cultural Routes of the Council of Europe represent networks of shared history and heritage. They foster cultural diversity, intercultural dialogue and mutual exchanges across borders.

Co-operation is also fostered through research and sustainable tourism development, as well as through exchanges for young Europeans.

Cultural Routes of the Council of Europe encourage synergies between national, regional and local authorities and a wide range of associations and

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90. OECD (2009), The impact of tourism on culture.
91. European Commission (n.d.), "EU Strategy for the Alpine Region", available at https://ec.europa.eu/regional_policy/en/policy/cooperation/macro-regional-strategies/alpine/, accessed 31 July 2019.

92. EUSALP Italian Presidency 2019 Programme, "EU Strategy for the Alpine Region (2019), Work Programme".

socio-economic actors. They intend to foster widespread community participation.

The workshop combined these views and strategies on co-operation and regional development and formulated recommendations on how to tackle specific challenges in the region, in line with the EUSALP objective to build on the region's high competitiveness and the Italian Presidency objective 6: "To promote relations with other networks of Regions and Cities in order to stimulate large-scale projects that include metropolitan areas in their interconnection with mountain and peripheral areas."

The recommendations were also directed towards the way EUSALP and the Cultural Routes of the Council of Europe crossing the Alpine macro-region could collaborate in a more practical and organisational manner.

1.2. WORKSHOP DISCUSSION

The Routes4U first meeting for the Alpine Region (EUSALP) brought together participants from different backgrounds, with a purpose of involving European Commission regional experts, EUSALP Action Group members, cultural experts, representatives of existing Cultural Routes of the Council of Europe crossing the Alpine Region and project leaders interested in the process of certification of the Cultural Routes of the Council of Europe. The workshop participants were as diverse as the overall participants of the meeting.

Participants' expectations concerning the workshop on "Regional co-operation and sustainable development through cultural tourism" consisted of the exchange of knowledge, ideas and best practices around the topics of co-operation (between the Cultural Routes and with new stakeholders). Furthermore, there was a strong interest in opportunities to develop and strengthen networks, as well as economic sustainability and funding renewal for the Cultural Routes projects. Participants also expressed their wish to discuss funding opportunities and the possibilities to sustain their projects economically after EU funding has ceased.

The way cultural and creative industries and innovation opportunities could be involved to foster competitiveness and development for the Cultural Routes was also mentioned as an expectation.

The question regarding opportunities for the development of sustainable approaches among the Cultural Routes of the Council of Europe was also highlighted, as well as the involvement of more themes addressing the environmental heritage that shapes the Alpine identity (new Cultural Routes or themes to be addressed in existing Cultural Routes).

EUSALP national and regional representatives expressed their wish to discuss concrete collaboration methods with the Cultural Routes of the Council of Europe in the Alpine Region and how this co-operation could be further developed.

During the workshop, several strategic key questions were introduced and discussed among the participants of the workshop.

The process for co-operation with EUSALP and access to funding opportunities, as well as application assistance through co-operation and interregional programmes

EUSALP is mobilising and bringing together existing EU and national funding instruments relevant for the EUSALP area through the fund research activities of the EUSALP Action Groups and through online interactive maps dedicated to "Strategic funding".[93] EUSALP does not provide dedicated funding.

Some of the EUSALP funded projects were briefly presented, especially in the field of the economy, jobs development, tourism and youth education, such as the Alpine Region Preparatory Fund (ARPAF) projects "AlpJobs" (anticipate future jobs in Alpine remote areas), "Cross border" (cross-border mobility in the Alpine Region), "HEALPS: Alpine Health Tourism" (promoting the Alpine Region as a globally attractive health tourism area), as well as Interreg Alpine Space projects "YOUrALPS" (Alpine education), "DesAlps" (design thinking to innovation) and "SCALE(up)ALPS" (innovative businesses). Funding aspects through EUSALP were discussed with EUSALP participants.

Cultural Routes of the Council of Europe managers, as well as representatives of Cultural Routes at the project stage, gave some examples of projects already funded by the EU (Interreg) or at the application stage, some of them involving creative aspects and professional artists. They highlighted the difficulties in receiving these funds, finding partners wishing to collaborate and getting support and assistance to properly fulfil the application's criteria in order to be funded. The question of the sustainability of these projects after the EU funding period was addressed, as well as the dependence on European funding due to poor financial capacities.

Examples and possible alternatives were given through other existing EU programmes such as Start Interreg and LEADER/CLLD bottom-up approach.

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93. EUSALP "Strategic funding" webpage, available at http://alpine-region.eu/p/strategic-funding; Interactive maps for programmes, available at www.alpine-region.eu/p/strategic-funding/programs; Funding calls, available at www.alpine-region.eu/p/strategic-funding/calls, accessed 31 July 2019.

EUSALP lack of bottom-up approach has been also discussed in order to address possible solutions.

The various co-operation systems among the Cultural Routes of the Council of Europe and the ways to sustain these relations

Cultural Routes of the Council of Europe managers, such as the European Route of Jewish Heritage and the Via Francigena, explained how they built their own co-operation and networking models, which varies a lot according to the Cultural Routes theme, history and date of creation. Difficulties along the way were reported but it was highlighted that solutions were found to keep the Council of Europe certification. Adaptive and inventive capacities were necessary due to limited human resources and budget. The example of the Incubator created by the European Route of Jewish Heritage was given, directed towards practical actions with dedicated monitoring helping selected participants (through an open call for applications) to develop Jewish Heritage Routes: cultural, educational, heritage and tourism co-operation projects with a transnational importance and significance.

The Via Francigena underlined the possibility for the most experienced Cultural Routes managers to help less advanced Cultural Routes and their managers with sharing of knowledge and best practices on specific topics highlighted by the requesting managers, as well as the importance of strong support given by participating stakeholders in their specific fields of expertise which can benefit the development of Cultural Routes.

It has been highlighted as well that a networking spirit is needed and that Cultural Routes of the Council of Europe crossing the same territories tend to establish co-operation and promotion initiatives such as joint events organisation.

Challenges for workshop participants regarding a future application for a Cultural Route of the Council of Europe certification

Involvement of local communities at the very start of a Cultural Route project

Project leaders highlighted that it was easy to find supporters for a Cultural Route idea, but no financial support was proposed at the regional or national level. Also, when related projects were funded, it was difficult to sustain the projects due to lack of funding opportunities. The question of financial participation (membership fee) from stakeholders was raised.

Project leaders also addressed the issue of matching their capacity and Cultural Routes project's intentions

with the Cultural Routes of the Council of Europe certification criteria, such as the creation of a scientific committee which is non-existent or not foreseen at this stage of their project.

Regarding the involvement of local communities at the project creation stage, leaders considered the communities as ambassadors for the routes and underlined the important "snowball effect" between communities to foster their participation.

Thinking sustainable development not as an isolated process but as a broad view, involving a wide range of actors which the Cultural Route of the Council of Europe managers should connect with

It was recalled that sustainable development should be considered as a dynamic process of change. The sustainable development scheme's main axes were recalled and EUSALP ongoing projects for each axis were briefly presented. The sustainable development scheme's involvement with sectors such as tourism, introducing social tourism, ecotourism and ethical/fair tourism, as well as the cultural sector were presented. The question of the real introduction of sustainable development goals, not just as a trendy topic, for the Cultural Routes of the Council of Europe development was addressed.

The discussion highlighted the fact that there was no real co-ordination between the regional and local actions relating to sustainable development and the Cultural Routes of the Council of Europe's own projects, products and actions, though a sustainable approach should be a broad and co-operative project, involving all stakeholders and political actors, with a process allowing the monitoring of the impacts of the activities implemented in a defined territory (using specific sustainable development indicators according to the sector addressed). These processes already exist for some territories (monitoring tourism impacts on the environment or local population for example).

Sustainable monitoring systems available for Cultural Routes of the Council of Europe managers and how they could be used

The question of monitoring the sustainable approach of applicants for the Cultural Routes of the Council of Europe certification was addressed.

The existing EU ETIS (European Tourism Indicator System) toolkit[94] for monitoring tourism destinations performance in the field of sustainable development was also presented. These indicators are based

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94. ETIS toolkit, available at http://ec.europa.eu/growth/sectors/tourism/offer/sustainable/indicators_en, accessed 31 July 2019.

on the criteria of the Global Sustainable Tourism Council (GSTC).

Sustainable tourism products and specialised agencies in sustainable tourism able to assist Cultural Routes managers in creation of sustainable products

The Via Francigena manager presented one of their activities involving agreements with Trenitalia and Trenord allowing pilgrims that travel with the EAVF Credential to benefit from favourable rates for regional train tickets. The project aims to enhance the relationship between sustainable mobility and walking: more than 200 stations intercept the Via Francigena in the regions crossed by the route. This successful project should be extended with SBB (Swiss railways).

The Huguenot and Waldensian Trail manager told the participants about the tourism boards' offer for education and training among professional stakeholders involved with the Cultural Route.

During the discussion, participants highlighted that there were significant disparities in the approach related to sustainability, according to the countries concerned. Particularly as regards the specialisation of the professional partners involved in the creation of tourism products, it is often the case that they do not have a really sustainable approach.

The importance of cross-sector collaboration in marketing and creation of products, including cultural and creative industries (CCIs)

Cross-sector collaboration was addressed throughout the discussion, through involvement of creative partners and artists with Interreg funded projects. The importance of finding the right professional partners in the field of sustainable development, and creation and innovation relating to sustainable tourism products (especially with the shift from experiential to transformational tourism) was also discussed, in order to foster competitiveness and economic benefits.

It has been recalled that "a huge potential for tourism SMEs' innovation is represented by the area of information delivery about the products and services that Cultural Routes are offering"[95] ("information delivery" relating to marketing, sales and communication channels as well as promotion activities, for example publicity, events) and that the remote position of some of the Cultural Routes destinations could limit the attraction for innovative SMEs to collaborate, as they are located mostly in important urban areas.

