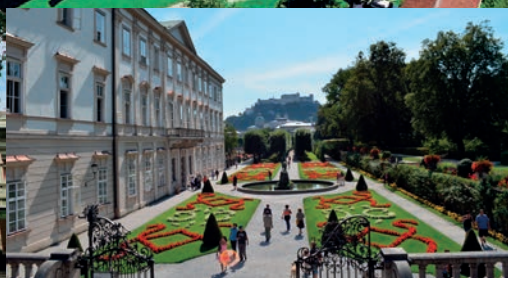
Roadmap for the Danube Region

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

Cultural Routes | 3



Routes4U Project

Funded by the European Union and the Council of Europe

EUROPEAN UNION

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

Implemented by the Council of Europe

Roadmap for the Danube Region

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

Cultural Routes | 3

Council of Europe

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Foreword

By signing the Santiago de Compostela Declaration in 1987, the Council of Europe launched the Cultural Routes programme to illustrate how Europe is united by its heritage. Cultural Routes are grass-roots networks certified by the Council of Europe: they translate European values and history into cultural and educational activities, fostering cultural co-operation between countries. The Cultural Routes convey the idea of a "common heritage of Europe" as it stands in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005).

A Cultural Route is to be understood as a European theme, finding form and expression through the identity of each locality, region and country. These expressions are, for example, visible in the legacy of the Roman Empire along the Roman Emperors and Danube Wine Route, the Art Nouveau found in the cities of the Réseau Art Nouveau Network or common symbols along the European Cemeteries Route. Today, more than 30 certified Cultural Routes serve as channels for intercultural dialogue and promote better knowledge and understanding of European history and heritage.

Cultural Routes contribute to generating a feeling of common identity across national and regional borders by fostering dialogue between citizens. A praiseworthy example of this impetus towards European peace is offered by the Cultural Route ATRIUM – Architecture of Totalitarian Regimes of the 20th century in Europe's Urban Memory. As dissonant heritage is predominantly connected to totalitarian regimes, ATRIUM fosters a platform for dialogue, enhancing a critical historical and aesthetic appreciation of totalitarian heritage, capable of promoting the values of the Council of Europe: human rights, cultural democracy and the rule of law.

Routes4U is our Council of Europe's joint programme with the European Union (European Commission – DG REGIO). The objective is to contribute to the implementation of the four EU macro-regional strategies – Adriatic-Ionian, Alpine, Baltic Sea and Danube – through the Cultural Routes of the Council of Europe. The European Union Strategy for the Danube Region (EUSDR) provides a sustainable framework for policy integration and coherent development of the Danube Region by creating synergies and co-ordination across the region. At the first Routes4U meeting for the Danube Region, held on 6 November 2018 in Bucharest (Romania), Diana Tenea, Director General of the Romanian Ministry of Regional Development and Public Administration, stressed that the Danube Strategy "promotes the Danube as a destination through macro-regional Cultural Routes at a time when we need to strengthen the role of culture in territorial development."[1]

We are pleased to present the results of this meeting included in the third Routes4U publication, consisting of the meeting's contributions and workshops' results as well as a set of recommendations compiled in this Routes4U Roadmap for the Danube Region.

Thirty years ago, Europe was in need of roots and identity due to historical reasons and the war legacy, and the Cultural Routes provided a seed framework. Today, Europe continues to need the momentum that the Council of Europe created through the implementation of the Cultural Routes programme. We truly aspire to maintain this momentum and wish you a fruitful and encouraging read.

Stefano Dominioni

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

Director, European Institute of Cultural Routes

1. Routes4U meeting for the Danube Region (EUSDR), available at https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/2018-routes4u-eusdr-meeting, accessed 16 January 2019.

Europe's rich cultural heritage is an asset that can be further explored, with a view of seizing many 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 (CCI) are important assets for the economy and the society, and they directly generate jobs. The generated jobs require a range of rare talents, which are mostly displayed by young people. CCIs are significant sources of growth and innovation, accounting for 4.5% of 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 liaise existing structures and specialised actors to work together promoting traditions, arts, creativity, and entrepreneurship. They also activate a cross-sectoral dimension that impacts on competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection.

In view of the momentum created by the launch of the New European Agenda for Culture and 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 "Routes 4 U" project which aims at developing and certifying new cultural routes for each macro-regional strategy.

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

The Danube Region has a great potential for development on grounds of common historical and culture heritage, as well as natural beauty. The Region belongs to the most visited tourist destinations in Europe. However, the Region faces large regional disparities among the participating countries, 55% of the tourists are concentrating only in parts of the Region (Baden-Württemberg, Bavaria and Austria). The European Union Strategy for the Danube Region (EUSDR) arose out of a wish to provide an effective and collective response to challenges and opportunities better handled together than separately. Thus, one of the objective of the Strategy is balanced sustainable tourism since tourism infrastructure and services contribute to a positive economic outcome. A further objective is strengthening culture heritage. A significant majority of people consider the cultural heritage an important aspect that can improve people's quality of life. Moreover, the Danube Strategy helps to integrate neighbouring areas of the EU, such as the Western Balkan countries, Ukraine and Moldova.

Today 20 Cultural Routes certified by the Council of Europe are located in the Danube Region. We are looking forward to further certification of Cultural Routes, in particular of Routes which would help strengthening the common identity in the Danube region.

New project proposals such as the "Cyril and Methodius Route" and "Iron Age Danube" have been identified as promising towards possible new certified Cultural Routes. Boosting sustainable tourism and strengthening cultural heritage along these Routes would go hand with hand and the Danube Strategy.

I trust that these actions will increase awareness about the social and economic importance of our shared cultural heritage and will contribute to bring Europeans together and build our common future.

Marc Lemaître

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

Introduction

The Europe we want is a Europe of exchanges, of solidarity between different forms of cultural expressions, values, and lifestyles … In this spirit, the "Cultural Routes" become symbolic of the Europe we want to rediscover and the Europe we want to build.[2]

Since 1987, the Cultural Routes of the Council of Europe programme has been promoting shared heritage in Europe. The activities of networks such as the Réseau Art Nouveau Network, the Roman Emperors and Danube Wine Route, the Iter Vitis Route, the European Cemeteries Route and TRANSROMANICA – the Romanesque Routes of European Heritage, are based on a community of passionate people, working on the ground 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. They engage in their daily work with a multitude of actors such as citizens, local and national authorities, experts and tourists. It is due to these diverse networks that activities are carried out by, for and with the people on the ground. By doing so, Cultural Routes fosters mutual understanding between people and across borders.

The Roadmap for the Danube Region contributes to:

- gather data on the presence of the Cultural Routes in the geographical area of the EU Strategy for the Danube Region (EUSDR);
- summarise 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;
- identify gaps and needs regarding the Cultural Routes programme for the benefit of the EUSDR;
- set out recommendations regarding the implementation of the Cultural Routes programme in line with the objectives of the Danube 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 Danube Region is divided in two parts providing data, background information and experts' recommendations to better understand the implementation of the Cultural Routes in the Danube Region. A third part follows containing a roadmap for future steps to be taken.

Part I. Overview of the Cultural Routes of the Council of Europe programme and the EU Strategy for the Danube Region (EUSDR)

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

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

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

The experts' reports are the result of the first Routes4U meeting for the Danube Region (6 November 2018, Bucharest, Romania). The reports offer information and address specific regional needs on the following topics:

- sustainable development through cultural tourism: building prosperity in the Danube Region;

2. Lalumière, C. (1994), "Foreword" in Council of Europe (1994), *Pushing back the horizon*, Council of Europe Publishing/ Editions du Rouergue.

- participative and transnational storytelling: cultural heritage for connecting the Danube Region;
- marketing strategies for the promotion and visibility of heritage in the Danube Region.

This section contains recommendations on the above-mentioned areas as a result of the discussion between the experts and stakeholders of the Danube 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. Routes4U Roadmap: streaming Cultural Routes in the Danube Region

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

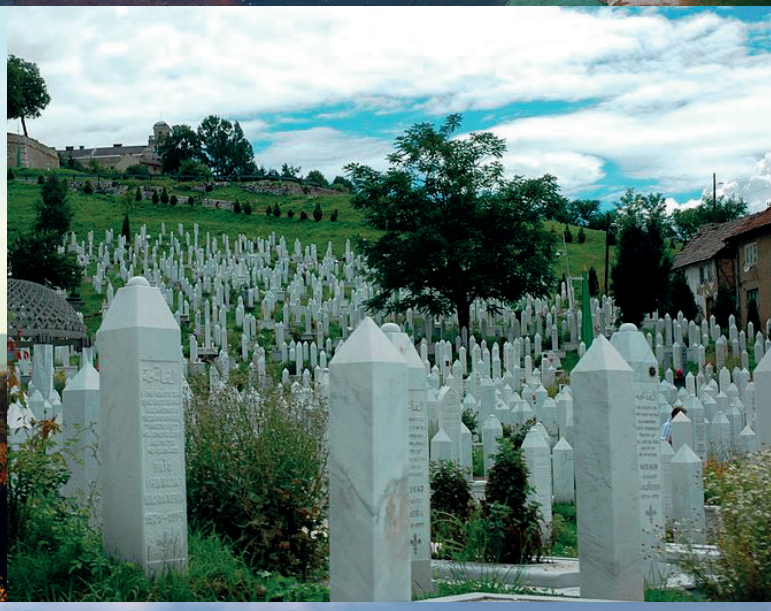
- guidance for an efficient implementation and sustainable management of the Cultural Routes programme, according to EUSDR;
- proposals on the improvement of strategies on sustainable cultural tourism and visibility of heritage;
- suggestions on filling identified gaps as well as ideas for future activities contributing to regional development through Cultural Routes.

The Routes4U Roadmap provides guidance on how the Cultural Routes can be further implemented, in line with the targets identified by the macro-regional strategy.[3] By implementing the recommendations, both professionals from the field of the macro-regional strategies and professionals from the field of Cultural Routes will further shape and connect the area, improving mutual understanding and knowledge about the rich and diverse heritage that makes the Danube Region so unique.

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

Routes4U
Cultural Routes of the Council of Europe
in the Adriatic-Ionian, Alpine, Baltic sea and Danube region

3. See Priority Area 3 "To promote culture and tourism, people to people contacts", available at www.danube-region.eu/about/our-targets, accessed 18 February 2019.



PART I.

CULTURAL ROUTES FOR THE REGIONAL DEVELOPMENT OF THE DANUBE REGION

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

1. The Cultural Routes of the Council of Europe

2. European Union strategy for the Danube Region (EUSDR)

3. Analysis of the Cultural Routes in the Danube Region

4. Routes4U Project

1. The Cultural Routes of the Council of Europe

1.1. HISTORIC 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.[4]

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 in Europe, fostering understanding between European countries, and preserving cultural heritage as an integral part of a shared European heritage.[5] 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 the cultural dialogue and to promote "their [member states of the Council of Europe] common heritage and facilitating their economic and social progress".[6]

The signature of the Santiago de Compostela Declaration on 23 October 1987 marks the official launch of the programme.[7] 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 Ways. The 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 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.[8] This rather static definition of 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.[9]

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."[10]

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 and intangible components as well as natural and cultural resources.

4. 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.
5. Council of Europe (1954), European Cultural Convention, Paris.
6. Council of Europe (1949), Statute of the Council of Europe, London.
7. Council of Europe (1987), Santiago de Compostela Declaration, available at https://rm.coe.int/16806f57d6, accessed 18 February 2019.
8. UNESCO (2017), Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, Operational Guidelines for the Implementation of the World Heritage Convention, para. 45.
9. UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage, Paris.
10. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro.

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.[11]

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."[12]

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

COUNCIL OF EUROPE
CONSEIL DE L'EUROPE

As of 2018, **33 Cultural Routes are certified by the Council of Europe**.[13] They display the richness of European heritage through traditions, history and culture of people as well as philosophical, artistic, political and religious movements.[14] The heritage is reflected through practices, knowledge, 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.[15] Therefore, they cover the promotion and protection of the collective tangible and intangible heritage in Europe whose environment has been modified and created by humans over the last 10 000 years.[16]

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)
- **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 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

11. Interview with Corina Crețu, European Commissioner for Regional Policy, available at http://bit.ly/2VBxHty, accessed 18 February 2019.
12. Council of Europe Resolution CM/Res(2013)66 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).
13. 33 certified Cultural Routes as of July 2018.
14. Council of Europe, *Explore all Cultural Routes by theme*, available at www.coe.int/en/web/cultural-routes/by-theme, accessed 18 February 2019.
15. Council of Europe (2000), European Landscape Convention, Florence.
16. Berti E. and Mariotti A. (2015), "The heritage of Cultural Routes: between landscapes, traditions and identity", in Council of Europe (eds), *Cultural Routes management: from theory to practice*, Council of Europe Publishing, Strasbourg, pp. 42-53.

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.[17]

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. 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 Danube 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 of Andalusí – or by a common theme of different regions, which is the case in the Routes of the Olive Tree that link the regions of the Mediterranean under one common theme.

TRANSROMANICA: Spišská Kapitula, Slovakia

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

1.3. INSTITUTIONAL STRUCTURE

"The Cultural Routes of the Council of Europe programme is a fascinating programme connecting European culture, its history and people through space and time."[18]

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. The compliance with the criteria is evaluated not only at the time of certification but also after the successful certification through a regular evaluation cycle.

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

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

The certification of the Cultural Routes is awarded by the **Enlarged Partial Agreement on Cultural Routes (EPA)** of the Council of Europe that was established in 2010. 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.[19]

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

18. Dominioni, Stefano, interview on the Council of Europe Cultural Routes programme, Routes4U project, February 2018, available at www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni, accessed 18 February 2019.
19. Council of Europe Resolution CM/Res(2013)67 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA).

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.[20]

The **European Institute of Cultural Routes (EICR)** was created in 1998 with the funding of 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.[21] 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.[22]

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

21. European Institute of Cultural Routes, available at www.coe.int/en/web/cultural-routes/european-institute-of-cultural-routes, accessed 18 February 2019.

22. European Institute of Cultural Routes, About, available at www.coe.int/en/web/cultural-routes/about-the-eicr, accessed 18 February 2019.

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 EPA member State
- At least one meeting per year

Bureau
- 1 Chair, 1 Vice-Chair, 3 other members
- Elected from among the EPA member States for a term of office of two years, renewable only once

Statutory Committee
- 1 representative appointed by each EPA member State
- Adopts the EPA's annual budget
- At least one meeting per year

Responsibilities:
- Takes the final decision on the certification of new Cultural Routes, awarding the "Cultural Route of the Council of Europe" certification;
- Coordinates the routes' regular three-yearly evaluation with a 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.