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95. Council of Europe (2010), "Impact of European Cultural Routes on SMEs' innovation and competitiveness", report, p.53.

1.3. PARTICIPANTS' RECOMMENDATIONS

Following a final brainstorming session during the workshop, the participants and the expert formulated the main recommendations as to how to tackle specific challenges in the region through Cultural Routes development or creation, in line with the EUSALP objectives. These recommendations have been divided among the groups addressed and will foster concrete actions among the different stakeholders involved.

Group 1 – New Cultural Routes project leaders

▶ **Mentoring to be established between existing Cultural Routes of the Council of Europe and new Cultural Routes project leaders/stakeholders**

New Cultural Routes project leaders/stakeholders should be able to capitalise on the long and rich experience of existing certified Cultural Routes of the Council of Europe. Existing Cultural Routes of the Council of Europe could transmit their best practices as reports, as well as be available to meet and answer specific questions from new Cultural Routes project leaders, especially concerning the Cultural Routes of the Council of Europe certification criteria. Routes4U should provide guidance and contact details for newcomers wishing to benefit from this mentoring.

▶ **Economic sustainability: foster profit and earning capacity to generate funds not just to cover financing costs**

New Cultural Routes project leaders/stakeholders should question the potential for economic sustainability of the Cultural Route activities to enable it to develop properly and persist over time. The economic sustainability approach should consider support and public and private funding opportunities at different levels, local to European, as well as the importance of promotional activities (Cultural Route brand marketing and product creation).

▶ **A better bottom-up approach regarding local communities' involvement**

The community involvement achieved through a bottom-up approach can lead to impacts such as capacity building and local population empowerment. The local community should be involved in identifying the most relevant local strategy and implementing the activities (projects) needed to achieve the local strategy objectives.

A replicable example is youth camps with responsibilities shared in site development.

▶ **Toolbox to be made available to monitor the sustainable approach of applications for the Cultural Routes of the Council of Europe certification**

In order to help new Cultural Routes project leaders/stakeholders to raise the level of their project regarding sustainable development, addressing the three central approaches – economic, social and environmental (axes that are necessary to be thought out and developed together) – the Cultural Routes of the Council of Europe certification criteria should consider the sustainable management of a Cultural Route (such as the presence of a sustainable management plan), as well as integrate a real and transversal sustainable approach among existing criteria (sustainability concerns all criteria).

The creation of a sustainable development monitoring toolbox available to new Cultural Routes project leaders/stakeholders would help to raise awareness at an early stage and foster responsible practices in future developments.

Group 2 – Certified Cultural Routes of the Council of Europe

▶ **Some Cultural Routes should better highlight their theme in relation to the Alpine identity and also highlight new potential partners in this framework**

While some certified Cultural Routes of the Council of Europe have themes obviously linked to the Alpine Region specificities, some of them have more broad or transversal aspects, crossing the Alpine Region. Therefore, in order to highlight and promote the macro-regional identity of the Alpine Region, the Alpine specificities of these Cultural Routes should be better thought out (history, facts, symbols, itineraries, tourism products, etc.). This orientation could help to strengthen and expand relations with Alpine stakeholders and foster development opportunities.

▶ **Foster a more regional dimension for the certified Cultural Routes of the Council of Europe**

The Alpine specificities of certified Cultural Routes of the Council of Europe should be described, developed and promoted at the macro-regional level. Certified Cultural Routes should take the opportunity to meet and develop concrete projects with EUSALP, regional authorities and stakeholders. Certified Cultural Routes managers should have the possibility to join EUSALP Action Groups (recommendation below), create contacts and bridges with ongoing Alpine regional projects that could be interesting for them and develop their networking actions by

meeting EUSALP Action Group participants, as well as EUSALP project stakeholders. EUSALP Action Groups and supported projects can be found on the dedicated online Platform of Knowledge: http://alpine-region.eu/p/dashboard.

Group 3 – EUSALP macro-region

▶ **Through an intensified bottom-up approach, EUSALP should mobilise funds in an open way**

The local level should be better addressed with a bottom-up and area-based approach such as the one used by the EU LEADER/CLLD (Community-Led Local Development) programme, in order to foster development projects more in line with local needs, strategies and actions.

▶ **Have Cultural Routes of the Council of Europe as members of EUSALP Action Groups**

As a proper way to enable EUSALP and Cultural Routes of the Council of Europe to co-operate, certified Cultural Routes managers should be invited to join EUSALP Action Groups, especially Action Group 2 – "Economic development", which belongs to the EUSALP 1st Thematic Policy Area "Economic growth and innovation".

1.4. RECOMMENDATIONS

The Alpine macro-region has a very fertile ground ("inherited factors" such as natural resources, climate, etc.) and benefits from a wide and strong international recognition, mostly relating to winter leisure activities. Nowadays a better balance between snow tourism and eco-tourism, high-season and middle-season, overcrowded sites and alternative ones must be established. Cultural Routes of the Council of Europe represent important transnational initiatives and networks, uniting Alpine cultures and able to promote important cultural brands (with "created factors" such as cultural and tourism products, events, etc.) if properly developed and making use of existing opportunities to reach this aim. This workshop has enabled discussion and the discovery of opportunities through EUSALP actions, Cultural Routes partnerships and network development, as well as better bottom-up approaches in order to reach a more sustainable economic development. To go forward, some additional recommendations can be made:

▶ Applying for and being awarded European funding requires experience or support, as discussed during the workshop. It is important to

also highlight that European funding mostly addresses specific programmes, axes and topics, predefined at the beginning of a funding period. Therefore Cultural Routes managers should be able to follow these strategic programmes in order to stay up to date on very actual or even innovative topics that will be addressed through calls for proposals.

Detailed publications are made available online through the EU programmes webpages and dedicated events are planned throughout Europe in line with the programme's area strategy. These present the specifications and requirements to apply, as well as, for some of the events, assistance in the preparation of the application. It is also possible to call on consultants specialised in the sector or field concerned by the call for proposals or to work with partners who already have a successful track record of EU project applications.

The funding instruments mobilised by EUSALP are mostly the European Structural and Investment Funds (ESIF), but the Alpine Space "Interreg" Programme is an important instrument for the implementation of the EU Strategy for the Alpine Region, as well as Horizon 2020, the COSME programme, the Connecting Europe Facility and the LIFE programme. Specific national and regional funds can be mobilised for non-EU Alpine countries that cannot access EU funds.

  ► Proposals to be submitted should include a dedicated part addressing the sustainability of the proposed project after the funding period and how it could be sustained over time through relevant strategies. The inclusion of a sustainable management plan submitted as part of a project is a good way to foster sustainable outcomes.

  ► Cultural Routes managers should capitalise on EUSALP actions already implemented or to be implemented in the future. There is a lack of knowledge regarding specific projects developed despite belonging to a common Alpine Region and very common transversal interests (jobs, youth, circular economy, digital villages, local products, mobility, economic development, environment, etc.). Some of these projects created open platforms or networks welcoming interested partners, such as the EUSALP Platform of Knowledge (available data, publications, funds, research, etc.) or "Our Alps" network about education, and projects publish conclusions and best practices reports.

  ► The sustainable development process and its application in the field of culture and tourism should be better considered in Cultural Routes

management as it is a transversal approach that is essential nowadays and could be translated into dedicated sustainable management plans. There are various mechanisms in place, depending on the country and often relayed by the ministries in charge of sustainable development and chambers of commerce, such as training, labelling, and contact information of public and private interlocutors. Actions oriented towards sustainable development should also be in phase and linked with existing sustainable actions in the territories under consideration (transport and environment, social activities, sustainable growth, tourism flows management, regional strategies, etc.). SMEs involved with Cultural Routes could be also selected or highlighted regarding their sustainable approach in the professional field under consideration and Cultural Routes could foster more awareness regarding sustainability among their partners.

  ► Open more Cultural Routes networks and projects to cross-sector collaborations, for instance with CCIs, in order to widen their spheres of influence and learn from these collaborations. Fertile collaborations will foster more innovative and competitive transnational actions as well as transnational product creation, in a market where tourism and cultural products tend to be increasingly similar from one destination to another.

  ► Reduce the gap between the different Cultural Routes regarding sustainable economic development capacity and skills, through mentoring between Cultural Routes and enabling Cultural Routes to better access actual evolutions regarding marketing approaches (influencer marketing such as work with bloggers, cobranding strategies, use of social media, storytelling, etc.) and access existing innovations in their strategies and product development, as imitating "already existing innovations or adapt[ing] them to their local contexts […] is not a sign of weakness, as diffusion of innovation is also contributing to wealth creation, productivity growth and technology development".[96] Addressing actual trends in cultural tourism such as experiential and transformational tourism should help Cultural Routes grow and widen their audience.

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96. Ibid., p. 47.

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2. Cultural heritage for social inclusion in the Alpine Region

By Alessio Re, Adjunct Professor for Management of Cultural Projects, University of Turin

2.1. INTRODUCTION

The workshop discussed the possibilities and opportunities offered by cultural heritage and its management with respect to the theme of social inclusion in the Alpine macro-region. The focus of the workshop is in line with the EUSALP Italian Presidency (2019),[97] in particular with the objective 8: "the challenge is to increase the historical, cultural and educational dimension of the Alpine Macro-region, enhancing the history and the identity and cultural peculiarities of the Alpine area, as a strategic place of meeting, cooperation and development amongst peoples".

To approach this topic, it has proved useful to share a common definition of the two main concepts – social inclusion and cultural heritage.

The report by the European Social Fund (ESF) Thematic Network Inclusion (TNI) defines social inclusion as follows

> *Social inclusion is a process which ensures that those at risk of poverty and social exclusion gain the opportunities and resources necessary to participate fully in economic, social and cultural life and to enjoy a standard of living and well-being that is considered normal in the society in which they live. It ensures that they have greater participation in decision making which affects their lives and access to their fundamental rights.[98]*

Regarding the tangible cultural heritage, in the UNESCO Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague, 1954), one of the very first definitions of cultural heritage is given, aiming to indicate something that transcends the materiality of the good and its economic value. In the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage, tangible heritage is defined as monuments, groups of buildings and sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view. In the same spirit, the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions propose the "universal" value and dimension of culture in all its forms and expressions, considered a common heritage of mankind, transcending time and space that should be preserved for future generations.

These two concepts (social inclusion and cultural heritage in all its forms), unified, assume a potentially relevant role in strengthening sustainable development, especially considering the Alpine Region and its strengths and weaknesses, as highlighted in the

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97. See www.alpine-region.eu/italian-presidency-2019, accessed 24 April 2019.

98. European Commission (2002), "Joint Report on social inclusion 2002", Brussels.

EUSALP strategy where the Alpine area is a strategic place for meeting, co-operation and development.

In this context, the Council of Europe Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005[99]) emphasises the aspects of heritage related to human rights and democracy. It promotes a wider understanding of heritage and its relationship with communities and society, including approaches to cultural heritage that are people-centred, inclusive, forward-looking, more integrated and cross-sectorial.

Similarly, the Voices of Culture report (2018),[100] promoted by the European Commission, underlines the importance of civil society, stressing that all citizens, residents and communities should be engaged in the co-creation and co-design of their living environments and cultural expression. Connected to this, the UNESCO Hangzhou Declaration[101] highlights the strategic value of conserving, enhancing and recovering the use of cultural heritage (together with the promotion of cultural activities) in order to allow the populations involved to renew their identity.

Within this framework, Cultural Routes in the Alpine Region assume a central role:

► in protecting, promoting and valorising the cultural heritage of the Alpine macro-region;

► in strengthening social inclusion through cultural co-operation, playing a crucial role as a valuable tool for cultural diplomacy;

► in increasing the attractiveness of remote destinations of the Alpine macro-region, thus contributing to the cohesion of and among the Alpine communities;

► in enhancing the cultural identity of the Alpine macro-region and promoting it to a wider European and international public.

2.2. WORKSHOP DISCUSSION

The participants of the workshop had different professional backgrounds, including representatives from public bodies, local entities, co-ordinators and directors of local museums and archaeological sites, route managers and researchers. They thus had different levels of experience in managing cultural heritage and social participation. The aim of the discussion was to formulate suggestions regarding social inclusion through cultural heritage, with a specific focus

on the experience gained by the Cultural Routes in the Alpine macro-region.

The discussion was based on the above-mentioned definitions of cultural heritage and social inclusion.

The participants first analysed the main causes of social exclusion, such as the presence of barriers to access to social opportunities and economic resources, and thus to effectively enjoy a fair standard of living and well-being.

The Alpine Region is characterised by different forms of marginality, such as its geographical fragmentation, digital division, poor accessibility and connections, long-term unemployment and youth unemployment. These factors might increase the risk of exclusion.

During the discussion, it was stressed that a proper knowledge of the marginality causes and situations, whether physical, social or economic, as well as awareness of the problems that the different target groups face, are fundamental to achieve the aim of social inclusion. Actions on social inclusion should therefore focus on vulnerable groups that are facing poverty and are excluded from the labour market. This includes persons with disabilities, homeless people, ethnic minorities, long-term unemployed, poorly educated people and those who need support in access to services, including community-based services, and social protection.

Exactly as is the case for having access to education, work or information, access to cultural heritage plays an important role in fostering social inclusion. Indeed, cultural heritage does not only represent a means of identity but also a pivotal means for intercultural dialogue. Cultural activities are thus an effective tool for increasing social inclusion.

For this purpose, participants underlined the need for an active involvement of the local communities, avoiding top-down approaches which would limit or invalidate their impact, and favouring, on the contrary, the largest participation of all stakeholders, in line with the approach of the Faro Convention.

Participants were then asked to present themselves and their experiences, especially regarding the potential of cultural heritage as a driver of social inclusion. Everyone shared experiences of social inclusion through heritage, even if the overall experience in the field was quite limited.

Among the experiences that have been cited it is useful to mention:

► the "Lo Pan Ner" festival, promoted by AlpFoodway, to revive the tradition of baking black bread across the Alps, which brought older and younger generations together to preserve and safeguard local traditions, ensuring the transmission of know-how;

99. Council of Europe (2005), Convention on the Value of Cultural Heritage for Society, Faro.
100. Voices of Culture (2018), "Social inclusion: partnering with other sectors".
101. UNESCO (2013), "The Hangzhou Declaration. Placing culture at the heart of sustainable development policies", Hangzhou.

- the "MaB UNESCO Monviso Youth Camp" organised at the MAB Monviso Reserve, dedicated to involving young people between 15 and 18 years of age in the heritage of the Biosphere reserve in which they live;
- the project "Volpower: volunteer and empower", supported by Eurac Research to explore the contribution of volunteering in sports, creative arts and culture to youth interaction and processes of integration and empowerment;
- the archaeological museum of the megalithic area at Saint-Martin-de-Corlèans with a path through the exhibition that is accessible for people with disabilities.

2.3. PARTICIPANTS' RECOMMENDATIONS

Following the exchange of experiences the participants made some spontaneous recommendations which were further developed later on.

Section 1 – Main challenges for social inclusion

Participants identified several of the main challenges for social inclusion in the Alpine macro-region:

- The management of the social inclusion process can represent a challenge as it is difficult to identify the groups concerned and get in touch with them, to involve them, and to maintain their participation.
- A very important issue, to be taken into account when planning social inclusion actions, relates to the governance mechanisms of cultural heritage, which should favour participation building through a balanced and shared decision-making system, appropriately integrated with the different sectors of the society.
- Getting in touch with those who are potentially excluded from society is a very delicate task, which implies social skills. People in charge of it must be equipped with specific knowledge about study programmes and inclusion actions.
- There is a need for a proactive social inclusion approach to raise awareness among interested people and communities through structured actions and good cultural mediators.
- A topic of utmost importance is knowledge exchange, for instance concerning legends, memories, languages, traditions at risk of being lost, and know-how transfer among different sectors and among different generations. Making knowledge circulate implies educational actions and also cultural mediation.

- Mobilisation of future generations, in order to use new practices in cultural heritage management is an issue. There are some effective examples of youth's involvement in the management and valorisation of cultural heritage (see, for example, some European projects dedicated to exchanges between young and older artists), and it must be acknowledged that it is necessary to adopt suitable communication tools, an appropriate language and to listen to the opinions of the youngest.
- Inclusion and communities' empowerment actions also represent a tool to strengthen knowledge about opportunities for raising funds and economic return.

Section 2 – Solutions and recommendations to approach social exclusion through cultural heritage in the Alpine Region

Participants formulated the following recommendations.

- Improve communication and multiply promotional opportunities related to cultural heritage. These actions should be implemented by identifying the target groups, adopting suitable means and languages, and collecting suggestions and perspectives from the community. An appropriate communication strategy is the first step towards including people in the values expressed by their territories. There is often, in fact, a sort of self-exclusion from cultural consumption or from the places of culture because they are seen as distant, not present in one's daily life (see in this regard Eurobarometer 466/2017 on Cultural Heritage[102]).
- Promote macro-regional co-operation through appropriate events. Sharing and celebrating the cultural heritage of diverse communities contributes to the cultural diversity of the macro-region.
- Improve tourism products and services, based on local traditional creativity. This implies a shift from tangible to intangible tourism resources, from tangible to intangible cultural heritage and a deep bond with local creative industries.
- Use and develop specialised skills and tools for hosting visitors and creating an inclusive experience through cultural heritage. Interpret and present cultural values in an appropriate narrative. Interesting narratives contribute to the attractiveness of cultural destinations and activities. Furthermore, it can represent a tool of

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102. European Commission (2017), Special Eurobarometer 466, "Cultural Heritage" report.

remembrance of historical events that should not be forgotten and need to be passed on to future generations.

► Make communities proud of their cultural heritage as this can contribute to their efforts to protect this heritage. To raise awareness of cultural heritage in the communities, educational training is needed. Schools have a responsibility to ensure social inclusion and to avoid social exclusion since they have a mandate to allow everyone to reach the level of education necessary to be an active part of society.

► Intensify interactions and strengthen relationships among different actors and develop cross-sectorial collaborative networks with stakeholders. The establishment of a long-term network among cultural, social, professional and other sectors ensures continuity, the potential for dialogue with all relevant actors and sustainability.

► Promote an approach to the planning and realisation of the cultural offer, involving differentiated actors in order to be transdisciplinary, transgenerational, transcultural and transnational. Inter- and transdisciplinary approaches potentially offer new understanding of current problems and provide so far unthought-of solutions.

2.4. RECOMMENDATIONS

The Route4U Project in its implementation should consider the following topics.

Cultural heritage identification and context understanding

As Cultural Routes identify tangible or intangible cultural heritage, they can represent effective networks for social inclusion in the Alpine macro-region. Managers should focus on the identification of the local context, the needs of the respective community or country and then determine the role that heritage can play in addressing these needs.

As indicated by the British Council in the publication "Cultural heritage for inclusive growth"[103] it is necessary to engage individuals and local communities and to connect them with their heritage. This inclusive way of working with heritage enriches the places in terms of intangible cultural values. It can also contribute to economic, social and even environmental advantages. In order for it to be a source of inclusion, cultural heritage must be recognised as such by the

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103. British Council (2018), "Cultural heritage for inclusive growth".

communities. Thus ownership of the cultural activities needs to be ensured.

A wider recognition of the potential of cultural heritage and a deeper understanding of the needs of communities will lead to more favourable and informed policies that benefit the communities.

Promote participation of communities

This workshop made clear the added value of the dialogue on different views and the exchange of cultural heritage related practices in order to support social inclusion, as well as the idea of building an open society beyond the different forms of barriers.

Social inclusion, especially if linked to cultural heritage, cannot be promoted without the active participation and engagement of the local population in the planning and management of those activities. Citizens, residents and communities should be encouraged to have an active role and become engaged in the co-creation and co-design of their living environments in an inclusive process with cultural and civil society organisations, social and digital innovators, entrepreneurs and knowledge institutions.