Staff : 1 Executive Secretary, 1 Executive Assistant.
Routes4U staff (joint-programme EU-COE): 1 Senior Project Officer, 1 Communication Officer, 1 Project Assistant.

European Institute of Cultural Routes (EICR)
Luxembourg

Board of directors
- Government of Luxembourg (5 members, President included)
- Enlarged Partial Agreement on Cultural Routes (2 members)
- Council of Europe (2 members)
- At least one meeting per year

Responsibilities:
- 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;
- Carries out regular evaluations of the Cultural Routes of the Council of Europe and assessment of new applications.

Staff : 1 Director (also EPA Executive Secretary), 1 Project Officer, 1 Assistant.

1.4. CREATION OF A CULTURAL ROUTE

"European shared heritage and transnational cooperation to allow dialogue and appreciation for cultural diversities – these are the principles, these are the building blocks that we share … the Cultural Routes is a programme that allows Europeans to come together. This is the core message of the Cultural Routes – it is not a programme run by a State or the Council of Europe. It is a Civil Society funded programme."[23]

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

After examination, if the project fulfils all the 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 of the Council of Europe".[24] The theme must display European values, history and heritage and be common to at least three European countries, and even involve countries beyond Europe. In a further step, tangible and intangible heritage components of the Cultural Routes are identified.

Cultural Routes themes

Thematic categories

- **Agriculture** refers to ways of production and agricultural products, for example the Iter Vitis Route deals with viticulture and wine.
- **Arts** refers to art, architecture, music or theatre, for example the European Mozart Ways deals with the heritage of the composer.[25]
- **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 used by the Phoenicians since the 12th century BC.
- **History** refers to important historical events, personalities and 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.[26]
- **Spirituality** refers to religious movements, events, heritage as well as religious identity, for example the Saint Martin of Tours Route refers to the life of Saint Martin, as well the architectural heritage linked to his veneration.[27]

Chronological categories

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

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

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

23. Dominioni, Stefano (2018), opening speech at the first meeting of Routes4U for the Baltic Sea Region, Oslo.
24. Council of Europe Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe".
25. Council of Europe, European Mozart Ways, available at www.coe.int/en/web/cultural-routes/european-mozart-ways, accessed 18 February 2019.
26. Council of Europe, The Hansa, available at www.coe.int/en/web/cultural-routes/the-hansa, accessed 18 February 2019.
27. Council of Europe, The Saint Martin of Tours Route, available at www.coe.int/en/web/cultural-routes/the-saint-martin-of-tours-route, accessed 18 February 2019.

Certification process

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

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

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

The development of a Cultural Route requires the following steps:

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

Roman Emperors and Danube Wine Route: Belogradchik, Bulgaria (Photo by Klearchos Kapoutsis)

CERTIFICATION CYCLE

YEAR 1

July

- Call for application for the certification "Cultural Route of the Council of Europe".

September-October

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

November-December

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

YEAR 2

January-February

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

March-April

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

May

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

Criteria for the certification

Define a theme

The theme should be representative of the values of the Danube 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 Danube 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.

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.

They 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 the sustainable cultural tourism and sustainable economic development along the Cultural Route.

1.5. KEY FEATURES

Cultural Routes promote shared European heritage

The notion of heritage originated in the European states over the course of the 19th century. Its role was to promote an exclusive national identity. The European states provided a collective identity to those belonging to a clearly defined nation.[28]

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.[29] 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 European cultural heritage contributed to their sense of belonging to Europe. In times of growing Euroscepticism, cultural heritage can thus contribute to the construction of a European identity.

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

Cultural Routes combine tangible and intangible heritage

Until the 1980s, cultural heritage was mainly considered in terms of built monuments. However, in line with the European Landscape Convention,[30] Cultural Routes are not static places, but landscapes – living cultural and natural heritage resulting from historical processes that actively involve both inhabitants and people travelling along the Cultural Routes.[31] 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".[32]

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

28. UNESCO (2011), *The social benefits of heritage*, Vol. LXIIm, No. 1-2, pp. 249-50.
29. EUROPA (2017), Special Eurobarometer 466 – Wave EB88.1 – TNS opinion & social.
30. Council of Europe (2000), European Landscape Convention, Florence.
31. Berti E. and Mariotti A. (2015), The heritage of Cultural Routes: between landscapes, traditions and identity. *Cultural Routes management: from theory to practice*, in Council of Europe (eds), Council of Europe Publishing, Strasbourg, pp. 42-53.
32. Council of Europe (2000), European Landscape Convention, Florence.

Cultural Route.[33] By the time of 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.[34]

This approach goes hand in hand with the aims of the 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 participation in "the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage".[35]

Faro Convention

The Framework Convention on the Value of Cultural Heritage for Society, the so-called Faro Convention, addresses an enlarged and cross-disciplinary concept of cultural heritage: cultural heritage is a resource for sustainable development and quality of life, but also it is a reflection and expression of the values, beliefs, traditions and knowledge of people, including all aspects of the interaction between people and places.[36] Cultural heritage is therefore subject to a dynamic environment, to which it adapts.

The Faro Convention is a framework convention, which means that each state party can decide how to implement the convention within its legal or institutional frameworks, practices and specific experience. No specific obligations are included for state parties to the convention but 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 state parties.

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

Cultural Routes as tools of cultural diplomacy

Due to their transnational character, Cultural Routes "encourage intercultural dialogue and facilitate conflict prevention and reconciliation".[37] Cultural Routes initiate cultural co-operation across borders, mainly through the active participation of local communities. They engage travellers in intercultural dialogue.

In 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".[38]

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 recognised as being of outstanding beauty as well as everyday areas".[39]

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 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 of the World Heritage Convention which defines landscapes as combined works of nature and of man.[40]

33. UNESCO (2003), Convention for the Safeguarding of Intangible Cultural Heritage, Paris.
34. Further information under paragraph 1.4 Creation of a Cultural Route, on page 14.
35. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro, Article 12.
36. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society.
37. Council of Europe Resolution CM/Res(2013)67, revising the rules for the award of the "Cultural Route of the Council of Europe" certification, *available at* https://rm.coe.int/16807b7d5b, accessed 21 February 2019.
38. Dominioni, Stefano (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.
39. Council of Europe (2000), European Landscape Convention, Florence.
40. UNESCO (2017), 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.

1.6. 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 of changes in and the history of society, and can increase tolerance and acceptance of differences in response to Euroscepticism and growing division.[41]

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, exchange 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 of exchange between the different certified Cultural Routes, for example on the occasion of the Annual Advisory Forum of the Cultural Routes of the Council of Europe. In 2018, the 8th Annual Advisory Forum was organised in Görlitz under the theme "Cultural Routes of the Council of Europe connecting cultural values, heritage sites and citizens: strategies and synergies in a global perspective".[42] Another networking platform provided to certified Cultural Routes is the annual Training Academy for Cultural Routes of the Council that discussed "Innovation and new trends in Cultural Routes: (re)interpreting European cultural heritage" in Yuste in 2018.[43] Therefore, the transborder co-operation of Cultural Routes not only allows the efficient implementation of activities, but also provides a platform for the exchange of lessons learned and best practices between partners with different capacities. Cultural Routes makes best use of limited resources.

Rural destinations

Cultural Routes cross remote and rural areas. They contribute to the attractiveness of these places. They can play a significant role in the redistribution of tourists, leading them from mass-tourism destinations to less-known destinations.

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

Travellers of Cultural Routes thus get acquainted with cultural aspects of remote destinations in Europe and broaden their knowledge about the diversity of heritage in Europe. Cultural Routes are tools to display the rich and diverse culture 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 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 Framework Convention on the Value of Cultural Heritage for Society, 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.[44] 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 it.

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

41. 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, 16 and 17 May.
42. 8th Advisory Forum, Cultural Routes of the Council of Europe, available at www.culturalroutes2018.goerlitz.de/en/, accessed 18 February 2019.
43. VII Training Academy for Cultural Routes of the Council of Europe, 12-15 June 2018, available at http://bit.ly/2U0WuWd, accessed 18 February 2019.
44. UNESCO/ICCROM/ICOMOS/IUCN (2013), *World heritage resource manual. Managing cultural world heritage*, UNESCO, Paris.

Destination Napoleon: Brno, Czech Republic

of Europe, Gabriella Battaini-Dragoni has described the Cultural Routes as follows: "Cultural Routes are the spark that lights a lasting economic flame in this region".[45] Cultural Routes generate tourism-related income revenues in remote and rural areas. This is of outmost importance for young people who represent twice as much of the labour force in the tourism sector than in other economic sectors.[46]

Sustainability

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

This is implemented through alternating presidencies or regular meetings of the assembly of members. Due to this structure, Cultural Routes have been proven to be legally sustainable. Cultural Routes members can furthermore ensure financial sustainability, for example through their membership fee: "There is a very strong democratic dimension connected to the implementation of the Cultural Routes of the Council of Europe: each of the 31 routes is in fact managed by an association or federation with members (municipalities, local and regional authorities, museums, foundations, etc.) present in the various countries concerned. Routes are based on democratic principles of participation, governance, access to information and sharing of experiences. The Cultural Routes are decentralised networks managing their own programme of activities and financial resources, embodying the articles of the Faro Convention (Council of Europe, 2005)".[47]

45. Battaini-Dragoni, Gabriella (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.
46. European Commission (2007), "Promoting young people's full participation in education, employment and society", COM(2007)498 final.
47. Dominioni, Stefano, interview on the Council of Europe Cultural Routes programme, Routes4U Project, February 2018, available at www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni, accessed 18 February 2019.

2. European Union strategy for the Danube Region (EUSDR)

2.1. THE DANUBE REGION

The Danube region is extremely rich in natural and cultural values. It has a rich history. And it has the Danube river which has divided sometimes, but which first and foremost connects people, regions, traditions. As a very iconic element in Europe, the Danube can be developed into a regional brand, because brands are in the focus of travellers when they chose their destinations.[48]

The vast geographical area of the Danube Region links the Black Sea region, the South Caucasus and Central Asia.

It connects nine EU member states: Germany, Austria, the Czech Republic, Hungary, Slovakia, Slovenia, Romania, Bulgaria and Croatia. Furthermore, the Danube Region includes three accession countries (Bosnia and Herzegovina, Montenegro and Serbia) and two neighbourhood countries (Moldova and Ukraine). There exist asymmetries concerning the membership in the EU which calls upon a stronger co-operation and co-ordination between EU and non-EU countries. Originating in the Black Forest in Germany, the Danube river – with 2 850 km is the second longest river in Europe – crosses or touches the borders of 10 countries (Austria, Bulgaria, Croatia, Germany, Hungary, Moldova, Romania, Serbia, Slovakia and

48. Nagy, Katalin, Master lecturer on tourism, University of Miskolc, Hungary. Interview on the occasion of the first Routes4U-meeting for the EUSDR, 6 November 2018, Bucharest.

Iter Vitis: Plantaze Winery, Montenegro

Ukraine). It empties into the Black Sea in Romania and Ukraine. The drainage basin includes four more countries: Bosnia and Herzegovina, the Czech Republic, Montenegro and Slovenia.

The Danube river represents a major transport axis, an interconnected hydrological basin and an ecological corridor.[49] It connects and also divides the 115 million inhabitants living in the Danube Region. These inhabitants represent 22% of the EU's population.

They live under very diverse conditions, *inter alia*, in terms of basic infrastructure, democratic system, employment rates or level of education: "The Region encompasses the extremes of the EU in economic and social terms. From its most competitive to its poorest regions, from the most highly skilled to the least educated and from the highest to the lowest standards of living, the differences are striking."[50]

Against the background of these diversities, the shared tangible and intangible heritage can contribute to the construction of a common identity and to the promotion of transnational dialogue.

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."[51]

EU macro-regional strategies are prepared at the request of the European Council by the European 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."[52]

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

49. European Commission (2016), Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation of EU macro-regional strategies, COM(2016)805 final.
50. European Commission (2010), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube Region.
51. Speech of Commissioner Creţu at the 7th Annual Danube Forum, available at http://bit.ly/2Irv6P7, accessed 18 February 2019.
52. Ágh A., Kaiser T. and Koller B. (2011), *The new horizons for the cohesion policy in the European Union: the challenge of the Danube strategy*, Together for Europe Research Centre and King Sigismund College, Budapest.

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."

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

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 light of new, emerging needs and changing contexts.

The Danube Region was the second macro-region for which a macro-regional strategy of the EU was developed. In June 2009, EU heads of state and government called on the European Commission to prepare a new strategy for the Danube Region. The EU Strategy for the Danube Region (EUSDR) was adopted in 2010 and endorsed by the Council in 2011. The strategy addresses those issues that cannot be solved by a unilateral approach but require transnational co-operation to succeed. It also deals with opportunities that are of mutual interest and where an added value can be created through joint efforts.

> *The objective is a coordinated response to issues better handled together than separately. The two strategies [EUSBSR and EUSDR] aim to overcome obstacles holding up development, and unlock the potential of the regions. They seek to place issues in a multilateral setting, and to reach out beyond current EU borders to work as equals with neighbours. The approach encourages participants to overcome not only national frontiers, but also barriers to thinking more strategically and imaginatively about the opportunities available.*[53]

EUSDR aims to make best use of existing EU funding sources to achieve common objectives and to avoid the unnecessary waste of financial resources. In this regard, Interreg programmes are aligned with EU macro-regional strategies to ensure that they support the macro-regional objectives. Furthermore, EUSDR is supposed to be implemented by complementing existing EU institutions and structures instead of creating new additional structures. Last but not least, the macro-regional strategy does not require new EU legislation, however national legislation should be adapted to specific objectives where need be:[54]

> *The strategy provides a robust integrated framework for countries and regions to address issues which cannot be handled satisfactorily in an isolated way, but instead require transnational strategic approaches, projects and networking. It enables better cooperation to improve the effectiveness, leverage and impact of policies – at EU, national and local level.*[55]

53. European Commission (2013), Report from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions concerning the added value of macro-regional strategies, COM(2013)468 final.
54. European Commission (2010), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, European Union Strategy for the Danube Region.
55. European Commission (2016), *Danube Region strategy: success stories*, available at www.danube-region.eu/images/eusdr_success_stories_en-compressed.pdf, accessed 18 February 2019.