Considering, in particular, the mountain environment, it is shaped by the people living in this mountain area. Their skills and attitudes, as well as their needs, should be the basis of a sustainable and inclusive economic growth.

At the strategic level, it could be of interest to involve the agencies that already work on social inclusion issues in the various territories (institutions, schools, associations, volunteers), to plan activities that could use cultural heritage for this purpose. After an experimental phase, the projects could be extended to a broader level, in order to achieve more extensive results.

Community development and inclusive growth

The Routes4U Project should promote inclusive community development by proposing guidelines and policies for local authorities. Inclusive growth in the Alpine Region means working with and for all levels of society in order to reconcile the divisions and inequalities present in the different areas.

The first step to be taken is to connect local administrations and cultural managers on these issues, support the sharing of experiences and good practices and build a common learning platform.

Numerous positive experiences can be used to develop co-ordinated strategies, which need to be

known, analysed and repeated, to have a large-scale effect. Examples include:

▶ the World Refugee Day (UNHCR), which sees museums and cultural institutions as protagonists of events for welcoming and mutual knowledge, in which Cultural Routes could also participate;[104]

▶ the policies that some museums have in terms of free access for some communities, for example for the unemployed in France or for the Arabic-speaking community for the Egyptian Museum of Turin;[105]

▶ the experience of involving people with disabilities in the tourism industry, for example the many cases of hotels or ethical restaurants;[106]

▶ the co-authoring approach with audiences in designing museums and exhibitions;[107]

▶ the shared management of cultural heritage; see, for example, the management of theatres, museums and other cultural spaces which refer to the Commons theory developed by Elinor Ostrom (2006)[108] and the subsequent works on the Cultural Commons (Bertacchini Santagata, 2012).[109]

Right to heritage

As the focus of the workshop was cultural heritage for social inclusion, the right to heritage (protection, access to and governance of cultural heritage) was emphasised as a common right.

Arts, cultural events and interpretation activities can contribute to support the right to heritage for everyone, thus contributing to societies that are more inclusive.

For this reason, it is important to measure, evaluate and then manage the impacts generated by

cultural heritage, both in economic and social terms. Understanding what are the real socio-economic impacts of cultural heritage management in the Alpine Region, and measuring them, can be of great assistance to the construction of future policy priorities.

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3. Marketing strategies for the promotion and visibility of the Alpine Region heritage

By Giancarlo Sciascia, Cultural Manager

3.1. INTRODUCTION

Europe's rich cultural heritage is an asset that can be further explored, bringing thorough opportunities for economic and social cohesion, and EU external relations. These are the core elements in the New European Agenda for Culture, proposed on 22 May 2018 by the European Commission. This important document answers to calls from EU leaders for increased EU collaboration on culture, while also highlighting the 2018 European Year of Cultural Heritage as a pivotal opportunity to increase awareness of the social and economic importance of culture and heritage.

Cultural and creative industries (CCIs) are important assets for the economy and society, and they directly generate jobs. The generated jobs require a range of rare talents and it is often young people who display

them. CCIs are significant sources of growth and innovation, accounting for 4.5% of EU GDP, employing 12 million persons (7.5% of total employment).

At the same time, culture has a direct impact on sectors such as tourism, with 26% of all EU travellers naming culture as a key factor when choosing their holiday destinations. Creative industries are also becoming an increasingly important part of the economy, especially in metropolitan areas.

The macro-regional strategies and the Interreg programmes support cultural heritage and the creative industries, both financially and politically.

The Alpine Space Programme strives for co-operation in and between the Alpine regions and supports transnational projects in the Alpine area fostering territorial development and cohesion. These projects bring key actors of the co-operation area together to develop joint actions for shared solutions to specific Alpine issues.

The EU Strategy for the Alpine Region (EUSALP) includes three main objectives:

- ▶ fostering sustainable growth and promoting innovation in the Alps: from theory to practice, from research centres to enterprises;
- ▶ connectivity for all: in search of a balanced territorial development through environmentally friendly mobility patterns, transport systems and communication services and infrastructures;
- ▶ ensuring sustainability in the Alps: preserving the Alpine heritage and promoting a sustainable use of natural and cultural resources.

In order to pursue these objectives, a holistic approach is necessary to avoid negative socio-cultural impacts of tourism and tourists' behaviour and to ensure a sustainable management of cultural heritage sites and related activities. Policies and guidelines can help deal with such problems before, while and/or after they have been transformed into tourist attractions. In the heart of these policies lies a fundamental sustainability principle of community-based and/or community-centred tourism.

This concept puts the host community in the centre of any tourism planning, development and operational

process. It is based on an ideology of socio-economic inclusion of such communities, public participation in decision making and planning and bottom-up development approaches.

The most common sustainable community goals for cultural heritage sites and related activities can be described at four levels:

At the economic level

▶ integrating communities into the local tourism economy by means of training, financial incentives, business incubators, etc.;

▶ opening up a local destination marketing organisation (DMO) or affiliating the community to a regional DMO to generate economies of scale advantages for the locals;

▶ dispersing tourism business opportunities spatially and functionally to allow maximum numbers of business to benefit economically from the Cultural Routes;

▶ planning and monitoring small business development carefully to avoid large dropout.

At the environmental level

▶ minimising negative environmental impacts generated by (cultural) tourism;

▶ allowing communities to define their own limits for acceptable environmental change;

▶ involving locals with the planning, and management of consequent environmental impacts;

▶ developing a forced policy ensuring that some profits made by tourism at a cultural heritage site will be injected directly into environmental management and maintenance of those properties.

At the quality-of-life level

▶ guaranteeing locals' access to recreational, heritage and tourism facilities developed as part of the touristification of cultural heritage sites;

▶ managing visitation patterns to ensure locals' accessibility to transportation systems and other services in the locality;

▶ using the presence of tourists to create recreational, leisure events and services that need minimal economic thresholds;

▶ minimising any potential distraction to daily life;

▶ minimising or eliminating all forms of pollution generated by attracting tourists to cultural heritage sites.

At the socio-cultural level

▶ using conservation and preservation of heritage properties as a leverage for cultural revival (involving mainly the local young generation);

▶ fostering local patriotism and wider appreciation of local heritage and enhancing community bonding;

▶ setting up an ongoing monitoring system that, through research, documents socio-cultural changes and characterises them, bringing them to the attention of cultural heritage site managers and facilitating dynamic and flexible visitation management policies;

▶ allowing representation of all factions of the local community at all planning, development and operational levels.

The first EUSALP meeting held in Bard (Italy) contributed to identifying the regional needs of the Alpine Region with regard to the Cultural Routes programme in the framework of the Routes4U Project. This workshop dealt with the strategies for the promotion and visibility of the Alpine Region cultural heritage.

The discussion group involved a dozen participants (coming from Italy, Germany, Austria and Slovenia) with different professional backgrounds: from public local agency officers to Cultural Routes project managers.

After briefly presenting each other, the discussion was held in smaller groups, focusing on a couple of questions for each group in order to achieve some recommendations. Then, the recommendations arising were reported within the final plenary session.

Starting from what extensions can be made to existing Cultural Routes and the potentials for developing new ones, this workshop aimed to produce concrete cross-national marketing recommendations for maximising the visibility of cultural tourism in order to strengthen regional development though the Cultural Routes in the Alpine Region. Participants discussed the main challenges related to sustainable tourism and marketing of heritage of the Alpine Region with regard to the Cultural Routes.

Challenges identified

Some of the main problematic points of Cultural Routes that were identified during the discussion are the following:

▶ Cultural Routes websites are sometimes targeted more to network stakeholders instead of addressing new audiences in order to make them aware and then engage them.

▶ A branding strategy includes three main stages:

a. the brand audit phase: auditing of the brand, its strengths, values, fundamentals and its offerings of products and services;

b. the brand development phase: the creation of a brand vision, the definition of brand identity and values, and the search for positioning;

c. the brand implementation phase: the recommendations for the communication campaigns related to the routes' brand strategy, and even very tangible aspects like graphic design, logos and slogans, and promotional products; this communication can be carried out through many different channels, such as publicity/public relations, personal selling, advertising, sales promotion, product placements, direct marketing, trade fairs, exhibitions and sponsorship.

► Cultural resources are part of Action Group 6, hence the discussion started will help its implementation.

► From the technology point of view, there are a lot of opportunities to grasp, starting from the possibility to gather data and conduct research on them.

► Virtual tours, for example through Google Street View or similar technologies, can help spread awareness of the rich experiences that Cultural Routes can offer.

► Finally, one of the tasks mentioned was the co-operation of so many contributors and players with diverse goals and background, and the lack of communication between all these networks.

Main objectives

1. Foster regional development through extension of existing Cultural Routes and development of new ones.

2. Promote holistic sustainability: detect challenges regarding the development of new business models and the management of Cultural Routes in EUSALP countries.

3. Diversify the tourism offer.

4. Detect needs for further education and joint development of projects (summer schools for youth; education in management and marketing, doctoral exchange programmes).

5. Compare the evaluations of smart specialisation strategies and learn from best practices.

3.2. WORKSHOP DISCUSSION

The following questions were raised during the workshop:

► **How can we define an overall marketing strategy for the Alpine Region Cultural Routes? How can we create synergies between the involved institutions' identities (Council of Europe, European Union and those of the Cultural Routes) and come to the creation of a new brand that will represent a common ground for the Alpine Region and the Cultural Routes?**

This implies defining (and then listening to) the identified target groups: why do they come and for what? How can behaviour patterns of visitors to Cultural Routes be measured and evaluated? Only after having defined them, will it be possible to design a narrative peculiar to each one of them. This point is also related to big data collecting and analysing; this is important in order to describe behaviours properly and follow through with targeted actions.

► **Can routes provide synergies and foster co-ordinated actions through tourism, connecting networks? How can we prevent over-tourism in hotspots and promote smaller destinations, moving towards a more sustainable cultural tourism?**

On the one hand, some useful actions can be implemented in order to attract audiences to discover smaller destinations (for example through special events featuring renowned influencers) and experience those places' authenticity.