EUSDR was endorsed through a Communication from the European Commission to the other EU institutions and the accompanying action plan in 2011. The action plan provides a basis to put the strategy into action by identifying concrete priorities for the Danube Region. The action plan identifies actions and projects that serve as concrete and good examples for the implementation of the priority areas.[56]

EUSDR is based on four pillars, which have 12 priority areas to manage and co-ordinate:

Pillar 1: Connecting the region

- Improve mobility and intermodality of inland waterways, rail, road and air
- Encourage more sustainable energy
- Promote culture and tourism, people-to-people contacts

Pillar 2: Protecting the environment

- Restore and maintain water quality
- Manage environmental risks
- Preserve biodiversity, landscapes and air and soil quality

Pillar 3: Building prosperity

- Develop the Knowledge Society
- Support business competitiveness
- Invest in people and their skills

Pillar 4: Strengthening the region

- Set up institutional capacity and co-operation
- Work together to tackle security and organised crime[57]

The European Commission's Directorate-General for Regional Policy (DG REGIO) assists in the implementation of EUSDR. Together with the High Level Group of member states, DG REGIO is in charge of co-ordination at policy level. The Danube Strategy Point (DSP) supports DG REGIO in its co-ordination tasks. It also assists the Priority Area Co-ordinators and national co-ordinators in their tasks.

The governance structure of EUSDR is three-levelled:

1. High Level Group of all member states (HLG)
2. Priority Area Co-ordinators (PACs) with two co-ordinators per policy field
3. National Contact Points (NCPs)

The High Level Group (HLG) consists of representatives from all EU member states. It is in charge of the policy co-ordination of the strategy.

Priority areas are co-ordinated by two Priority Area Co-ordinators (PACs), officials of national administrations and experts in their areas. They are organised into 12 steering groups – one per priority area. PACs, in co-ordination with the steering groups, ensure the implementation of the strategy.

At national and regional levels, the implementation of EUSDR is ensured by National Contact Points (NCP). NCPs not only embed the macro-regional strategy in the national context, they also encourage national decision makers to align their agenda with the macro-regional objectives.

Priority Area 3

The first Pillar of EUSDR "Connecting the region" contains Priority Area 3 on "Culture and tourism, people to people".[58] Priority Area 3 is jointly co-ordinated by Bulgaria and Romania. It links in an innovative way the two areas of culture and tourism. Despite the strong interdependencies between culture and tourism, these two areas are traditionally regarded and dealt with separately.

Seven targets have been set within the framework of Priority Area 3:

1. Develop a Danube Brand for the entire Danube Region based on already existing work.
2. Support the implementation of a harmonised monitoring system, dedicated to tourism, able to provide complete and comparable statistical data in all the 14 states that are part of the EUSDR.
3. Develop new and support existing Cultural Routes relevant in the Danube Region.

56. European Commission (2010), Action plan, Accompanying document to the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, European Union Strategy for the Danube Region, SEC(2010) 1489 final.
57. Danube Region Strategy: EUSDR Action Plan, available at https://ec.europa.eu/regional_policy/en/policy/cooperation/macro-regional-strategies/danube/library/#1, accessed 18 February 2019.
58. Danube Region Strategy, Priority Area 3 "Culture and tourism, people to people", available at www.danubecultureandtourism.eu/, accessed 18 February 2019.

4. Develop green tourist products within the Danube Region.
5. Create a 'Blue Book' on Danube cultural identity.
6. Ensure the sustainable preservation of cultural heritage and natural values by developing relevant clusters and networks of museums, interpretation and visitors centres within the Danube Region.
7. Promote exchange and networking in the field of contemporary arts in the Danube Region.

Sustainable cultural tourism

> *We stress the importance of culture and tourism as a driving force for economic growth, creation of jobs and social cohesion in the Danube Region … We recognize culture and tourism as integrating factors for territorial cohesion … we recognize the significance of the cultural and historical identity of the Danube Region and the importance of Cultural Routes as a key driver for sustainable social and economic development and cohesion of the Danube Region.*[59]

Europe is the world's No 1. tourist destination with 50% of the world's international tourist arrivals, and it leads steady growth of 4% in absolute terms. Looking at tourism in Europe, cultural heritage and cultural products play a predominant role as objects of tourist demand and consumption, the 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".[60]

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 that has survived 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."[61]

Types and sites of cultural tourism are:[62]

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

European Mozart Ways: Vienna, Austria

59. "Joint statement of the ministers responsible for tourism of the participating countries of the EU Strategy for the Danube Region", Sofia, 18 October 2018, available at www.mzz.gov.si/fileadmin/pageuploads/dokumenti/Joint_statement_EUSDR_Ministerial_meeting_FINAL.pdf, accessed 18 February 2019.
60. Richards G. (1996), *Cultural tourism in Europe*, CABI, Wallingford.
61. International Council on Monuments and Sites (ICOMOS) (1999), International Cultural Tourism Charter. Managing tourism at places of heritage significance, Mexico.
62. European Centre for Traditional and Regional Cultures (1989), *Contribution to the drafting of a charter for cultural tourism*, Llangollen, Wales.

The Danube Region displays an outstanding and diverse cultural heritage. This rich culture not only plays a fundamental role in creating a sense of belonging and common identity in the Danube Region, but also contributes significantly to the attractiveness and competitiveness of the Danube tourism destinations.

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

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.

Apart from the obvious positive impact that cultural tourism can have on the macro-region, a special focus has to lie in 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".[63]

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 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.[64]

Sustainable tourism

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

Sustainability principles refer to the environmental, economic, and 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), the policies leadership (governments) and civil society (local communities).

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

Sustainable tourism must:

1. Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.
2. Respect the sociocultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to intercultural understanding and tolerance.
3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities, social services to host communities, and contributing to poverty alleviation".[65]

63. Introductory speech by Commissioner Creţu at the Meeting of Ministers in charge of Tourism from the Danube Region. Accessed 20 December 2018 at http://bit.ly/2UJ8Syv.

64. European Commission (2007), Communication from the Commission. Agenda for a sustainable and competitive European tourism. COM(2007) 621 final.

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

Economic impact of cultural tourism

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

- direct impacts, which is the GDP generated by activities related to tourism such as accommodation, transportation and food and beverage services;
- indirect impacts such as the financial support provided by governments through their tourism promotion, 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 GDP accounts for 10%, with 12% of total employment linked to tourism services.[66] 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.[67] European destinations earned €406 billion in tourism receipts in 2016. Over the period 2010-30, tourism in Europe is expected to increase by an average of 3.3% per year.[68]

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 "generating better information on cultural tourism including the use of existing data sources and big data to measure and chart tourism and culture synergies".[69]

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

1. 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.
2. The development of cultural tourism products that are similar from one destination and to another which results in a lack of distinctive cultural offers.
3. The increased and more diversified demand of cultural tourist that calls for a greater range of cultural experiences.
4. Differences in approaches of tourism and culture stakeholders which do not co-operate sufficiently cause a lack in tourism and cultural synergies.[70]

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

1. Do not focus on major heritage sites but on remote rural areas.
2. Invite travellers to discover diverse cultural themes, thus covering a broad range of distinctive, cultural offers.
3. Implement different fields of actions offering a variety of cultural experiences to tourists.
4. 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.[71]

RECOMMENDATION 1

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

66. European Parliament (2011), "Report on Europe, the world's No 1 tourist destination – A new political framework for tourism in Europe", 2010/2206(INI), available at http://bit.ly/2VsAvcd, accessed 18 February 2019.
67. European Commission (2010), "Europe 2020. A European strategy for smart, sustainable and inclusive growth", available at http://bit.ly/2P14xBf, accessed 18 February 2019.
68. World Tourism Organization (2018), *European Union tourism trends*, available at www.e-unwto.org/doi/pdf/10.18111/9789284419470, accessed 18 February 2019.
69. 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 18 February 2019.
70. World Tourism Organization (2018), *Tourism and culture synergies*, UNWTO, Madrid.
71. Council of Europe (2014), "Impact of European Cultural Routes on SMEs' innovation and competitiveness", Council of Europe Publishing, Strasbourg.

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

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 in 1966. In particular, Article 15 of the Covenant on Economic, Social and Cultural Rights defines the right to take part in cultural life.

In 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society states:

[E]very person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).[72]

In 2016, the Human Rights Council, in Resolution 33/20 on cultural rights and the protection of cultural heritage, recognised cultural heritage as the property of humanity as a whole and cultural rights as a crucial response to current global challenges. It 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.[73] This concept goes hand in hand with the idea of natural and cultural heritage, intangible and tangible heritage belonging to all mankind, and that it needs to be understood and protected by the community.[74]

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. It is not only diversity that is often described as the most distinctive feature of Europe, but also 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".[75]

In this regard, the contribution of culture to creating a sense of European identity and belonging has been widely explored in European studies:

[C]ulture 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.[76]

The recognition of cultural diversity is a prerequisite for socially 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.[77] Cultural Routes are thus coherent with the objective of the Council of Europe to strengthen the intercultural dialogue for the well-being of societies in Europe:

[P]luralism, tolerance and broadmindedness may not be sufficient: a pro-active, a structured and widely shared effort in managing cultural diversity is needed. Intercultural dialogue is a major tool to achieve this aim, without which it will be difficult to safeguard the freedom and well-being of everyone living on our continent.[78]

72. Council of Europe (2005), Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro.
73. United Nations General Assembly (2016), Resolution adopted by the Human Rights Council on 30 September 2016.
74. ICOMOS (1999), International Cultural Tourism Charter. Managing tourism at places of heritage significance, Mexico.
75. Council of Europe (2008), "White Paper on intercultural dialogue", CM(2008)30 final.
76. Patel K. (2013), "Introduction", in Routledge (eds), The cultural politics of Europe: European capitals of culture and European Union since the 1980s, New York, pp. 1-16.
77. UNESCO (2013), Background note. *Culture: a driver and an enabler of social cohesion*.
78. Council of Europe (2008), "White Paper on intercultural dialogue", CM(2008)30 final.

3. Analysis of the Cultural Routes in the Danube Region

There are 20 Cultural Routes located in the Danube 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 sectoral framework, looking into the question of their sectoral membership;
- the thematic framework, looking into the question of thematic areas.

The results of the analysis of Cultural Routes in the Danube 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 Danube Region.

3.1. GEOGRAPHICAL FRAMEWORK OF CULTURAL ROUTES

Even though the high number of 20 Cultural Routes crossing the Danube Region can be explained by the geographic expansion of the macro-region and the geographical size of the countries, there is a need to look into the potential expansion of the 33 Cultural Routes to the Danube Region as well as the potential for the creation of new Cultural Routes in the macro-region. Figure 1 provides an overview of the itineraries represented there:

Regarding the quantitative distribution of the Cultural Routes, most of them cross Germany (12), followed by Croatia (9), Romania (7) and Austria (6). In Slovenia, Hungary and the Czech Republic, five Cultural Routes are represented. Serbia (4), Slovak Republic (3), Bulgaria (2), Montenegro (1), Moldova (1) as well as Bosnia and Herzegovina (1) have very few Cultural Routes crossing their countries. No Cultural Route is yet established in the Ukrainian part of the macro-region.

Figure 1 – Cultural Routes in the Danube (N=20)

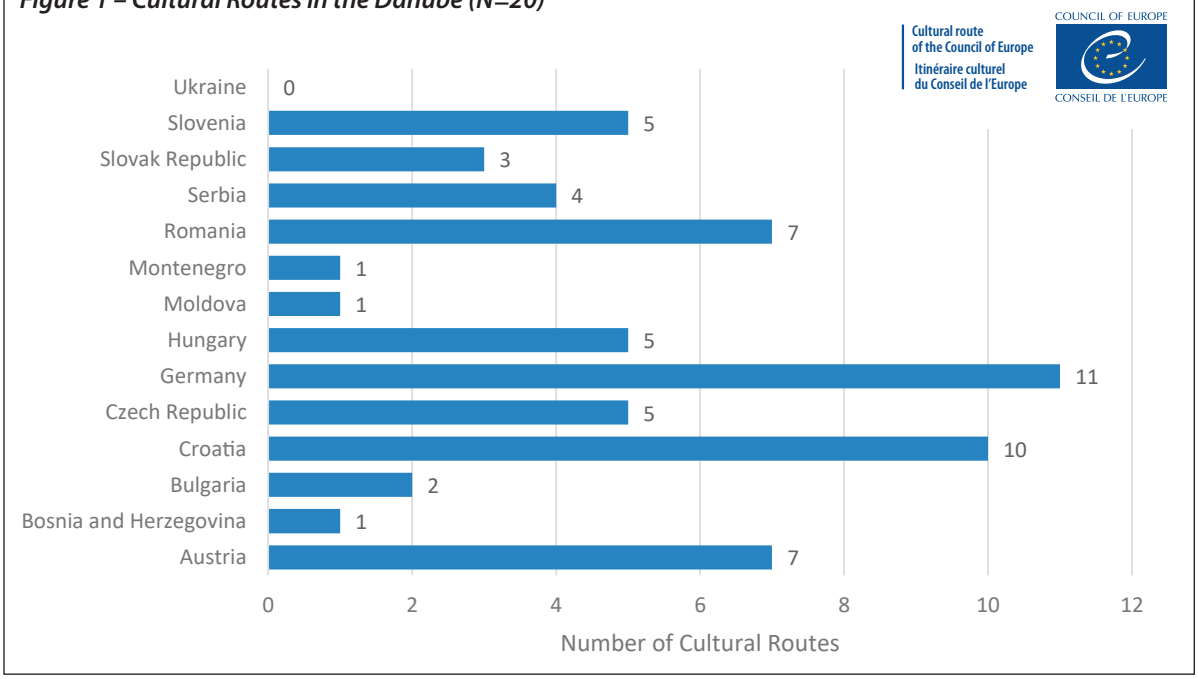
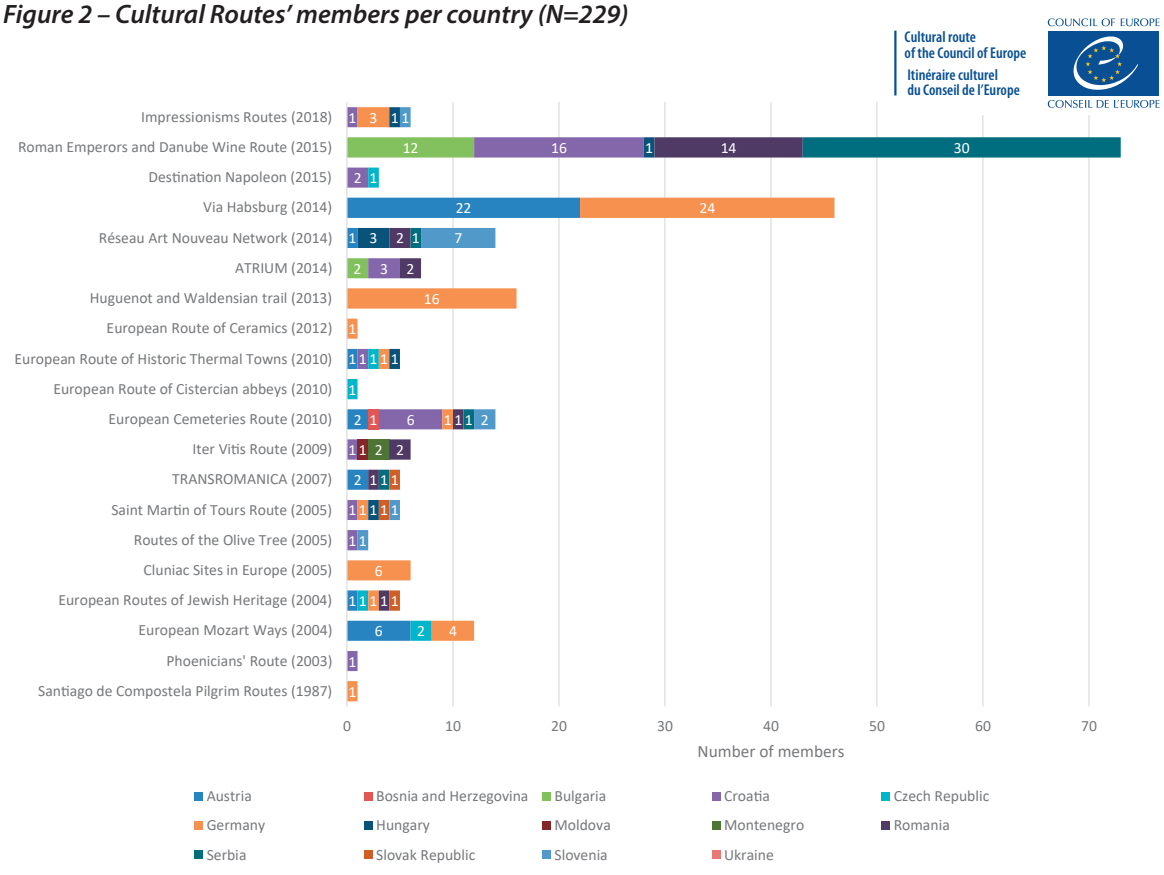


Figure 2 – Cultural Routes' members per country (N=229)



When creating new Cultural Routes for the Danube Region, these geographical inequalities should be addressed to ensure that those countries that are currently not or only partly members of the transnational networks of the Cultural Routes are better involved.

Furthermore, no Cultural Route involves all countries of the EUSDR area. This presents a strong potential to reflect and strengthen the common identity of the Danube Region through a Cultural Route, linking all 14 countries of the macro-region.

RECOMMENDATION 2

In light of the fact that Cultural Routes are not distributed in a geographically balanced manner in the Danube Region, Bulgaria, Montenegro, Moldova, Bosnia and Herzegovina and Ukraine deserve particular attention and support, as they represent underexploited potential for Cultural Routes projects and the extensions of already certified Cultural Routes. Furthermore, it is recommended to analyse the possibility of a Cultural Route crossing all countries of the EUSDR area.

3.2 SECTORAL 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.[79]

The analysis of the Cultural Routes crossing the Danube Region reveals that they have developed differently in each of the countries (see Figure 2).[80]

No Cultural Route crosses every state of the Danube macro-region but some Cultural Routes have well-developed networks with members from different geographic areas: The European Cemeteries Route

79. Dominioni, Stefano (2018), opening speech at the first meeting of Routes4U for the Adriatic and Ionian Region, Venice.
80. The data for the analysis of the Cultural Routes in this section were provided by the Cultural Routes in 2017 and updated in April 2019. Please note that inaccuracies may have occurred.

European Route of Historic Thermal Towns: Budapest, Hungary (Photo by Marc Ryckaert)

has members in seven states. Five Cultural Routes have members in five countries each: European Route of Historic Thermal Towns, Roman Emperors and Danube Wine Route, Réseau Art Nouveau Network, Saint Martin of Tours Route and European Routes of Jewish Heritage.

The Roman Emperors and Danube Wine Route deserves particular attention as the proposal for Cultural Route certification was prepared with the support of the EUSDR Steering Group of Priority Area 3 "Culture and tourism, people to people", namely on target 2 "Develop new and support existing Cultural Routes relevant in the Danube Region". As a result, this Cultural Route has a strong macro-regional focus on the specific Danube heritage related to the Roman Emperors. The Roman Emperors and Danube Wine Route can serve as an example of how to prepare a Cultural Route in line with the objectives and within the geographic area of EUSDR.

Six Cultural Routes bear potential for extension since they have members exclusively in one country of the Danube macro-region:

1. Huguenot and Waldensian trail (Germany);
2. European Route of Ceramics (Germany);
3. European Route of Cistercian abbeys (Czech Republic);
4. Cluniac Sites in Europe (Germany);
5. Phoenicians' Route (Croatia); and
6. Santiago de Compostela Pilgrim Routes (Germany).

Besides the Cultural Routes which can be found exclusively in one country of the Danube Region, those Cultural Routes with few members could also be expanded (for example TRANSROMANICA or Iter Vitis Route).

Analysing the year of the first certification[81] of the Cultural Routes in the Danube Region, there is little evidence that early-certified Cultural Routes created a more extensive or sustainable network. It becomes evident that the governing structures determine strong management and sustainable membership and lead to the successful implementation of the activities.

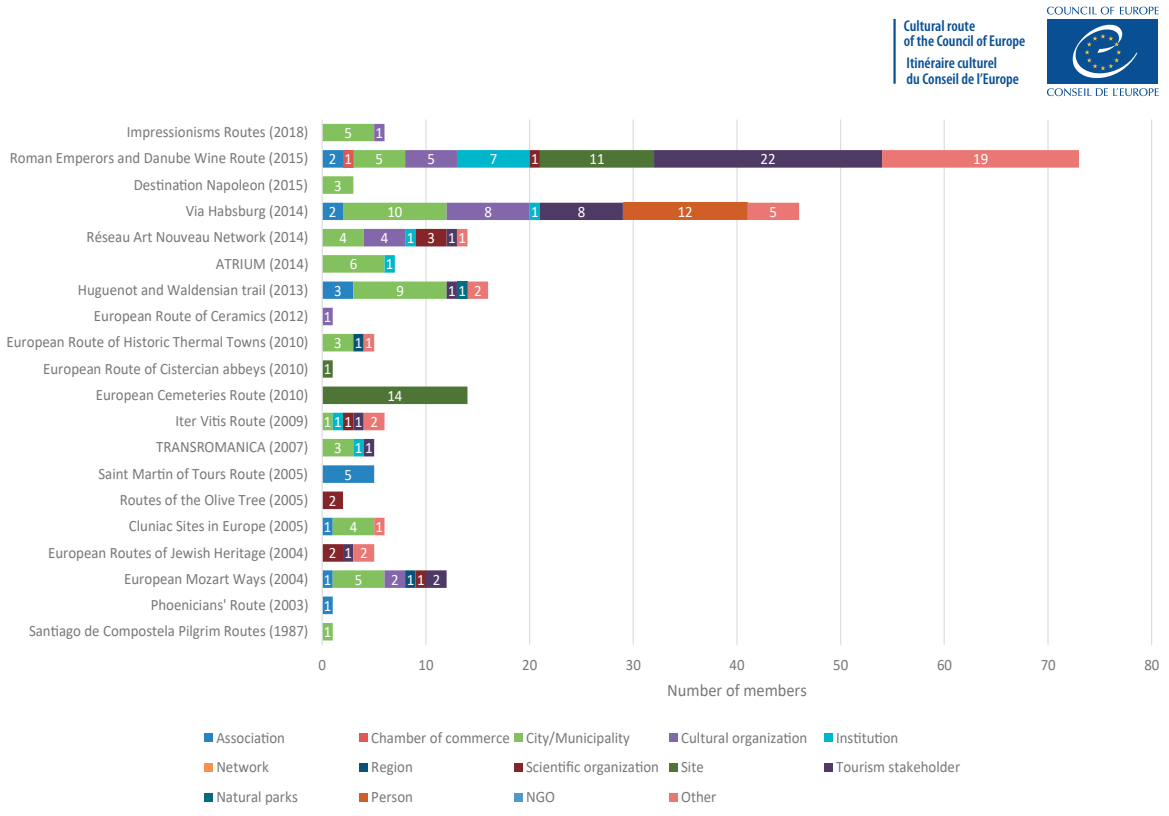
RECOMMENDATION 3

The management structures of successful Cultural Routes in the Danube Region should be analysed to compile and share best practices on management structures and implementation of activities in the Danube macro-region. The Roman Emperors and Danube Wine Route can serve as an example of how to prepare a Cultural Route in line with the objectives and within the geographic area of EUSDR.

With regard to the distribution of Cultural Routes' members in the Danube macro-region, it has to be noted that most of the members are cities or municipalities (59), tourism stakeholders (37), sites (26) and cultural organisations like museums (21). Only a few members can be classified as associations (15), institutions such as foundations or public organisations

81. The Cultural Routes are evaluated every three years. The year of membership accession, which is synonymous with a Cultural Routes' first certification, is indicated in brackets after the Cultural Routes' name.

Figure 3 – Cultural Route networks in the countries of the Danube Region (N=229)



(12), persons (12), scientific organisations (10), regions (2), chambers of commerce (1) and natural parks (1).

It has to be emphasised that the majority of the Cultural Routes in the Danube Region have a rather heterogeneous composition of their members (see Figure 3).

Cultural Routes extend, of course, beyond the Danube Region. This trans-macro-regional aspect provides opportunities for the exchange of best practices and lessons learned with countries outside the macro-region.[82]

RECOMMENDATION 4

Cultural Routes provide opportunities for enhanced co-operation and exchange of knowledge and capacities between members of the network. As Cultural Routes' networks contain members from countries of the Danube Region and beyond, members should further 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 Danube 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.[83]

As Cultural Routes are trans-sectoral 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 better categorisation and classification of the Cultural Routes. For this, the categories of cultural heritage of ICOMOS were used as a starting point.[84] They were further developed to ensure a

82. Vilnius Roadmap, available at http://bit.ly/2U6N8bw, accessed 18 February 2019.

83. Ibid.

84. ICOMOS (2004), The World Heritage List: Filling the Gaps – an Action Plan for the Future. An Analysis by ICOMOS, Paris.

categorisation responding to the specific feature of Cultural Routes as landscapes:[85]

- **Arts** such as crafts, music, theatre, architecture is a theme that is often reflected, for example, by one Cultural Route on the Austrian composer Wolfgang Amadeus Mozart (European Mozart Ways) as well as the European Route of Ceramics and the Impressionisms Routes. Cultural Routes like TRANSROMANICA, ATRIUM and Réseau Art Nouveau Network deal with the topic of architecture.
- **Agriculture** such as agricultural production (viticulture) and agricultural products (gastronomy) are addressed by three networks: The Routes of the Olive Tree deal with the civilisation around the olive tree while the Iter Vitis Route and the Roman Emperors and Danube Wine Route are devoted to viticulture.
- **History** such as events, personalities, epochs is a theme present in the Cultural Routes of the macro-region. They reflect the life and heritage of Napoleon (Destination Napoleon) and the Habsburg dynasty (Via Habsburg).
- **Society** such as movement of peoples, interaction within society, is represented by two Cultural Routes: The Phoenicians' Route, focusing on the exchange of artefacts, knowledge and experience through commerce, as well as the Huguenot and Waldensian trail that deals with migration and integration because of religious persecution.
- **Spirituality** such as spiritual movements or personalities is a very present theme: The Santiago de Compostela Pilgrim Routes, European Routes 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 Danube Delta is so far not reflected by any Cultural Route crossing the macro-region.

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

- technical and industrial heritage are less represented;
- several Cultural Routes address historic themes that reflect mainly medieval Europe;
- prehistoric heritage and human evolution covering the period from 3 000 BC to 500 AD, including the Stone, Bronze and Iron Ages, and the heritage of ancient history, are underrepresented among the Cultural Routes in the Danube Region;
- no Cultural Routes reflect a theme representative of the Danube landscapes, for example linked to the fluvial culture of the Danube.

RECOMMENDATION 5

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

Furthermore, a special focus should be put on those themes that reflect the intrinsic and outstanding values of the Danube Region. Stakeholders of Priority Area 3 should define a priority theme, representative of the Danube Region and common to the countries of this region, under which a new Cultural Route could be created.

Routes of the Olive Tree: Sibenik, Croatia

85. World Tourism Organization/European Travel Commission (2017), *Handbook on Marketing Transnation Tourism Themes and Routes*, Madrid.

Réseau Art Nouveau Network: Oradea, Romania. Photo by Planck

3.4. SUMMARY

Looking at the geographic, structural and thematic analysis of Cultural Routes and the identified gaps in the Cultural Routes in the Danube Region, it becomes evident that strong potential exists for better aligning the creation of new Cultural Routes with the objectives of the EUSDR, namely the target to "Develop new and support existing Cultural Routes relevant in the Danube Region".[86]

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 Danube Region should be retrieved and developed. A database of best practices and lessons learned should be put online to provide information on concrete activities of Cultural Routes in the Danube Region.

The analysis also reveals that almost no data exist at national and regional level on the Cultural Routes of the Danube 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 Danube Region should gather data on the implementation of Cultural Routes, for example on members of the respective Cultural Route, through a survey undertaken within 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 EUSDR that was created in the framework of Routes4U provide opportunities to join efforts.

RECOMMENDATION 8

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

86. European Commission (2010), Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube 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 or 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.[87]

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 regions through the Cultural Routes.

Routes4U aims to strengthen co-operation between the Cultural Routes of the Council of Europe and the macro-regional strategies of the European Union for the Danube Region. More specifically, it aims to contribute to the implementation of EUSDR by providing a concrete example of actions on how "to build on cultural diversity as strength of the Danube Region" and to "to promote sustainable tourism".[88] In line with the target 3 of Priority Area 3 "Develop new and support existing Cultural Routes relevant in the Danube Region", the priority of Routes4U lies in the creation of new Cultural Routes and the extension of existing Cultural Routes in the four macro-regions.

In order to make best use of limited resources and to avoid duplication, Routes4U is implemented in close co-operation with partners and stakeholders from the Cultural Routes and the macro-regional strategies. In line with the Faro Convention,[89] 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 EUSDR into concrete activities on the ground,[90] for example:

- Cultural Routes digital platform, including a trip-planner to discover Cultural Routes

87. Juncker, J-C. (2006), "Report by Jean-Claude Juncker, Council of Europe – European Union: 'a sole ambition for the European continent'".

88. European Commission (2010), Action Plan. Accompanying document to the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions. European Union Strategy for the Danube Region, SEC(2010) 1489 final.