On the other hand, in order to avoid over-tourism in the hotspots, it is possible to introduce special hospitality policies and in particular some pricing policies.

► **What is the role of young people and how can we engage this specific target?**

The participants focused their attention on dedicated content and its viral circulation thanks to word of mouth and through social media. In this regard, they have highlighted the importance but also the risk of a dedicated influencer marketing campaign, for example through Instagram. In this case, the difficult balance to find is in the trade-off between less control and more authenticity.

3.3. PARTICIPANTS' RECOMMENDATIONS

Premise: the starting point regards creating a common understanding of our heritage while preserving local authenticity. In order to do this, it is necessary to understand the travellers' experiences from their own perspectives, so it is important to investigate the dimensions of the demand and tailor offers with an evidence-based approach.

If storytelling comes with authenticity it will be very persuasive. For the same reason, the participants recommended investing in guide and operator skills in order to foster local people's belonging and strengthen the feeling of authenticity for walkers and tourists.

Market orientation is the moment when an organisation or a route incorporates the customer in its offerings and value propositions. A market-oriented

organisation continuously gathers information about customers, competitors and markets. Market orientation requires a customer focus, intelligence about competitors and cross-functional co-operation and involvement.

A good starting point is measuring current and potential visitor assessments of Cultural Routes and their visibility status, with an internal marketing audit in order to evaluate the current marketing performance. A good tool for this is the adoption of service cards that connect all local, but also some transnational, nodes of the routes' networks. This can help tourism businesses planning and allows the analysis and management of real-time visitor data.

The creation of new routes would be an asset and could contribute to the cultural diversity of the Alpine Region. This would include developing strategies for attracting new niche markets, especially for cultural, luxury and business tourism. Actions should build on knowledge, skills and heritage assets, which would connect and promote less-known destinations of the region.

It was proposed to work with several pilot projects in a lean methodology approach, in order to provide feedback on strategies, tactics, processes, investments and responsibilities.

Furthermore, the workshop highlighted the increasing importance of brand visibility in social media, considering that the rewards of peer recommendation and social brand endorsement offer an unparalleled return on investment compared to other media channels. Today more than ever, in order to reach potential visitors, it is important to be visible inside these communities.

A bottom-up approach is important and was highlighted. Strategic partnerships coherent with such an approach are an important component, as the right partnership can bring many benefits not only to help in promoting the image of the Cultural Routes but to work on researching various funding schemes. Moreover, aligning all available EU, international, national and private funding of relevance is important. There is a strong need to offer support for promotion and marketing services, because Cultural Routes organisational operability is often limited due to the lack of dedicated resources.

With centrally dedicated resources, the Council of Europe can offer practical support through skills development in tourism marketing. Alongside centrally based activities, programmes could also help SMEs understand, get the most out of and stay abreast of ICT and new media methods. In this regard, the participants suggested a stronger relationship between the new European cultural agenda and the overall strategy for the Alpine Region. Cultural and creative industries (CCIs) could intercept flourishing

market trends and get wider audiences aware of the wonderful heritage that can be experienced within the Alpine Region.

Further recommendations are:

► to define common quality criteria for the specific Alpine Cultural Routes and, based on those predefined criteria, to launch a needs analysis of Cultural Routes in terms of quality;

► to improve specific skills and training regarding the marketing of Cultural Routes;

► to encourage public/private co-operation to enhance the quality of the Cultural Routes;

► to disseminate good practices among tourism stakeholders;

► the exchange of good practices and know-how transfer;

► to set up ways of facilitating circulation of tourists throughout the macro-region, including by creating common road signals and cross-border/transnational information for tourism attractions, using appropriate languages for the designation of products, using common standards and classification systems;

► bearing in mind that linguistic diversity is an important part of authenticity, the relationship between local words and landscape, culture and community identity should be preserved.

3.4. RECOMMENDATIONS

Brand-building of the Alpine Cultural Routes

All successful marketing communication campaigns are the product of careful marketing research. At the same time, from the people point of view, they can also be read first and foremost as the product of great storytelling. In the case of cultural or heritage marketing, the story becomes the cornerstone at every level of the marketing mix. Cultural or heritage marketing relies inherently on emotional communication to engage with consumers, as most heritage tourists seek symbolic relationships with the heritage that they are experiencing.

As discussed during the workshop, this strategic approach will only be effective through a brand-building process based on a common identity and strong collaborative efforts, pooling of joint resources, networking and partnerships, in association with an appropriate communication strategy. Overall, the branding exercise should formulate a vision emphasising the clear benefits that improved Cultural Routes will bring to both residents and visitors.

Given the importance of local people's belonging, audience engagement initiatives could be set up in order to strengthen the ties between local populations and the heritage experience located in their territory. To formulate a similar engagement process, it could be helpful to imagine dozens of small groups of inhabitants of Saint-Martin-de-Corléans in Aosta "adopting" a different ancestor and telling the tourists something about these "ancestors".

It is an empowerment activity that can be adapted within every different Cultural Route and context. It can also offer the opportunity to detect precisely the local population's awareness of their heritage, helping policy makers to measure the required investment in heritage literacy and/or in other citizenship key skills.

Strategic partnerships

Regarding the financing required for the visibility and promotion of the Cultural Routes, various mechanisms could be investigated, including direct public funding (for example those made available by local film commissions), private funding based on tax incentives (for example a "tax credit" for movie productions) and funding from international bodies (for example the ECTN Awards for "Destination of Sustainable Cultural Tourism").

Sometimes, crowdfunding schemes can help pursue two objectives at the same time:

► understanding how much an initiative is appreciated by locals and tourists;

► helping local authorities to recognise emerging communities in order to match the funding and allocate scarce financial resources in the most effective way.

As tested in 2017 by the Madrid municipality through the Idea Camp format, led by the Goteo/Platoniq agency, these funding schemes could also be combined with co-design sessions that can involve a large number of stakeholders and citizens in order to face the most important challenges quickly and in a creative way.

Communication of Cultural Routes in order to increase visibility

Innovative awareness-raising media and activities should be considered as very important tools. Promotion can consist of advertising campaigns across all media channels (television, print, digital, radio), public relations/publicity, promotional sales, e-mail/physical mail campaigns, personal selling and direct marketing.

In today's communication ecosystem, characterised by a strong information overload, it is important to use creative and engaging promotional strategies that can help to leave a lasting impression in the minds of citizens and tourists.

The overall marketing strategy for the Cultural Routes of the Alpine Region will focus in particular on a mix of traditional and innovative ways to promote and communicate the regional brand to visitors. This implies the opportunity to facilitate the growing cultural and creative industries engaged to develop related contents and tools with high added value such as transmedia plots, augmented reality or wearable technologies.

Within the traditional ways of promoting and communicating the regional brand, the organisation and support of seminars, workshops and public forums on different cultural itineraries, as well as exhibitions, festivals and dedicated days are included. In this way educational activities can be carried out through the development of targeted programmes, especially for young people, to facilitate the local populations' understanding and commitment.

The adoption of dedicated event-related apps like Attendify, adopted worldwide, for example by the OECD, can foster the relationship between people attending the events with invited speakers. In this way each event could contribute to building the local and global community around the themes and places of interest.

One easy way to catch the attention of new audiences and let them imagine and, then, desire to live the experience of the Cultural Routes, could be the production of a short movie series with a link to the road movie genre in order to join the dots between space and time through the narration. In this way, each Cultural Route could emerge as a sort of "transborder universe of stories" that connect one place to the others and, sometimes, even one Cultural Route to another.

Looking at the emerging trends for social media communication, an influencer marketing campaign could be risky but useful.

On the one hand, it can be set up to select the right influencers and content formats to be developed and distributed through a generative communication approach.

On the other hand, the risk is about the accuracy and precision of the communication, with less control of the contents' look and feel. The opportunity regards the authenticity and personalisation of the communication, with a higher probability to be persuasive and reach more online communities.

On this specific issue we could learn from The Influencers European creative community and related festival held every year in CCCB (Barcelona). Last year's edition was part of The New Networked Normal project that has been funded with support from the

European Commission. The festival is about unconventional art guerrilla communication and radical entertainment, and the European partnership and programme is a collaboration between Abandon Normal Devices (United Kingdom), Centre de Cultura Contemporània de Barcelona (Catalonia, Spain), The Influencers (Catalonia, Spain), Transmediale (Germany) and STRP (Netherlands).

ICT and digital marketing for boosting visibility

Training, workshops and seminars on exchanges of experience, in particular concerning digital literacy and web 2.0 initiatives, were highly recommended by the participants to the workshop. The opportunity for the Cultural Routes is to maximise their potential outreach through social media and the internet. At the same time, these efforts also impact on social cohesion through digital inclusion activities, reducing one of the most important inequalities of current times.

The online tools now available offer the opportunity to take advantage of artificial intelligence and machine learning in social media accounts management. Such tools recommend what to post, share and like, and who to follow and unfollow. They can also automate some of the routine activities and help social media managers evaluate and compare the accounts managed with other benchmarks selected among competitors' social media accounts, for each one of the above-mentioned activities (liking, follow and unfollow).

Such professional use of social media tools could help the managing bodies of the Cultural Routes to monitor both in a qualitative and quantitative way the online community characteristics. It can also describe precisely who interacts more and what the most interesting topics are from the users' perspective. This kind of data can be analysed in order to define targeted actions to tackle emerging weaknesses.

As highlighted by the participants, while the websites are sometimes addressed to the internal stakeholders of each project (usually with many local authorities among them), the apps are entirely dedicated to walkers. Comparing the Cultural Routes websites and apps could be useful in order to understand which among them have better usability standards and to get to a higher medium level. Furthermore, a macro-regional project could help in deploying or adapting the best apps in order to promote adoption elsewhere.

Last, but not least, if we consider both the emerging megatrends and the complexity of the cultural

and touristic offer of the Cultural Routes of the Council of Europe in the Alpine Region, we could probably find in (online) gaming creation an important ally.