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

90. Council of Europe, European Union Joint Programme. Fostering regional development though Cultural Routes – Routes4U project, available at https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/home, accessed 18 February 2019.

European Route of Jewish Heritage: Nova Gorica, Slovenia

in the Danube and organise journeys in the Danube Region. Bloggers' trips will promote the trip-planner to discover the region as a travel destination;

- Cultural Routes card, with discounts and advantages, exploring further the heritage linked to the Cultural Routes in the Danube Region. This will promote Danube heritage, and it will also enable the retrieval of data on tourism needs, demand and practices along the Cultural Routes in the Danube;
- grant system for best practice actions for the Cultural Routes of the Council of Europe to contribute to the objectives of the macro-regional strategies, namely to promote culture and tourism, people-to-people contacts in the Danube;
- 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 of the Cultural Routes to strengthen their contribution to macro-regional development.

4.1. PROJECTS ON CULTURAL ROUTES IN THE DANUBE REGION

Stakeholders from Priority Area 3 requested a list of proposals for Cultural Routes projects in the Danube Region. A preliminary list of nine projects was prepared as a basis for discussion to choose one to two Cultural Routes priorities for the Danube Region.

The proposals are (in alphabetical order):

1. Cyril and Methodius Route
2. Danube Hike
3. Danube Limes
4. Danube Women's stories
5. Iron Age Danube
6. Reformation Route
7. Route of Emperors and Kings
8. Tesla Ways
9. Via Memoria Mauthausen

The co-ordinators of Priority Area 3 "Culture and tourism, people to people" of the EU Strategy for the Danube Region (EUSDR) launched a consultation process to define the priorities for new Cultural Routes to be developed within the framework of Routes4U. They decided on the following two priorities:

Cyril and Methodius Route

The European Cultural Route of Saints Cyril and Methodius is an association of legal entities established in 2013.[91] The association has a total of 15 members from three European countries: the Czech Republic (6), Slovakia (8) and Greece (1).

The Saints Cyril and Methodius are also referred to as "apostles of the Slavs" as their missionary work has influenced the Slavic culture, for example they devised the first alphabet to transcribe Old Church Slavonic. They influenced the local culture through dialogue, listening and observing relationships. They also organised local customs by contributing their knowledge and creating new cultural rules that respected the autonomy of the local people.

The European Cultural Route of Saints Cyril and Methodius network's activities support the living legacy of Cyril and Methodius and their followers, as well as values based on respect and dialogue between people of different cultures and faiths. The route connects significant places and institutions through cultural and pilgrimage trails and offers different cultural-educational events along them.

RECOMMENDATION 9

The theme of the Saints Cyril and Methodius illustrates a part of European history and deals with the topic of the Slavic culture.

There is strong potential for strengthening and further extending this network to other countries in the Danube Region.

Four hiking trails on the theme of the Saints Cyril and Methodius exist, providing an example of "sustainable tourism" as well as "slow tourism" in the Danube Region.

A proposal for certification as a Cultural Route is currently under evaluation. Its further development seems feasible.

Iron Age Danube

The 2017-19 project focuses on archaeological landscapes of the Early Iron Age, characterised by, for example, fortified hilltop settlements and large tumulus cemeteries, from the era between roughly the 9th and 4th century BC (Hallstatt period). These very fragile, prehistoric landscapes in the Danube remain partly hidden and not well integrated into cultural tourism.[92]

The project partnership builds on joint approaches to researching and managing complex (pre)historic landscapes and their integration into sustainable tourism, at present in five countries: Austria, Croatia, Hungary, Slovakia and Slovenia.

For this process, international camps are organised, linking research agendas with public events and new visitor programmes. The gathered knowledge is published in landscape studies, which are the basis for a new digital application with interactive visualisations and augmented reality features. With this application and small-scale investments, visitors will experience the archaeological heritage of the Iron Age in an innovative way.

RECOMMENDATION 10

The theme of the Iron Age is not reflected among the certified Cultural Routes of the Council of Europe, as it is also an underrepresented theme in other international instruments for the protection of heritage. It is, however, an important example of the archaeological sites in the Danube Region.

So far, five countries of the Danube Region are involved in the network of the Iron Age Danube project. The theme of Iron Age offers opportunities for further extension at a later stage.

The preparation of a proposal for Cultural Route certification would ensure the continuation of the work and the long-term-sustainability of the Interreg project (2017-19).

The preparation of a proposal as a Cultural Route for the Danube Region seems feasible.

Possibilities for the establishment of a legal network of the members, including a scientific committee and a work plan and budget for the five main fields of actions should be further discussed.

91. European Cultural Route of Saints Cyril and Methodius, available at www.cyril-methodius.eu/en/, accessed 18 February 2019.

92. Iron Age Danube, available at www.interreg-danube.eu/approved-projects/iron-age-danube, accessed 18 February 2019.

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Participative and transmedial story-telling cultural heritage for connecting the Danube Region

PART II.

EXPERTS REPORTS ON REGIONAL DEVELOPMENT THROUGH THE CULTURAL ROUTES IN THE DANUBE REGION

This section contains recommendations as a result of the discussion between the experts and stakeholders of the Danube Region during the Routes4U meeting in Bucharest, Romania (6 November 2018). Participants in the meeting included the different stakeholders of the Routes4U Project: the Council of Europe, the European Commission, national authorities and Cultural Routes.

The three reports offer information and address specific regional needs on the following topics:

- sustainable development through cultural tourism: building prosperity in the Danube Region;
- participative and transnational storytelling: cultural heritage for connecting the Danube Region;
- marketing strategies for the promotion and visibility of heritage in the Danube Region.

1. Sustainable development through cultural tourism: building prosperity in the Danube Region

Darja Radić, former Slovenian Ministry of Economy and lecturer on tourism and destination marketing, micro-economics and entrepreneurship

1.1. INTRODUCTION: MAIN CHARACTERISTICS AND SPECIFICS OF THE DANUBE REGION

The Danube Region is a functional area defined by the world's most international river basin. However, the socio-economic situation in the Danube Region is determined not only by the fact that people and countries share the same river, but also by historical, economic, political, and cultural interdependencies. It has been the scene of cycles of integrations and disintegrations in recent history as well as in the more distant past. The legacy of those cycles is manifested in widely different levels of development between the north-western and south-eastern parts of the Danube Region. The Danube Region includes the most successful, but also some of the poorest, regions in the EU: the wealthiest region's GDP per capita in 2015 being around six times higher than that of the poorest.[93]

These and other socio-economic characteristics and features of the Danube countries pose a number of challenges. The main challenges are the enormous heterogeneity and wide disparities, and the lack of co-operation among different parts of the region. The less-developed economies need to catch up with the wealthier Danube countries at a faster pace than they have done in the past. However, the developed countries of the region need to benefit from common regional development, thus creating win-win solutions in joint regional actions. Improving cohesion and increasing competitiveness through co-operation are therefore key factors in sustainable development that will build prosperity throughout the entire region. The European Union Strategy for the Danube Region provides a sustainable framework for policy integration and coherent development by creating synergies and co-ordination between existing policies and initiatives taking place across the region.

At the same time, regional economic and cultural diversity offers many opportunities that may be exploited for fostering regional development. The Danube Region has many areas of outstanding natural beauty. It has a rich history, heritage and culture. In other words, the region has enormous potential for tourism development. Developing tourism in the region under the common regional brand will contribute to connecting the region and the people-to- people contacts, which is one of the four Pillars of the European Union Strategy for the Danube Region.[94]

93. Centre for European Economic Research GmbH (ZEW) Mannheim (2015), "Socio-economic assessment of the Danube Region: state of the region, challenges and strategy development", Final Report Part 1 – Update, available at http://ftp.zew.de/pub/zew-docs/gutachten/DanubeRegionFinalReportPartI_Update2015.pdf, accessed 21 February 2019.

94. European Union Strategy for the Danube Region, COM(2010) 715 final, Brussels.

1.2. TOURISM IN EUROPE AND IN THE DANUBE REGION – FACTS AND POTENTIAL

Europe at large (including both EU member states as well as non-EU European countries) remains the most visited region in the world, featuring 50% of the world's tourist arrivals in 2016, and continues to lead growth in absolute terms. With a rich cultural heritage and a favourable sociopolitical environment, comprising many large source markets, Europe boasts twice the arrivals of the second most visited region in the world, Asia and the Pacific. A quarter of tourists visiting Europe (26%) visit the Danube Region. However, their distribution among the Danube Region's countries differs much: 55% of the tourist arrivals are concentrated in the most developed parts of the region (Germany – Bavaria, and Baden-Württemberg, Austria), while only around 10% of tourists visit less-developed parts of the region. Notwithstanding the growth of tourists' arrivals outside the most developed parts of the region has been high in recent years, the differences are still important.[95] The main challenges are how to approach the development of tourism in the region in a sustainable way, how to make the entire Danube Region more visible in the global tourism market and how to promote the flow of tourists within the region, focusing on the remote areas endowed with cultural and natural heritage.

Cultural tourism and the Cultural Routes of the Council of Europe as a basis for cultural tourism development

Cultural tourism plays a leading role in creating new socio-economic opportunities for tourism development at local, regional, national and transnational level. It has recently become one of the fastest growing tourism trends. The main reasons for this are increasing sensitivity to the environment and the need to protect it, and increasing interest about the past and in the awareness of historical and artistic heritage. Apart from enhancing the visitor experience, Cultural Routes, when developed as cultural tourism products, create opportunities for economic development, new jobs and growth of the region.

In addition, these Cultural Routes stimulate cultural exchanges, enrich the cultural identity and heritage of destinations and foster closer ties between visitors and host communities. The Cultural Routes have become an extremely valid strategy for the development of regions and areas, which, in many cases, have been marginalised from tourism dynamics, which is also the case for a great part of the Danube Region. They also provide mature destinations with new opportunities to improve, diversify and update their tourism offer.

With its common history, tradition and outstanding natural heritage, as well as culture and arts reflecting the diverse communities, the region has attractive assets. The Danube Delta is a world heritage site offering sporting and other recreational options. A common and sustainable approach to improving and publicising these opportunities should make the Danube Region a European and world "brand".[96]

The certified Cultural Routes of the Council of Europe and many new Cultural Routes projects, applying for the certification of the Council of Europe, show that cultural stakeholders are interested in promoting the cultural heritage of the Danube Region. They are also ready to co-operate in this field and are aware of the potential of cultural tourism for economic and social development of the region. However, the questions are: are they well equipped? Do they have the capacity to take the leading role in fostering the development of cultural tourism in the region, bearing in mind that, for the creation of attractive cultural tourism experiences, much more than just unique cultural heritage is needed? The attractive cultural tourism experience includes nature adventures, several tourism services, products and public services, adequate infrastructure, and so on, which are provided by numerous individual companies, NGOs and public institutions. This requires networking, co-operation, planning and investing together, and developing links with many industries, including creative industries, which are becoming an essential part of cultural tourism.

95. Data are obtained from various statistical databases.

96. European Union Strategy for the Danube Region, COM(2010) 715 final, Brussels.

Routes4U meeting for the Danube Region. 6 November 2018, Bucharest, Romania.

1.3. WORKSHOP DISCUSSION SUMMARY

The main objective of the workshop was to exchange experiences and discuss the main challenges of the Danube Region regarding cultural tourism as a driver for growth, jobs and sustainable economic development. In this context, the participants discussed how cultural tourism based on the Cultural Routes of the Council of Europe could:

- **foster regional development** by improving accessibility of cultural heritage in remote areas, and bridging the gaps between the developed and less-developed parts of the region;
- **enhance the connectivity** in the Danube Region through the establishment of regional networks and fostering co-operation among stakeholders in the region;
- **ensure sustainability** by introducing a common comprehensive regional strategic approach to cultural tourism development and creating efficient business models for development and marketing of cultural tourism of the region;
- **foster entrepreneurship** through awareness raising and capacity building of stakeholders and the promotion of links between tourism and creative industries as new drivers of economic development in the region.

Participants in the workshop came from different backgrounds, however mainly from public bodies, ministries, national and local tourism offices. They had different levels of experience in co-operation with the Cultural Routes of the Council of Europe. Most of the participants came from less-developed countries of the region. Therefore, the discussion reflected mainly the experiences of these countries.

Discussion started by addressing the main challenge of the Danube Region, namely the wide discrepancies in the level of socio-economic development, including tourism and cultural tourism development in the region. The key question discussed was how it is possible to bridge the gaps between the Danube Region countries in terms of cultural tourism development and, consequently, economic development, bearing in mind the creation of a win-win situation for developed and less-developed parts of the region. The participants agreed that less-developed countries have specific needs to promote cultural tourism, mainly associated with the lack of funding possibilities and some legal issues regarding the ownership of the monuments and sites. However, the main challenge of the less-developed countries is accessibility of the cultural heritage sites, due to weak transport infrastructures and transport connections (namely flight connections) to and within the less-developed countries. The lack of transport infrastructures hinders the flow of tourists in the less-developed parts of the region and also deters co-operation with the partners of certified Cultural Routes of the Council of Europe.

Although the participants agreed that lack of knowledge and capacity for managing the cultural sites and tourism destinations are more evident for less-developed countries in the region, they stress that these issues are common to the entire region. Common

regional actions in this regard could contribute to cultural tourism development in the entire region, by sharing knowledge, experiences and best practices not only within the Danube Region, but even with other EU macro-regions. The exchange of knowledge and experiences should take place in both directions, from developed countries to less-developed and vice versa.

The Cultural Routes can become drivers for jobs, employment and growth only if they are able to create unique and attractive cultural tourism experiences for tourists. Creating cultural tourism products requires the involvement of a wide range of stakeholders. This requires a well-established network of stakeholders and thus a suitable business model that will ensure the development, promotion and sales of cultural tourism experiences through a variety of cultural tourism sales channels and, finally, the excellent implementation of cultural tourism experiences. The participants agreed that a well-established network of stakeholders and effective business models are still an important issue for most of the certified Cultural Routes in the region. Besides the above-mentioned poor accessibility hindering co-operation among the stakeholders from different countries, the main challenge is to support stakeholders from public and private sectors and NGOs to start working together to develop attractive cultural tourism experiences at the local level. A bottom-up approach, jointly with the involvement of the main stakeholders in the development and management of the Cultural Routes, is one of the key factors for the development of cultural tourism that will contribute to economic development, growth and jobs creation in the region. The participants identified several best practices (from the Danube Region and beyond it), that could serve as models for the development of networks and business models in the region. The Roman Emperors and Danube Wine Route with the Danube Competence Centre was highlighted as the best case of networking and business model in the region. Sibiu City, in Romania – European Capital of Culture 2007 – was held up as another best case of a bottom-up approach in promoting culture and cultural tourism development. The towns of Ferrara and Aquileia, in Italy, both UNESCO World Heritage sites, were seen as best cases of a bottom-up approach for establishing networks and co-operation between public and private stakeholders.

Furthermore, awareness among the local population of the potential of cultural tourism development for the creation of new business opportunities, employment and increasing prosperity in the region is one of the key issues that needs to be addressed properly.

According to participants, awareness is rather low, especially in the less-developed countries of the region. The challenge is therefore to improve the information and communication system of the Cultural Routes, thereby providing better and up-to-date information about the Cultural Routes' projects and their results. In addition, the participants stressed that cultural tourism can successfully develop only if cultural heritage is recognised among the local population as a local value bringing benefits to the local population. A proper information and communication strategy is needed to achieve this recognition and sense of ownership. In this regard, the exchange of best practices could contribute to improvements in the Danube Region.

In order to foster the development of a sustainable regional cultural tourism and thus fully exploit its potential for regional development and growth, a strong commitment by national authorities and local communities is necessary. The commitment should be reflected in clear strategic orientation, embedded in the main local and national policies and strategies. In addition, it is important that the strategies also include a clear action plan with defined measures and resources for its implementation. The participants agreed that cultural tourism is mainly included in local and national policies. However, the policy measures are not always implemented effectively. In this regard, the importance of local communities taking an active role was emphasised in the discussion, as the bottom-up approach is recognised as the most effective way for successful cultural tourism development. Therefore, awareness raising among decision makers at the local level and capacity building are of great importance. Furthermore, the participants agreed that the preparation of a common regional strategy on cultural tourism in the Danube Region would enhance the development of cultural tourism. That strategy should be prepared with close and active participation of all key stakeholders at local, national and regional level.

Successful development of cultural tourism depends largely on the capacity of stakeholders throughout the value chain. The lack of knowledge and skills in management, development and marketing of cultural tourism, as well as in language skills and interpretation of cultural heritage could be a major constraint for regional cultural tourism development. The participants agreed that capacity building is the most important action for the development of cultural tourism in the region. Therefore, education, training and learning-by-doing activities should also play the main part of the actions implemented within the Routes4U Project.

1.4. RECOMMENDATIONS OF THE WORKSHOP'S PARTICIPANTS

In the line of fruitful discussion, participants defined several recommendations for actions, which could be implemented within the Routes4U Project. The following is a summary of the recommendations that address the main future challenges.

RECOMMENDATION 1

Improving accessibility of less-developed countries and remote areas is recognised as one of the most important challenges that needs to be properly addressed at regional level. Regular, comfortable, affordable, safe transportation, with an appropriate duration, is a key factor that can facilitate the development of cultural tourism in the region. This challenge should be addressed within the Pillar 1 – Connecting the region – of the EU Strategy for the Danube Region.

Recommendations in this regard are as follows:

- A regional action plan for improving the accessibility of less-developed countries and remote areas should be prepared in close co-operation with the Cultural Routes of the Council of Europe.
- In order to encourage the process of preparing the regional action plan, a map of most critical gaps and bottlenecks along the existing Cultural Routes should be prepared by the Cultural Routes partners, as a base for inclusion of infrastructural investments in the national transport and communications strategies.

RECOMMENDATION 2

Awareness raising on the opportunities of cultural tourism and Cultural Routes

According to the low awareness of the local population and stakeholders about the opportunities offered by cultural tourism (such as economic development, growth and job creation), actions should be primarily focused on awareness-raising activities. This is a precondition for establishing strong networks and co-operation among the key stakeholders at the destination level and even more so at transnational level.

Recommendations for awareness-raising activities are:

- Information and communication strategy to increase the visibility of Cultural Routes' activities and results should be prepared and implemented in the partners' locations, focusing on presentation of opportunities for citizens and SMEs through the presentation of best practices cases. The main tools for awareness raising are:
  - publishing regular up-to-date information on Cultural Routes' current activities and results in most commonly used media;
  - presenting Cultural Routes' activities and results on social networks;
  - organising cultural tourism events.
- Awareness-raising campaigns should also be organised and implemented among local and national authorities, as they are important stakeholders in cultural tourism development. The suggested tools are:
  - study visits to the best-case cultural tourism destinations in the Danube Region and other EU macro-regions;
  - workshops for public authorities, exchange of experiences on cultural tourism development;
  - guidelines for public authorities on the development of sustainable cultural tourism.

All these activities could be supported within the Routes4U Project.

RECOMMENDATION 3

Establishing strong networks and co-operation among key stakeholders

Creating cultural tourism products requires involvement at the local destination level of a wide range of private and public stakeholders from the cultural and tourism sectors. Well-established networks of key stakeholders at the destination level is the guarantee for developing networks and co-operation among the stakeholders along the Cultural Route and thus for the creation of attractive multi-destination cultural tourism experiences.

Recommendations for network and co-operation establishment:

The Cultural Routes could support the establishment of networks and co-operation among key stakeholders at the destination level by implementing the following actions:

- Organisation of workshops on cultural tourism products development at destination level, for stakeholders from the culture and tourism sectors to learn how to work together. These workshops should entail the exchange of experience and knowledge among stakeholders.
- Organisation of study trips to destinations with well-established networks and co-operation models, which could serve as models of best practice.

RECOMMENDATION 4

Strategic orientations for cultural tourism development at local, national and regional level

Well-defined strategic orientations for cultural tourism development at local level and inclusion of cultural tourism in the main strategic documents at national level, with a clear action plan and policy measures, are important factors for sustainable development of cultural tourism in the region. Defining strategic orientation at local level is the first step in view of the proposed bottom-up approach for the development of cultural tourism.

Due to the identified lack of capacity of local authorities and key stakeholders in this respect, participants recommended the following actions:

- Capacity building of local authorities for designing cultural tourism strategic orientation: organisation of training and best practice exchange among the local partners of the Cultural Routes.
- Organisation of workshops and focus groups of decision makers and key stakeholders from the cultural and tourism sectors, in order to define the main strategic goals and fields of actions for the development of cultural tourism.
- Promotion of a systematic strategic approach, by introducing a common regional cultural tourism development strategy that will involve local and national authorities and key private stakeholders from the region.

All these actions could be supported through the Routes4U Project. The Cultural Routes of the Council of Europe should play a leading role by managing the preparation of a comprehensive regional cultural tourism development strategy in close co-operation with, and involvement of, the EU Strategy for the Danube Region and key stakeholders from the cultural and tourism sectors (national tourist boards, ministries of culture) in the region.

RECOMMENDATION 5

Business models of the Cultural Routes

One of the main challenges is the development of effective Cultural Routes business models that will respect the special needs of less-developed countries and areas of the Danube Region. The Cultural Routes should be organised as a destination management organisation (DMO), having strong management, sufficient human resources and solid funding. In other words, they need to be well equipped to take the lead in cultural tourism development as a driver of economic development, growth and job creation in the region.

Recommendations in this regard:

- Empower the Cultural Routes management and develop business models, which will ensure the establishment of strong networks and partnerships between the culture and tourism stakeholders and public authorities, while facilitating the development of attractive regional cultural tourism products and their marketing in the global tourism market. The main action, which could be supported through the Routes4U Project, is to support capacity-building activities, including the exchange of best practices from the Danube and/or other macro-regions.
- A proper funding model of the Cultural Routes should be developed that will be more acceptable for less-developed countries and local destinations. This is important for the extension of the certified Cultural Routes in the region. In order to find the best possible funding model, an in-depth analysis of funding possibilities offered by the Cultural Routes partners should be prepared by the Cultural Routes.

Capacity building of the cultural tourism stakeholders

Capacity building was recognised by participants as the most important challenge for the future development of cultural tourism in the Danube Region. Not only should Cultural Routes management have the capacity to take the lead in the development of cultural tourism, but all key private and public sector stakeholders should also be able to co-operate in the development of cultural tourism and provide high-quality products and services.

RECOMMENDATION 6

It is recommended that the European Institute of Cultural Routes continue with the organisation of the Training Academy for the Cultural Routes managers and partners in close collaboration with one of the certified Cultural Routes of the Council of Europe.[97] Providing specific training on cultural tourism development for public stakeholders (local and national authorities), as well as for private tourism products and service providers in the destination is recommended, in order to improve their knowledge and understanding of the specifics of the development of cultural tourism products and experiences.

97. Council of Europe, Training Academy, available at www.coe.int/en/web/cultural-routes/training-academy, accessed 21 February 2019.

Darja Radić, former Slovenian Ministry of Economy and lecturer on tourism and destination marketing, micro-economics and entrepreneurship

1.5. EXPERT'S RECOMMENDATIONS

Below are some additional recommendations for actions.

Involving young people in cultural tourism development

Involving young people in cultural tourism development is one of the key factors for establishing a fertile ground for successful cultural tourism. Therefore, it is recommended that the certified Cultural Routes of the Council of Europe further strengthen their actions in the field of cultural and educational exchanges for young Europeans, that is, as set by the Committee of Ministers' resolution, one of their priority fields of actions.[98] This will contribute to increasing the visibility of the Cultural Routes among the young population and raise their interest in working in the field of cultural tourism.

RECOMMENDATION 7

Expand the University Network for Cultural Routes Studies by inviting universities, research institutions and other educational organisations from the field of tourism, culture and creative industries from the Danube Region[99] in order to provide a wide base of high-quality education and training opportunities in the field of cultural tourism.

In this sense:

- Awareness-raising campaigns should be implemented.
- Mapping of available educational and training programmes on cultural tourism should be prepared, in order to identify the best existing education and training opportunities in the region and stimulate others to improve or even introduce the Cultural Routes and cultural tourism subjects in their curricula and educational programmes.
- Support universities and other educational institutions to develop cultural tourism curricula and education modules by organising workshops, study visits, peer-to-peer mentoring and other similar activities.
- In addition, these activities will promote research in the field of cultural heritage, which is also a significant factor for the successful development of cultural tourism in the Danube Region.

RECOMMENDATION 8

Promote the exchange of students and their active participation in the development of cultural tourism products by: organising students' cultural tourism challenge competitions;[100] organising summer and winter schools on cultural tourism development for students in cultural sites; promote internship possibilities for graduates in Cultural Routes partners' organisations; promote exchange of students.

An interesting best practice in the field of education, training and awareness raising is the project Regional Restoration Camps, organised since 2007 by Cultural Heritage without Borders Albania, which represents a simple, successful, scalable training model. One of the main objectives is to use cultural heritage to build relations among young professionals in Albania, Bosnia and Herzegovina, Kosovo[101] and Serbia. Over the course of two weeks, participants follow a rigorous but fulfilling schedule, combining theory – through engaging lectures and presentations – with hands-on restoration work on historic monuments. Each intervention directly helps local residents, using traditional materials and techniques to repair their valuable buildings and providing a new means of understanding, interpreting and

98. Council of Europe, About the Cultural Routes of the Council of Europe, available at www.coe.int/en/web/cultural-routes/about, accessed 21 February 2019.
99. Currently no university or research institution from the Danube Region is a member of this network.
100. A challenge competition is an innovative approach to solving a specific challenge of a company, public organisation or industry sector by inviting students from different universities to find creative solutions. In this case, the challenge should be related to cultural tourism development in a specific destination. The challenge is published by the interested tourist organisation taking over the organisation of the challenge competition. The best solutions are awarded.
101. All references to Kosovo, whether the territory, institutions or population, in this text shall be understood in full compliance with United Nation's Security Council Resolution 1244 and without prejudice to the status of Kosovo.

revitalising them. The project was the winner of a 2014 EU Prize for Cultural Heritage/Europa Nostra Award in the category of "Education, Training and Awareness-Raising".[102]

Promote innovation, cluster development, links with creative industries

Cultural Routes can provide opportunities for SMEs to develop products and services within the framework of tourism activities. However, according to the "Impact of European Cultural Routes on SMEs' innovation and competitiveness" study report,[103] most of tourism and SME-oriented initiatives along the Cultural Routes are primarily place- or destination-based rather than Route-based. In addition, the initiatives are mainly initiatives of single SMEs. The inclusion of creative industries that could contribute much to the development of unique, highly attractive and marketable cultural tourism experiences is rather low.

RECOMMENDATION 9

Therefore, the work that the Cultural Routes would need to undertake consists in encouraging partnerships and promoting cluster development, which will connect SMEs, creative NGOs, creative individuals, local travel agencies and international tour operators, academia and local authorities to further explore and develop new innovative product/services along the Cultural Routes.

This would further foster critical mass creation for creative industries and innovation development. For instance, based on the presence of craft industries, quality food production and gastronomy, artists, and cultural and historical activities, these could foster product and service innovations and create greater added value and sustainable cultural tourism.[104] In this regard, the following actions should be implemented by the Cultural Routes:

- Identification of potential for cluster development along the Cultural Route.
- Encouragement of dialogue among key players, by awareness-raising opportunities for cultural tourism development.
- Organisation of training, workshops and brainstorming events that will help stakeholders from different sectors and industries to understand the added value of working together in the creation of new cultural tourism products and services.

RECOMMENDATION 10

A common communication platform should be established by the Cultural Routes. This will be a tool for the promotion of communication and exchange of information among key stakeholders, thus strengthening networks and partnerships among the cluster stakeholders. The platform should be designed as a place for exchange of business ideas and for partner search in order to implement joint projects and products.

RECOMMENDATION 11

Establish co-operation with the world's best innovation promotion alliances and institutions such as The Alliance for Innovators and Researchers in Tourism and Hospitality (AIRTH), a network of innovation-minded scholars and practitioners. Their mission is to foster interdisciplinary collaboration to develop and implement innovations that contribute to the sustainable development of destinations as well as tourism and hospitality businesses.[105]

RECOMMENDATION 12

Organise "Cultural Tourism Innovation Awards" competitions using existing best practices in the Danube Region, such as "Bank of Tourism Potentials" in Slovenia, which promotes the networking of ideas and their realisation opportunities in the Slovenian tourism arena.[106] The project was a winner of a UNWTO Ulysses Award for 2009.

RECOMMENDATION 13

Monitoring system

Due to the lack of reliable tourism statistics, it is recommended to further develop monitoring mechanisms for gathering data on tourism numbers, tourism management and tourism offers related to the Cultural Routes in the Danube Region. The Cultural Routes should exchange best practices and lessons learned on how to measure the impact of tourism and how to ensure sustainable tourism.