Industries, stakeholders and the general public approach culture (both tangible and intangible) for a variety of purposes, and digital games can channel each of these purposes in different ways. In the context of a cultural experience, people may want to learn (with serious games) but also to have fun (with simple entertainment games), spend some spare time (with casual games), socialise (with social or multiplayer games) or create (with collaborative creation games). Similarly, cultural institutions wish not only to teach, but also to attract more visitors (promotional games or "advergames").

In the last decade, there have been substantial developments in the gaming technologies applied for cultural heritage purposes. Technologies like crowdsourcing and human computation have become more sophisticated. New game-oriented media such as mixed-reality, virtual reality and natural interaction (for example motion-based gameplay) have become more prevalent.

This is a transdisciplinary challenge and a knowledge frontier, and this is witnessed by the ACM Journal on Computing and Cultural Heritage open call for papers (deadline 15 December 2019), for a special issue on "culture games", regarding topics such as the following:

- ▶ transformation of tangible artefacts into virtual game environments;
- ▶ games that tell (culturally relevant) stories;
- ▶ game technologies for cultural heritage (CH);
- ▶ promotional games for CH;
- ▶ ubiquitous computing in games for CH (for example location-based games);
- ▶ applications and case studies of games for CH;
- ▶ human computation, crowdsourcing, and artificial intelligence in CH game applications;
- ▶ game design for CH: user experience, interaction, game mechanics and rewards;
- ▶ unusual game genres for CH (for example time travel games).

Gaming is in fact one of the most increasing markets and it is part of CCIs. Games are now adopted by several museums in order to attract new audiences and strengthen the emotional ties with their visitors. Gamification approaches can enrich the cultural heritage sites experience both for locals and tourists. Games also help in collecting more data from users and receiving more attention from them, for instance in order to suggest new places to discover or events not to miss.

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Part III

Roadmap for the Alpine Region

1. Implementation priorities

1.1. CO-OPERATION AND SUSTAINABILITY

Cultural Routes are advised to diversify their stakeholders by increasing co-operation between cultural stakeholders, economic stakeholders and tourism stakeholders in order to reach a higher level of sustainability by providing different ways to fund their activities. Stakeholders' diverse approaches, both private and public sector,[110] are a guarantee of innovative and competitive solutions, roots of a stronger development.[111]

EUSALP should link the Cultural Routes to other projects undertaken in the framework of the macro-regional strategy to increase their regional attachment and inclusion, as well as their economic stability.

Routes4U will provide advice and support both to the professionals of EUSALP and the Cultural Routes to allow them to make the best use of joint ventures offered by the joint programme Routes4U.[112]

1.2. COMMUNITY INCLUSION AND STORYTELLING[113]

Local authorities should participate in spreading cultural heritage narratives, notably by transmitting the sense of ownership of Cultural Heritage to the younger generation, via education, local activities and events.

Cultural Routes should train their local stakeholders on the promotion of the macro-regional heritage through an adequate narrative. They should also provide training on the participation of social communities and community inclusion to foster bottom-up actions. Based on these analyses, Cultural Routes in the Alpine Region can develop a targeted marketing strategy. The development and use of storytelling, in particular by professional guides and trained staff, is recommended to create a thematic narrative.[114]

Routes4U will provide, through its trip planner, the opportunity for local stakeholders to include their points of interest concerning the Cultural Routes in the Alpine Region and their respective narrative.

1.3. IMPLEMENTATION AND VISIBILITY

Through all the different workshops and in the Routes4U analyses, the need for a better communication about Cultural Routes implementation and public policies was emphasised.

Routes4U will further develop its online database of best practices and lessons learned to provide information on concrete activities of Cultural Routes, among others in the Alpine Region. Furthermore, e-learning modules are under development concerning the Cultural Routes implementation and policies have been drafted for each macro-regional strategy. All the material produced in the framework of Routes4U is made available online at www.coe.int/routes4u.[115]

Cultural Routes should also put in place a mentoring system between successful Cultural Routes and certification-seeking Cultural Routes to ease their process.[116] They should co-operate with tourism stakeholders, in particular with local and regional destination management organisations, to analyse and further develop a sustainable and relevant tourism offer.[117]

1.4. MONITORING SYSTEM

Data on travellers along the Cultural Routes are missing. Cultural Routes should gather data on the management and implementation of Cultural Routes in order to better measure the impact of the Cultural Routes in the Alpine Region.[118]

1.5. COUNTRY FOCUS[119]

With a view to the development of new Cultural Routes of the Council of Europe, Slovenia deserves particular support, as this country represents underexploited potential for Cultural Routes projects and the extensions of Cultural Routes certified by the Council of Europe.

1.6. STRENGTHENING AND EXTENSION OF CERTIFIED CULTURAL ROUTES

Cultural Routes are encouraged to look into the possibility to develop a narrative around the Alpine

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110. See Part II, Section 1.3, Participants' recommendations.
111. See Part I, Recommendation 1.
112. See Part II, Section 1.4, Recommendations.
113. See Part II, Section 2.4, Recommendations.
114. See Part II, Section 3.3, Participants' recommendations.

115. See Part I, Recommendations 3, 4 and 6.
116. See Part II, Section 1.3, Participants' recommendations.
117. See Part II, Section 3.4, Recommendations.
118. See Part I, Recommendation 7.
119. See Part I, Recommendation 2.

Region. Common Alpine Region themes should be selected and emphasised in all the Cultural Routes passing through the region.[120]

EUSALP Action Groups should invite the Cultural Routes managers to contribute to their events in order to strengthen Cultural Routes' activity and presence in the macro-region.[121]

1.7. DEVELOPMENT OF NEW CULTURAL ROUTES[122]

In the framework of Routes4U, the following projects are identified as priorities for the EU Strategy for the Alpine Region: Mountain heritage/Via Alpina and Via Claudia Augusta.

The Via Alpina is a gathering of five mountain trails crossing the eight countries in the Alps. The project was initiated in 1999 and carried out thanks to two consecutive Interreg projects. By connecting all the countries of the Alps, it offers a unique way to witness the natural and cultural diversity of the Alpine Region.

First taken by Etruscans and Celts, the Via Claudia Augusta was developed by Romans 2 000 years ago. Since then, the path has been an important vector of transalpine exchanges, mainly commercial but also cultural. Nowadays, the European Economic and Interest Grouping, the Via Claudia Augusta Transnational, is strengthening this route through the Alps to develop, among other matters, the common heritage of its members.

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120. See Part II, Section 1.3, Participants' recommendations.
121. See Part II, Section 1.3,. Participants' recommendations.
122. See Part I, Recommendation 5.

2. Ideas for the future

2.1. GAME MARKETING

Cultural Routes should consider entering into collaboration with the CCIs gaming industries, as a tool to increase visibility. Games are increasingly seen as a new marketing tool, but could also be used as a touristic and cultural activity. Using games could market Cultural Routes in innovative and competitive ways.[123]

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123. See Part II, Section 3.4, Recommendations.

APPENDICES

List of members of the Cultural Routes in the Alpine Region

List of abbreviations

List of members of the Cultural Routes in the Alpine Region[124]

AUSTRIA

(Member of the Enlarged Partial Agreement on Cultural Routes since 2011)

European Cemeteries Route (2010)
- ► **Sites:** Western Cemetery, New Cemetery and Eastern Cemetery (City of Innsbruck, department of cemeteries), Central Cemetery (Friedhöfe Wien GmbH)

European Mozart Ways (2004)
- ► **Associations:** Stiftung Mozarteum Salzburg
- ► **Cultural organisations:** Mozarthaus St. Gilgen, Mozarthaus Vienna
- ► **Regions:** Land Salzburg
- ► **Scientific organisations:** University Mozarteum Salzburg
- ► **Tourism stakeholders**: Salzburg Tourismus

European Route of Historic Thermal Towns (2010)
- ► **Cities and municipalities**: Baden bei Wien

European Route of Industrial Heritage (2019)
- ► **Cultural organisations:** Museumsverbund Betriebsgesellschaft m.b.H./MuseumsCenter Leoben, VA Erzberg GmbH/Abenteuer Erzberg

European Routes of Jewish Heritage (2004)
- ► **Scientific organisations:** Burgenland Research Society

European Routes of Reformation (2019)
- ► **Cultural organisations:** Protestant Museum Rutzenmoos
- ► **Institutions:** Protestant Lutheran Church in Austria, Protestant Lutheran Church in Austria – Parish Hallstatt

Iron Curtain trail (2019)
- ► **Associations:** Radlobby Österreich

Réseau Art Nouveau Network (2014)
- ► **Cities and municipalities:** Cultural Department of the City of Vienna

TRANSROMANICA (2007)
- ► **Cities and municipalities:** Maria Wörth, Millstatt

Via Habsburg (2014)
- ► **Cities and municipalities:** Schwaz, Wiener Neustadt
- ► **Cultural organisations:** Ambras Castle, Imperial Palace Innsbruck, Kaiservilla Bad Ischl, Münze Hall, Schloss Hof, Stift Stams/Monastery Stams
- ► **Institutions:** Burghauptmannschaft Österreich

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124. Data updated on 28 May 2019.

- ▶ **Tourism stakeholders:** Bregenz Tourismus und Stadtmarketing GmbH, Dornbirn Tourismus und Stadtmarketing GmbH, Feldkirch Tourismus und Stadtmarketing GmbH, Tourism Association Silberregion Karwendel, Tourism Office of Innsbruck, Tourismusverband Region Hall/Wattens, Vorarlberg Tourismus GmbH
- ▶ **Other members:** Five persons, Münze Österreich

FRANCE

(Member of the Enlarged Partial Agreement on Cultural Routes since 2011)

Only Rhône-Alpes, Franche-Comté and Provence-Alpes-Côte d'Azur are included in the EU Strategy for the Alpine Region. The Cultural Routes' members below only reflect that part of France.