102. Cultural Heritage without Borders Albania (CHwB), Regional Restoration Camps, available at http://chwb.org/albania/activities/rrc/, accessed 21 February 2019.
103. Council of Europe (2010), "Impact of European Cultural Routes on SMEs' innovation and competitiveness", available at https://rm.coe.int/1680706995, accessed 21 February 2019.
104. Ibid.
105. Alliance for Innovators and Researchers in Tourism and Hospitality (AIRTH), About us, available at: www.airth.global/infopage.aspx?info=About, accessed 21 February 2019.
106. BTPS – Bank of Tourism Potentials in Slovenia, available at www.btps.si/default.aspx?lng=en, accessed 21 February 2019.

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2. Participative and transnational storytelling: cultural heritage for connecting the Danube Region

Miloš Vukanovic, Deputy Director of the National Museum of Montenegro

2.1. INTRODUCTION

The workshop dealt with several topics, but in general it revolved around the possibilities of cultural co-operation in the Danube Region. Through the analysis of existing examples of good practice of the Cultural Routes of the Council of Europe that are present in the Danube Region and the exploration of the role of civil society in promoting heritage as a basis for common identity, the participants explored models for future co-operation. In this role, we discussed examples of participative and transnational interpretation and storytelling of cultural heritage, as a means of connecting the Danube Region.

The Danube Region, as a central European region, can be considered a melting pot of diverse cultural influences, which have shaped the European continent as a whole. Since the creation of the first "cultural layers", The Danube river has been one of the main exchange routes of people and ideas in Europe. This region has borne witness to the majority of migrations and cultural shifts which have influenced the creation of what we consider today to be the elements of European identity. Like all regions of Europe, the Danube Region is not a homogeneous one. The wide diversity of nations, languages, religions and traditions is a statement to the aforementioned processes.

Topics of religion, architecture, arts, history, food and drink and movement are all represented in the Cultural Routes of the Council of Europe, and some of them are incorporated in the Cultural Routes in the Danube Region. The key question to ask is how much the presentational and methodological framework is suited to the variety of visitors' ages and topics that it should cover.

The common heritage of Europe fosters the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law. This does not exclude the representation of Europe's reprehensible history and heritage related to the foundation of totalitarianism and human rights violation. Dissonant and "unwanted" heritage is indeed a part of common European heritage. The knowledge and recognition of this "uncomfortable" heritage can contribute to dialogue by encouraging reflection on the ethics and methods of presentation of cultural heritage, as well as respect for diversity of interpretations. It should also be noted that if not interpreted and presented correctly, this heritage can increase discordance rather than being an element of unification.

The development of a shared and sustainable transnational interpretation and storytelling of cultural heritage in the Danube Region must be grounded not only on respect for the diversity of interpretations, but also on scientific objectiveness, comprehensiveness and consensus: transnational interpretation and storytelling of cultural heritage in the Danube Region must not succumb to non-scientific compromises.

Civil society - its inclusion and participation - has a vital role in the promotion of common European heritage and this is valid also for the Danube Region. Local communities' perception and values accorded to local, national, regional or European cultural heritage may act as either a basis for, or an obstacle to, further regional co-operation, unification, and development.

2.2. WORKSHOP DISCUSSION AND RECOMMENDATIONS

The workshop started with the introduction of the participants and the workshop moderator. For the icebreaker, the moderator asked the participants, from 11 different countries, to identify with which other countries from the Danube Region their countries share cultural heritage. This was done to show that even the geographically distant countries in the region share certain elements of cultural heritage. Following a short introduction on the Danube Region and on the Cultural Routes in the Danube Region, the moderator provided a short retrospective on the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention)[107] and on the representation of the Cultural Routes of the Council of Europe in the Danube Region. The workshop was then organised around four segments.

The first dealt with transnational storytelling: its role, importance, challenges and possibilities for development. Before starting the discussion on the modalities of storytelling, we analysed themes which are already present within the Cultural Routes programme. The topics discussed were religion, architecture, arts, history, food and drink and movement. After that, the discussion focused on the opportunities and challenges of transnational storytelling in relation to aspects of content, framework for narration and presentation, and goals. Participants talked about the good practices of transnational interpretation and storytelling of cultural heritage in the Cultural Routes that are represented in the Danube Region, the challenges in their implementation and good examples of frameworks for narration and presentation of local and common cultural heritage in the Danube Region. The values and challenges of popular and scientific elements in storytelling, as well as frameworks and methods for the attractiveness of storytelling for the younger generations of visitors, were also mentioned.

The second segment started with an analysis of the Cultural Routes which deals with dissonant heritage in the Danube Region, most notably ATRIUM – Architecture of Totalitarian Regimes of the 20th century in Europe's Urban Memory, certified by the Council of Europe in 2014. After that, participants discussed dissonant heritage and considered together trying to answer questions on the values of dissonant or unwanted heritage in the Common European Cultural Heritage Framework,[108] in particular in the Danube Region. Another question concerned how necessary it is to address and present dissonant or unwanted heritage through its inclusion in the Cultural Routes. Different types of dissonant heritage in the region were brought forth and examples of usage of dissonant heritage were analysed.

The topic of the third segment revolved around how to strengthen the role of civil society in promoting heritage as a basis for common identity, as highlighted by the Council of Europe Faro Convention. Participants talked about the impact that the conservation and promotion of cultural heritage may have on the development of the quality of life as a whole. As the Cultural Routes provide opportunities for enhanced co-operation and exchange of knowledge and capacities between the members of the network, already existing examples of networks and partnerships relating to regional cultural heritage interpretation and promotion were discussed. Good practices on how to involve communities in heritage interpretation and promotion in the Danube Region were mentioned. Elements and methods of good practices in cross-border civic co-operation in local communities, educational and cultural institutions, nature protection and promotion institutions and organisations were analysed and ways in which they could be implemented in the development of new Cultural Routes in the Danube Region were considered. Finally, recommendations and identification of good practices on how to involve communities in heritage interpretation and promotion in the Danube Region through cultural heritage and, in particular, through the Cultural Routes of the Council of Europe were formulated.

The fourth and final segment of the workshop was a recap of all segments and the formulation of recommendations. Participants with active knowledge and experience in content analysis, research and creation were extremely helpful in bringing forth the discussion on topics, methods and frameworks for storytelling and narration. The comments and suggestions from participants representing government institutions in the fields of cross-border co-operation, inclusion of the local community and challenges and opportunities in developing cross-border programmes were of the greatest value.

107. Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society, Faro.
108. European Union (2016), *Cultural awareness and expression handbook*, Publication's Office of the European Union, Luxembourg.

Routes4U meeting for the Danube Region. 6 November 2018, Bucharest, Romania.

2.3. RECOMMENDATIONS OF THE WORKSHOP'S PARTICIPANTS

In content creation, narration and storytelling of cultural heritage based on the Common European Cultural Heritage Framework, all stakeholders must include several aspects of cultural heritage. Scientific aspects of heritage must always have an advantage over the "popular" point of view (non-scientific, mythical, legendary, etc.). This does not mean that popular views on narration should be fully ignored; on the contrary, popular views are quite often the key ingredient in relation to the attractiveness of the cultural heritage site. Nevertheless, as popular opinions can succumb to misinterpretation, which consequently can lead to misleading views on common history, a scientific approach must always be present at the core of the narration.

RECOMMENDATION 1

The scientific method of interpretation, together with the "popular" storytelling applied to certain sites of the Cultural Routes in the Danube Region, must always be accompanied by an educational approach. Properly developed educational material, based on a multi-perspective approach and aiming at competence development (critical thinking), is vital for the presentation of contested and dissonant cultural heritage, and can be a great tool in the development of Cultural Routes in areas which are still considered too sensitive and controversial.

RECOMMENDATION 2

The workshop participants agreed that the current Cultural Routes of the Council of Europe quite often depict topics which are "soft". Choosing these topics was a good methodology in the early stages of development of the Cultural Routes programme as a mean of cross-border co-operation.

The participants, however, believe that there is now room for the development of Cultural Routes on topics which were considered sensitive, controversial or unattractive, but that can be pivotal in fostering cross-border co-operation when viewed from an educational perspective.

Educational aspects related to the development of Cultural Routes can include content creation in line with contemporary educational methodology based on skills development, which can relate, in turn, to a common sensitive or controversial past.

The future development of Cultural Routes also needs to include a new visual approach to communication and visibility. The framework of presentation, both from a structural as well as a visual aspect, needs to be tailored to acting as a pull factor for new generations. These aspects need to be adjusted in terms of text length and visual format, providing the recipients with all the basic information but also leaving options for further exploration, research and inquiry.

Stakeholders can develop all of these thematic, methodological and technical norms in co-operation with networks of educational institutions, universities, museums, international education associations, international cultural heritage protection and promotion associations. Such associations already exist or work under the umbrella of international NGOs and intergovernmental associations such as the European Association of History Educators (EUROCLIO), the International Council of Museums (ICOM), Europeana

Collections and others. Concerning dissonant heritage, the common conclusion was that there is a necessity in dealing with, presenting, and building upon these aspects of our common heritage. It was pointed out that not dealing with dissonant heritage can lead to the misinterpretation of heritage and misuse of it as an element of conflict, as it was the case in North Macedonia. Dissonant heritage in the Danube Region predominantly is connected to the heritage and legacy of totalitarian regimes (Nazism and Communism), the Ottoman Empire and the national myth construction.

It is also important to be careful in promoting an adequate representation of dissonant heritage as there can be tendencies to categorise almost all aspects of cultural heritage as dissonant. In this light, the cultural heritage elements which should be worked on first are those whose dissonance has the most significant impact on society today (for example heritage of totalitarian regimes) and those vital to the education of the wider population (for example sites of Second World War crimes) or the perceived values of those sites in contrast with European values. This last aspect can prove to be the most difficult one as principles confronting European values tend to evolve out of the current political tendencies in certain countries where, quite often, local policies use dissonant cultural heritage for political gain. Ideas which support this political gain tend to use dissonant cultural heritage as a means of dividing, instead of connecting.

Dissonant cultural heritage has to be dealt with, because if it is not addressed properly, instead of becoming an element of regional co-operation and unification, it can become an element of separation. In certain countries of the Danube Region, the local cultural heritage created under foreign influence (still perceived as autochthonous, i.e. locally-born) has a great predisposition to become dissonant, but may also represent a fertile ground for co-operation.

RECOMMENDATION 3

In discussing the role of the local community in the development of cross-border co-operation and trying to formulate recommendations on how to strengthen the role of civil society in promoting heritage as a basis for common identity, the necessity of co-operation with specialised, local and/or regional institutions and/or networks was pointed out. These institutions and networks should deal with different aspects of content creation and presentation, hence, should include networks of educational institutions, universities, museums, international education associations, international cultural heritage protection and promotion associations.

It was concluded that there is no *mise en valeur* of cultural heritage without sustainability. Long-term sustainability cannot be achieved without the support of local communities.

It was agreed that the most adequate way to ensure the support of the local community is that the community recognises the value of the preservation and promotion of cultural heritage. If the benefits and options for development are clear to the local community, then the community will commit to the sustainability and preservation of cultural heritage.

Experience has shown that the benefit of horizontal networking between different stakeholders is always possible. Vertical initiatives can go from upper (macro-regional or national) to lower (municipal or local) levels, but also use a bottom-up approach. Numerous initiatives have come from the networking of local communities, which created their own initiatives and submitted them to national and regional authorities. These types of initiatives are beneficial as they offer great opportunities for local communities' self-development.

Finally, the workshop participants concluded that there are different levels of understanding of cultural heritage, of its importance and potential for utilisation. When developing initiatives for cross-border co-operation, it is necessary to bear in mind that the utilisation of cultural heritage should have different outputs for different stakeholders, in view of their level of understanding and different views on its importance.

Miloš Vukanović, Deputy Director of the National Museum of Montenegro

2.4. EXPERT'S RECOMMENDATIONS

It is noted that the 14 countries of the Danube Region differ in terms of economic strengths, however, they do face common opportunities and challenges. Besides this, it should be stated that these differences have led to dissimilarities in cultural heritage and educational policies, resulting in different approaches to understanding the value and use of cultural heritage. For instance, some contemporary methods of cultural heritage preservation or educational presentation are still not being used, while other scientifically-proven methods are being neglected.

Networks of educational institutions, universities, museums, international educators' associations, international cultural heritage protection and promotion associations which already have experience in transcending intellectual barriers and proven working records in the Danube Region can be of great value in implementing new initiatives. The European Association of History Educators (EUROCLIO), the International Council of Museums (ICOM), Europeana Collections and others have created content, recommendations and working frameworks for cross broader co-operation in content creation, presentation and protection of cultural heritage.[109]

The scientific method of narration-creation, with sourced experts' references to proven academic research and including all views (contested or not) on a given topic with an educational aspect, must be a prerogative. As mentioned before, this does not mean that popular views on narration should be fully ignored. On the contrary, popular views are more than welcomed. Forming a narration around a scientific and educational basis can be challenging, especially from the viewpoint of tourist attractiveness, but numerous institutions, networks and organisations have proved its feasibility. The museum approach of narration-creation around numerous objects and scenes is a good example of holding to the mission of scientific objectives and educational purposes.

RECOMMENDATION 4

The educational aspect and framework for presentation, from a structural and visual aspect, needs to be adjusted to take into account the attractiveness and impact of the information to new generations. The educational aspect implies that the created content, besides providing information, has to influence the development of crucial skills such as creative thinking, critical thinking, curiosity, reflecting and even problem solving.

As mentioned, these aspects need to be adjusted in length and visual format to give the recipient, at first level, all the basic information and connection to the rest of the story and, at a second level, further information and insight into the matter. The material and resources provided also need to leave options for further exploration, research and inquiry. Again, museum settings and educational textbooks already deal with these issues with several norms: from text length, levels of primary, secondary and tertiary layers of information output, to visual aid and source dispersion for active learning. This does not mean that all content creation has to be subjected to these norms, but proven educational and museology methods can be useful with narration construction, especially with dissonant heritage. The creation of content for cultural heritage, which primarily helps the development of the local or regional tourism industry, must never be deprived of its educational aspect. This is not only for the wider good of education, but it also responds to the tangible necessity of the visitor to learn something, beyond only "seeing" something nice.

The objective of the EUSDR adopted by the European Commission in 2010 is that a co-ordinated response to issues can be better handled together than separately. This co-ordinated response can be vital in handling the misuse of cultural heritage, especially of dissonant heritage. While dealing with these issues, one always has to bear in mind that for different countries of the region, different aspects of dissonant heritage can be contested. There is no proper framework for dealing with this, besides a scientific and educational method of presentation. As mentioned in the EU Strategy for the Danube Region, this can also be done, for example, through joint scientific research, exchange of experiences, intercultural dialogue, youth exchange,

109. EUROCLIO (2015), "EUROCLIO Manifesto on high quality history heritage and citizenship education", available at http://bit.ly/2OVRTDC, accessed 21 February 2019.

joint cultural activities and exchange as well as a database on cultural activities.[110]

RECOMMENDATION 5

The Cultural Routes in the Danube Region, besides ATRIUM – Architecture of Totalitarian Regimes of the 20th century in Europe's Urban Memory, are conceived as thematically "soft". Proper combined initiatives on the creation of Cultural Routes of dissonant heritage – which will present the topic of the Holocaust or the era of totalitarian regimes such as Communism, or heritage of minorities (Roma population) – may have wider resonance for cross-border co-operation.