Via Charlemagne (2018)
- ▶ **Networks:** European Movement France

Cluniac Sites in Europe (2005)
- ▶ **Associations:** Adapemont, Association culturelle de Pommiers, Étape clunisienne du site de Gigny, Les Amis du prieuré de Manthes, Les Amis du prieuré et du patrimoine du Bourget-du-Lac, Les Amis du vieux Valensole, Société des Amis des Arts de Charlieu
- ▶ **Cities and municipalities:** Ambierle, Baume-les-Messieurs, Charlieu, Châtel, Chaveyriat, Colonzelle, Contamine-sur-Arve, Dole, Le Bourget-du-Lac, Le Pouzin (Rompon), Manthes, Meysse, Montbrison-sur-Lez, Morteau, Nantua, Piolenc, Poligny, Pommiers-en-Forez, Pouilly-lès-Feurs, Rozier-Côtes-d'Aurec, Sail-sous-Couzan, Saint-Georges-les-Bains, Saint-Lothain, Saint-Mamert, Saint-Marcel-lès-Sauzet, Salles-Arbuissonnas-en-Beaujolais, Savasse, St-Julien-en-St-Alban, Tulette, Valensole, Vaux-sur-Poligny, Villes
- ▶ **Institutions:** Conseil départemental du Jura (Abbaye de Baume-les-Messieurs)
- ▶ **Tourism stakeholders:** Office de Tourisme Haut-Bugey, Office de Tourisme du Pays de Charlieu-Belmon
- ▶ **Other members:** Syndicat d'Initiative de Ternay

Destination Napoleon (2015)
- ▶ **Cities and municipalities:** Grasse

European Route of Cistercian Abbeys (2010)
- ▶ **Sites:** Abondance, Acey, Aiguebelle, Aulps, La Benisson-Dieu, Bouchet, Cherlieu, Léoncel, Silvacane, Le Thoronet, Valsaintes

European Route of Historic Thermal Towns (2010)
- ▶ **Networks:** Route des villes d'eaux du massif central (associated member)
- ▶ **Other members:** Fédération thermale et climatique française (associated member)

European Routes of Emperor Charles V (2015)
- ▶ **Cultural organisations:** Royal Monastery of Brou

European Routes of Jewish Heritage (2004)
- ▶ **Associations:** Journées Européennes de la Culture et du Patrimoine Juifs – France (JECPJ-France)

Huguenot and Waldensian Trail (2013)
- ▶ **Associations:** Association Études Vaudoises et historiques du Luberon, Culture ailleurs, Culture loisirs et humanisme, Dieulefit randonnée, Équi-page, Les amis du Musée du Trièves, Retour en Queyras, Sauvegarde Monuments anciens de l'Ardèche
- ▶ **Cities and municipalities:** Apremont, Barraux, Bourdeaux, Châtillon en Diois, Chindrieux, community of municipalities of Bourdeaux-Dieulefit, community of municipalities of Diois, community of

municipalities of Trièves, community of municipalities of Val de Drôme, La Chaudière, La Tronche, Le Monestier du Percy, Mens, Motz, Poët Laval, St. Benoit en Diois, St. Bernard du Touvet, St. Jean d'Hérans, St. Pancrasse

► **Cultural organisations:** Musée du Protestantisme dauphinois
► **Institutions:** Église protestante Unie de France, Paroisse du Haut Diois
► **Natural parks:** Parc naturel regional de la Chartreuse
► **Tourism stakeholders:** Tour Operator Pedestria, Tour Operator Safrantours, Tour Operator Vercors escapade, Tourism Office of Pays de Dieulefit-Bourdeaux, Tourism Office of Sud Grenoblois
► **Other members:** Fédération Française de randonnée, Temple de Pontaix

Impressionisms Routes (2018)

► **Associations:** Association des Peintres de l'Estaque
► **Cultural organisations:** Museum of Cassis, Renoir Museum of Cagnes-sur-Mer/Domaine des Collettes
► **Other members:** Syndicat des Initiatives de l'Estaque et du bassin de Séon

Iter Vitis Route (2009)

► **Associations:** Association européenne de formation à l'œnotourisme (AEFO), Tourisme & Territoires
► **Other members:** Syndicat des Vignerons indépendants de France

Le Corbusier Destinations: Architectural Promenades (2019)

► **Associations:** Association Cap Moderne, Association des Amis de la Tourette, Association des habitants de l'UH de Firminy, Association Oeuvre de Notre-Dame du Haut
► **Cities and municipalities:** Communauté de Communes du Pays de l'Arbresle, Communauté de Communes Rahin et Chérimont, Eveux, Firminy, Ronchamp, Roquebrune-Cap-Martin, Saint-Etienne Métropole
► **Cultural organisations:** Porterie de Notre-Dame du Haut
► **Institutions:** Conseil départemental de la Haute-Saône, Conseil départemental de la Loire, Conseil départemental du Rhône
► **Regions:** Auvergne-Rhône-Alpes, Bourgogne-Franche-Comté
► **Tourism stakeholders:** Hôtel Le Corbusier à Marseille, Office de Tourisme et des Congrès de Marseille
► **Other members:** Three persons, Conseil syndical de l'U.H. de Marseille

Liberation Route Europe (2019)

► **Cultural organisations:** Provence Landing Memorial

Phoenicians' Route (2003)

► **Associations:** Hannibal Barca, Musées Méditerranéens

Prehistoric Rock Art Trails (2010)

► **Cultural organisations:** Grotte Chauvet 2

Routes of the Olive Tree (2005)

► **Cultural organisations:** Musée des civilisations de l'Europe et de la Méditerranée (MUCEM) Marseille
► **Chambers of commerce:** Chamber of Commerce & Industry Marseille-Provence
► **Networks:** ANIMA Investment Network Marseille

Saint Martin of Tours Route (2005)

► **Associations:** Cultural Centre "Saint Martin of Tours"

Via Charlemagne (2018)

► **Networks:** Mouvement Européen France (Paris)

Via Francigena (1994)

► **Cities and municipalities:** Bucey-lès-Gy, Champlitte, Les Premiers Sapins, Ornans

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

Only Baden Württemberg and Bavaria are included in the EU Strategy for the Alpine Region. The Cultural Routes' members below only reflect that part of Germany.

Cluniac Sites in Europe (2005)

▶ **Cities and municipalities:** Alpirsbach, Bollschweil, Calw-Hirsau, Sölden

▶ **Institutions:** Protestant parish of Alpirsbach

▶ **Other members:** Catholic Country College St. Ulrich

European Cemeteries Route (2010)

▶ **Sites:** German Association of Cemeteries' Managers

European Mozart Ways (2004)

▶ **Cities and municipalities:** Augsburg, Mannheim, Schwetzingen

▶ **Tourism stakeholders:** Munich Tourism

European Route of Ceramics (2012)

▶ **Cultural organisations:** Porzellanikon Museum

European Route of Historic Thermal Towns (2010)

▶ **Cities and municipalities:** Baden-Baden

European Route of Industrial Heritage (2019)

▶ **Cultural organisations:** Bahnpark Augsburg, Deutsches Uhrenmuseum, Industriehaus Pforzheim GmbH/World of Jewellery, Porzellanikon Selb, Technisches Museum der Pforzheimer Schmuck- und Uhrenindustrie, Staatliches Textil- und Industriemuseum (tim) Augsburg, Uhrenindustriemuseum Villingen-Schwenningen, Zeppelin Museum Friedrichshafen GmbH

European Routes of Jewish Heritage (2004)

▶ **Tourism stakeholders:** German National Tourist Board

Huguenot and Waldensian Trail (2013)

▶ **Associations:** Civic Association Großvillars, Regional Historical Society Bourcet, Traffic Club Pforzheim

▶ **Cities and municipalities:** Althengstett, Community of municipalities Enzkreis, Knittlingen, Mühlacker, Oberderdingen, Ötisheim, Schönau, Simmozheim, Wiernsheim, Wurmberg

▶ **Institutions:** Protestant parish of Pinache

▶ **Natural parks:** Natural Park Stromberg-Heuchelberg

▶ **Tourism stakeholders:** Kraichgau-Stromberg Tourism

Impressionisms Routes (2018)

▶ **Cities and municipalities:** Dachau (Fédération Internationale EuroArt), Murnau am Staffelsee (Fédération Internationale EuroArt), Prien am Chiemsee (Fédération Internationale EuroArt)

Le Corbusier Destinations: Architectural Promenades (2019)

▶ **Cultural organisations:** Weissenhofmuseum im Haus Le Corbusier

Saint Martin of Tours Route (2005)

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

Santiago de Compostela Pilgrim Routes (1987)

▶ **Cities and municipalities:** Rothenburg ob der Tauber

Via Habsburg (2014)

▶ **Associations:** Peter Thumb-Konzerte e.V., Schwäbischer Heimatbund

- ► **Cities and municipalities:** Bad Krozingen, Endingen am Kaiserstuhl, Laufenburg, Neuenburg, Sankt Peter, Tengen, Vogtsburg-Burckheim, Waldshut
- ► **Cultural organisations:** Archives and Museums of Rottenburg, Museum of Urban History Freiburg im Breisgau
- ► **Tourism stakeholders:** Tourismus Marketing GmbH St. Blasier Land
- ► **Other members:** Seven persons, Gasthof zum Kreuz, Hotel Brutsches Rebstock, Hotel-Gasthof Kranz, Musik-Tanzstadel Schwarzwaldspitze

ITALY

(Member of the Enlarged Partial Agreement on Cultural Routes since 2011)

Only Bozen Autonomous Province, Friuli Venezia Giulia, Liguria, Lombardy, Piedmont, Trento Autonomous Province, Valle d'Aosta and Veneto are included in the EU Strategy for the Alpine Region. The Cultural Routes' members below only reflect that part of Italy.

ATRIUM (2014)
- ► **Cities and municipalities:** Merano, Torviscosa

Cluniac Sites in Europe (2005)
- ► **Associations:** In Agro Calventiano, Parrocchia S. Maria in Calvenzano
- ► **Cities and municipalities:** Calco, Cosio Valtellino, Provaglio d'Iseo, Rudiano, San Benedetto Po, Vizzolo Predabissi
- ► **Institutions:** Camunitas Foundation
- ► **Sites:** Priory of St-Jean-Baptiste in Vertemate

Destination Napoleon (2015)
- ► **Cities and municipalities:** Albenga, Alessandria, Altare, Balestrino, Boissano, Borghetto Santo Spirito, Cengio, Cherasco, Cosseria, Dego, Loano, Mantoue, Millesimo, Perinaldo, Pontinvrea, Province of Alessandria, Savona, Torresina, Zuccarello

European Cemeteries Route (2010)
- ► **Sites:** Milan Monumental Cemetery (Municipality of Milan), Monumental Cemetery of Turin, Monumental Cemetery of Lecco (Museums of Lecco), Staglieno Monumental Cemetery (City Council of Genova)

European Mozart Ways (2004)
- ► **Associations:** Song Onlus Milan
- ► **Cities and municipalities:** Ala
- ► **Tourism stakeholders:** Rovereto Tourism

European Route of Cistercian abbeys (2010)
- ► **Cities and municipalities:** Morimondo, Parabiago

European Route of Historic Thermal Towns (2010)
- ► **Cities and municipalities:** Acqui Terme, Montegrotto Terme

European Route of Industrial Heritage (2019)
- ► **Associations:** Associazione Amideria Chiozza, inGE-Associazione per la Promozione e la Diffusione della Cultura e del Patrimonio Industriale a Genova e in Liguria
- ► **Cultural organisations:** DocBi – Centro Studi Biellesi/Factory of the Wheel, Fondazione Dalmine, Museo della Centrale e Immaginario Scientifico (Power Plant Museum), Museum of Hydroelectric Power, MUSIL – Museum of Industry and Labour, Poli Distillery – Poli Grappa Museum

European Routes of Emperor Charles V (2015)
- ► **Cities and municipalities:** Canneto

European Routes of Jewish Heritage (2004)
- ► **Networks:** Foundation for Jewish Cultural Heritage in Italy
- ► **Other members:** CoopCulture

European Routes of Reformation (2019)
- ► **Cultural organisations:** Waldensian Cultural Centre Foundation
- ► **Scientific organisations:** LINKS Foundation – Leading Innovation and Knowledge for Society

Huguenot and Waldensian Trail (2013)
- ► **Cultural organisations:** Waldensian Cultural Centre Foundation
- ► **Other members:** Tavola Valdese (Waldensian Evangelical Church)

Impressionisms Routes (2018)
- ► **Cities and municipalities:** Chiusa/Klausen (Fédération Internationale EuroArt)

Iter Vitis Route (2009)
- ► **Associations:** National association "Città del Vino"
- ► **Cities and municipalities:** Isera, Treviso
- ► **Cultural organisations:** La Vigna International Library (Biblioteca Internazionale La Vigna)

Phoenicians' Route (2003)
- ► **Associations:** Andé Cultural Association, Anemos Cultural Association, European Federation of historical cultural and tourist itineraries (Feisct)
- ► **Other members:** Tourism Observatory of European Islands (OTIE)

Prehistoric Rock Art Trails (2010)
- ► **Cultural organisations:** Centro Camuno di Studi Preistorici (CCSP)

Réseau Art Nouveau Network (2014)
- ► **Regions:** Lombardy (DG Autonomy and Culture)

Routes of the Olive Tree (2005)
- ► **Associations:** National Association "Citta dell'Olio"

Saint Martin of Tours Route (2005)
- ► **Associations:** Cultural Centre "Saint Martin of Tours"

TRANSROMANICA (2007)
- ► **Cities and municipalities:** Pavia
- ► **Institutions:** Polo Museale del Piemonte

Via Charlemagne (2018)
- ► **Networks:** European Movement of Italy

Via Francigena (1994)
- ► **Cities and municipalities:** Carbonara Ticino, Chignolo Po, Garlasco, Lodi, Miradolo Terme, Morimondo, Orio Litta, Palestro, Pavia, Santa Cristina e Bissone, Senna Lodigiana, Tromello
- ► **Regions:** Lombardy

LIECHTENSTEIN

There is no Cultural Route of the Council of Europe crossing Liechtenstein.

(Member of the Enlarged Partial Agreement on Cultural Routes since 2011)

European Cemeteries Route (2010)
▶ **Sites:** Pobrežje cemetery and Dobrava cemetery (Funeral Services Maribor), Žale cemetery (City Council of Ljubljana)

European Routes of Reformation (2019)
▶ **Cities and municipalities:** Velenje
▶ **Institutions:** Evangeličanska cerkev AV v Sloveniji (Evangelical Church in Slovenia)

Impressionisms Routes (2018)
▶ **Cultural organisations:** National Gallery of Slovenia

Réseau Art Nouveau Network (2014)
▶ **Cities and municipalities:** Ljubljana
▶ **Cultural organisations:** City Museum of Ljubljana/MGML, Muzej za arhitekturo in oblikovanje/Museum of Architecture and Design, Narodni muzej Slovenije/National Museum Slovenia
▶ **Scientific organisations:** Institute for Protection of Cultural Heritage (Regional unit Ljubljana), University of Ljubljana-Faculty of Arts, Urban Planning Institute of the Republic of Slovenia

Routes of the Olive Tree (2005)
▶ **Scientific organisations:** Science and Research Centre of the Republic of Slovenia (ZRS)

Saint Martin of Tours Route (2005)
▶ **Associations:** Cultural Centre "Saint Martin of Tours"

SWITZERLAND

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

Cluniac Sites in Europe (2005)
▶ **Associations:** Association pour le Développement du Nord Vaudois, Association pour l'église de Montcherand
▶ **Cities and municipalities:** Bassins, Baulmes, Bevaix, Bursins, Corcelles-Cormondrèche, Mollens, Montcherand, Payerne, Romainmôtier-Envy, Rougemont, Rüeggisberg, Twann/Île Saint-Pierre
▶ **Tourism stakeholders:** Estavayer-le-Lac/Payerne Tourism, Pays-d'Enhaut Tourism

European Route of Cistercian abbeys (2010)
▶ **Sites:** Hauterive, Montheron

European Route of Industrial Heritage (2019)
▶ **Cultural organisations:** Stiftung der Georg Fischer AG/Eisenbibliothek (Iron Library)
▶ **Other members:** One person

European Routes of Jewish Heritage (2004)
▶ **Cultural organisation:** Jewish Museum of Switzerland

Huguenot and Waldensian Trail (2013)
▶ **Associations:** Association des amis du sentier "Sur les pas des Huguenots et des Vaudois du Piémont" (Fondation VIA), Association Sur les pas des Huguenots (Fondation VIA), Hugenotten und Waldenser in Schaffhausen, Les Amis du Musée de la Réforme

- ▶ **Cultural organisations:** International Museum of the Reformation, Museum Burghalde Lenzburg
- ▶ **Institutions:** Evangelical Reformed Church of the Canton of Schaffhausen
- ▶ **Regions:** Seeland

Le Corbusier Destinations: Architectural Promenades (2019)

- ▶ **Associations:** Association Maison blanche, Association Villa "Le Lac" Le Corbusier
- ▶ **Cities and municipalities:** Corseaux, Geneva, La Chaux-de-Fonds, Zürich
- ▶ **Other members:** Two persons

Réseau Art Nouveau Network (2014)

- ▶ **Cities and municipalities:** La Chaux-de-Fonds
- ▶ **Cultural organisations:** Museum of Fine Arts of La Chaux-de-Fonds
- ▶ **Scientific organisation:** School of Applied Arts of La Chaux-de-Fonds
- ▶ **Tourism stakeholder:** Tourism office of Neuchâtelois Montagnes

Via Charlemagne (2018)

- ▶ **Networks:** European Movement Switzerland

Via Francigena (1994)

- ▶ **Cities and municipalities:** Romainmôtier-Envy
- ▶ **Regions:** Aigle Region, Bas-Valais Region

List of abbreviations

AVS: Alpenverein Südtirol

CAI: Club Alpino Italiano

CCCB: Centre de Cultura Contemporània

CCIs: Cultural and creative industries

CH: Cultural heritage

CIPRA: International Commission for the Protection of the Alps

CLLD: Community-led local development

COSME: Competitiveness for Small and Medium Enterprises

DAV: Deutscher Alpenverein

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

DMO: Destination marketing organisation

EAVF: European Association of the Via Francigena

ECTN: European Cultural Tourism Network

EICR: European Institute of Cultural Routes

ESF: European Social Fund

ESIF: European Structural and Investment Funds

EPA: Enlarged Partial Agreement on Cultural Routes, Council of Europe

ETIS: European Tourism Indicator System

EU: European Union

EUSAIR: European Union Strategy for the Adriatic and Ionian Region

EUSALP: European Union Strategy for the Alpine Region

EUSBSR: European Union Strategy for the Baltic Sea Region

EUSDR: European Union Strategy for the Danube Region

GDP: Gross domestic product

GSTC: Global Sustainable Tourism Council

ICOM: International Council of Museums

ICOMOS: International Council on Monuments and Sites

ICT: Information and communication technology

ICESCR: International Covenant on Economic, Social and Cultural Rights

LEADER: Liaison Entre Actions de Développement de l'Économie Rurale

LIFE: L'Instrument Financier pour l'Environnement

MaB: Man and Biosphere

ÖAV: Österreichischer Alpenverein

OECD: Organization for Economic Co-operation and Development

PZS: Planinska Zveza Slovenije

SME: Small and medium-sized enterprise

TNI: Thematic Network Inclusion

UNESCO: United Nations Educational, Scientific and Cultural Organization

UNHCR: United Nation High Commissioner for Refugees

UNWTO: United Nations World Tourism Organization

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Routes4U
Cultural Routes of the
Council of Europe in the | Adriatic-Ionian, Alpine, Baltic Sea
and Danube macro-regions

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of the Convention in the member states.

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