Other topics, especially from the fields of archaeology or industrialisation of the late 19th century, can be valuable from predominantly educational aspects of historical changeability (which explains the changeability of society, migration and the impact on the environment), migrations, women's rights, etc. Finally, combining tangible and intangible heritage is of utmost importance, as one country's or population's story may not fully accord without the "other" country or population.

RECOMMENDATION 6

It is important to include aspects of intangible heritage, applying and making it intelligible at tangible cultural heritage sites. This would complement and create a more complete picture of an historical time period.

As intangible heritage includes traditions or living expressions inherited from our ancestors and passed on to future generations, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts, the potential of this "identity heritage" can provide numerous opportunities for local product development and enrichment of the tourism offer.

110. Databases such as Historiana (https://historiana.eu/#/), Europeana (www.europeana.eu/portal/en) or Erasmus+ programmes for education and training are good examples.

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

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3.1. INTRODUCTION

Four main themes set the general framework for discussing marketing strategies for the promotion and visibility of heritage in the Danube Region: (1) the Routes4U Project, with its main objectives; (2) the Cultural Routes of the Council of Europe; (3) the EU Strategy for the Danube Region, with its main pillars and priority areas, where Priority Area 3 on Culture and Tourism states: "To promote culture and tourism, people to people contacts" with targets including developing a Danube Brand for the entire region, developing new and supporting existing Cultural Routes relevant to the region and ensuring the sustainable preservation of cultural heritage and natural values; (4) tourism and marketing trends in the region.

The Danube Region, stretching along one-fifth of the EU territory, with 100 million inhabitants, plays a vital role in Europe's life. Concerning transport and mobility, the Danube is one of the most important TEN-T,[111] and also a prospective ecological corridor. On the other side, economic and social factors are very different within the region. The European Union Strategy for the Danube Region states:

With common history and tradition, culture and arts reflecting the diverse communities of the Region, as well as its outstanding natural heritage, the Region has attractive assets. The Danube Delta is a world heritage site offering sporting and other recreational options. A common and sustainable approach to improving and publicizing these opportunities should make the Danube Region a European and world "brand".[112]

With reference to the fourth main theme listed above, namely tourism and marketing trends, we can remark that tourism has changed during the last decade. According to UNWTO, 2017 was a highly important and record year for international tourism. International tourist arrivals grew for the eighth consecutive year: a sequence of uninterrupted growth not recorded since the 1960s. Tourism has in fact grown above average, at around 4% per year, for eight straight years. Destinations worldwide welcomed 1 323 million international tourist arrivals, some 84 million more than in 2016. Regarding the latest trends (International Destination Marketing Association, 2014), brands are becoming focal points of travel decisions, when tourists seek their "dream holiday". The "Meet the locals" tendency is increasing: tourists are more frequently interested in the local, authentic life. In particular, personalised tourism products are at the core of demand, especially as the number of travels grows and their length shortens. Tourists are more experienced and critical. In this regard, it reduces the need to develop new products and conceptions providing added value, authentic offers and diversified experiences.[113]

According to the latest issue of the Special Eurobarometer on Cultural Heritage,[114] the vast majority of Europeans (84%) feel that cultural heritage is important to them personally, 90% believe that it is important to their country, and 80% believe that it is important to the EU as a whole. Most Europeans are proud of the history and culture within their local communities; 82% take pride in historical monuments or sites, works of art or traditions from their region or country, and 7 in 10 take pride in such items from a

111. Trans-European Transport Network.

112. Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions European Union Strategy for the Danube Region, COM/2010/0715 final, available at https://eur-lex.europa.eu/legal-content/EN/ALL/?uri=CELEX%3A52010DC0715, accessed 21 February 2019.

113. See articles such as Briedenhann J. and Wickens E. (2004), "Tourism routes as a tool for the economic development of rural areas – vibrant hope or impossible dream?", *Tourism Management* No. 25, pp. 71-79; Durusoy E. (2014), *From an ancient road to a cultural route*, Chapter 2: Cultural route concepts, their planning and management principles, pp. 9-22; Jianbo W. (2013), *Three key concepts to understand Cultural Routes*; Majdoub W. (2010), "Analyzing cultural routes from a multidimensional perspective", *Almatourism* No. 2. pp. 29-37.

114. EUROPA (2017), Special Eurobarometer 466: Cultural Heritage, available at http://data.europa.eu/euodp/en/data/dataset/S2150_88_1_466_ENG, accessed 21 February 2019.

European country other than their own. 70% claimed that living close to places with remarkable examples of Europe's cultural heritage can give people a sense of belonging to Europe; 71% also believe that living near places of importance to Europe's cultural heritage can improve their quality of life. The year 2018 was the European Year of Cultural Heritage. Cultural heritage enriches the lives of citizens and helps to build a stronger and more cohesive society. It is also economically important, providing employment and tourism opportunities.

Branding is a special issue now in tourism marketing. In the context of the Cultural Routes of the Council of Europe and the Danube Region, place-branding and destination-branding topics are the best methods to use in developing a culture-based regional brand in the Danube Region, in line with the objectives of the EU Strategy for the Danube Region.

Workshop discussion summary

The main objective of the workshop was to find answers to the new challenges of tourism marketing, especially digital marketing tools, networking and co-operation methods, Cultural Route management and visibility of the Cultural Routes in the Danube Region, from a multi-stakeholder perspective. The main challenges which were identified relate to the following issues:

- Regarding Cultural Routes management, a very important question is whether the managers and key decision makers have the core competences in planning and executing proper marketing activities, with the ability to find funds for these actions;
- As it was stressed during the 2017 Cultural Routes Summer Training Academy (in Alba Iulia, Romania), there is a gap between cultural and tourism competences and knowledge of both managers and members of the Cultural Routes (with some exceptions), and it is hard to clearly identify tourism visions and marketing goals;
- There is also a lack of real market orientation of the Cultural Routes, using the tools of STP[115] and place marketing, and also of different interpretation methods fitting into the new user's experience demands. In such a situation, it is hard to identify the brand-building process, especially when co-ordination of many stakeholders and contributors is sometimes also a challenge.

Small working groups of workshop participants were organised to discuss the key questions raised:

- *What are the critical points of Cultural Routes management and execution concerning fostering cultural connections and co-operation according to the EUSDR in order to establish proper marketing actions?*

  Using a SWOT analysis can be a good method in identifying critical points or threats in order to be able to propose joint marketing actions to foster co-operation for increasing the visibility of cultural heritage in the Danube Region. When discussing co-operation, in several cases there is a lack of knowledge about the contributors in the Cultural Routes, of different levels, and how to invite new members to the networks to offer them benefits related to especially joint marketing activities.
- *How can we evaluate the present visibility and marketing activities of the cultural tourism sector, in general, and specifically of the Cultural Routes in the Danube Region?*

  It is important to analyse how STP marketing works (if even used) in the case of existing Cultural Routes, whether there are real, marketable tourism products along these Cultural Routes and whether they are visible for the organised travel market (for example tour operators). When developing a joint marketing strategy and/or regional brand, it is essential to identify the marketing tasks at different levels (including Cultural Routes members, management board, other regional or national institutions, programme-related institutions such as the European Institute of Cultural Routes and the Enlarged Partial Agreement on Cultural Routes).
- *How is a marketing strategy made? What are the main issues in the case of cultural tourism products and of Cultural Routes?*

  Before developing a joint regional strategy, it is essential to assess the marketing strategies of the existing Cultural Routes in the Danube Region, with special regard to their execution, and to identify the key factors for a successful marketing strategy for the Cultural Routes – for instance, the use of ICT, harmony with higher-level marketing programmes, performance indicators used by the Cultural Routes, etc. – and find best practices in the region.
- *How can we evaluate the existing interpretation, heritage presentation methods and tools used by the Cultural Routes in the Danube Region?*

  It is important to decide what kind of content should be developed to address different target groups and how to offer meaningful experiences in a contemporary environment. Without knowing what the most relevant communication channels/platforms for a particular target

115. Segmentation, Targeting and Positioning.

Routes4U meeting for the Danube Region. 6 November 2018, Bucharest, Romania.

group are, it is hard to increase the visibility of cultural heritage and Cultural Routes.

- *How can tourism and Cultural Routes development contribute to the creation of a regional brand in the Danube Region?*

  In this case, exact knowledge of the elements of the brand-building process is vital in positioning and differentiating the Danube Region, and key indicators should be settled on brand-value measurement (conscious brand-value building and strong image are necessary). It is also a focal point to decide what should be done centrally and how the Cultural Routes and their network members can contribute to brand building.

Participants discussed the above questions to identify marketing goals, target markets and possible best practices and tools to establish a truly shared "Danube brand" of the Cultural Routes of the Council of Europe in the region. As the majority of the workshop participants were not Cultural Routes managers, some questions were discussed at a general level, instead of being adapted to the specific Cultural Routes level. However, several good examples and recommendations were made, emphasising the importance of dedicated staff and the need for better and more effective communication.

3.2. RECOMMENDATIONS OF THE WORKSHOP'S PARTICIPANTS

Participants made valuable remarks and recommendations on the above themes and key questions.

Regarding the obstacles in Cultural Routes management in favour of marketing activities, one of the main findings was that it is still not clear what the relationship is between culture and tourism, and how tourism products can be developed on a cultural basis. This is essential for future regional marketing strategy and branding, as market orientation can be applied only to marketable products. Cultural tourism is a vital force in international travels, and Europe – still keeping its first place as a cultural destination – shows a slow decrease in its growth rate and market share. Thus, the Cultural Routes can be a new driving force to bring freshness into Europe's cultural offer. On the other hand, these products are co-operative products, and the Cultural Routes face difficulties with different partners to recognise the benefits of working together. Also funding is a constant issue in executing joint actions, and this point is especially relevant for marketing activities.

It is evident that the networks of the Cultural Routes should be extended, especially when we want to promote the cultural heritage of the whole Danube Region. At the same time, it is also a constant challenge to keep the balance between the members, regions and countries involved, and the location of the head office is a determining factor in this work.

RECOMMENDATION 1

Participants agreed on recognising that it is very difficult to maintain the motivation of leading staff (not only the Cultural Route managers), and the importance of training – of the members, the managers and the local communities – was also underlined.

In this matter, participants proposed the following actions:

- ►maintenance and conscious building of networks, trying to keep the balance in representation of members (to avoid dominance);
- ►having ministerial or other high level support;
- ►strong ownership of local communities, communication of their needs, and what their benefits will be;
- ►place/destination marketing as the right method of marketing planning, hence addressing two main objectives and target groups: (1) bring (more) visitors to the Cultural Route; (2) talk to local communities and local businesses to be involved;
- ►knowledge-sharing among the Cultural Routes (this is especially important for the Cultural routes managers to learn from each other, for not repeating mistakes which have already been made and for sharing and getting inspiration from successful practices);
- ►combining efforts in research;
- ►joint efforts for those sites and attractions which are members of more than one Cultural Route.

Concerning visibility and promotion, a defined statement by the participants was that there is a strong need to increase the visibility of the Cultural Routes. It was also stated that STP marketing methods are not really present in the everyday practice of the Cultural Routes.

RECOMMENDATION 2

Participants agreed that at individual (member) level, the first step of segmentation is to identify the customer needs, which means that a demand analysis is needed. Then, at the Cultural Routes level, the following recommendations were made:

1. Careful planning to achieve resources – funding was a central point in the discussion;
2. Elaboration of digital marketing tools reflecting a comprehensive communication strategy;
3. Training (as different actors are experts in different fields) for the Cultural Routes' managers and the network's members, especially on tourism marketing issues.

Participants also formulated a strong need for a precise database of contacts, as sometimes it is really difficult to find the relevant persons and organisations to be addressed (the issue was argued with several concrete examples from different countries). This is also needed at European level, and keeping the database up-to-date by a competent, responsible person was also stressed. Personal contacts are extremely important in networking and communication (as one of the Cultural Routes managers said, it is much more effective to start an individual letter with "Dear Paul" instead of a circular letter starting with "Dear all").

In order to develop the content of marketing activities, participants reflected on the present situation, as interpretation methods are often out of date, and there is a lack of knowledge of content evaluation measures and new trends in content marketing. Packages connected to Cultural Routes should be formulated together with other activities, like gastronomy or active holidays, and the packages could be connected together as well.

RECOMMENDATION 3

Participants agreed that the younger generation – in compliance with the fields of actions of the Cultural Routes[116] – should be targeted with more emphasis, using smart devices, applications, bloggers and opinion-forming (but trustworthy) actors of social media. Message and content should be in the language of the target group, and this is particularly significant for the younger generation.

Participants clearly remarked that an overall Danube brand does not exist so far, even if there are good examples of promoting cultural heritage of the Danube Region without a brand, based on joint offers of existing Cultural Routes. A good example was presented by the Danube Competence Centre in relation to the promotion of the Roman Emperors and Danube Wine Route in the Chinese market. There was a debate on whether an overall brand is composed of regional brands and products, where Cultural Routes are good examples of regional or transnational products, or whether there should be a kind of umbrella brand incorporating the existing brands at different levels and with different products.

116. As defined in Resolution CM/Res(2013)67 revising the rules for the award of the "Cultural Route of the Council of Europe" certification, see field of action 3: "*Cultural and educational exchanges for young Europeans", available at* https://rm.coe.int/16807b7d5b, accessed 21 February 2019.

RECOMMENDATION 4

The conclusion was that (according to, for example, the Danube Transnational Programme), attention should be paid to macro-regional identity, which can bring together different Cultural Routes; and these common regional products can lay the foundations for the brand structure for a macro-regional brand, which is missing at the moment.

As the offer is always a process of development, it is not suitable simply to make a list of existing smaller brands. That is why the idea of an umbrella brand is not being considered; instead, the macro-regional brand idea is retained. And vice versa, the brand is the essence of the offer.

Taking existing Cultural Routes into consideration, participants agreed that these Cultural Routes are positioned at different levels of development, in different phases of creating cultural tourism products; some are in the creation process, and some have already developed regional brands. Cultural Routes can thus be an interactive contribution to brand building.

RECOMMENDATION 5

Regarding the extension of the Cultural Routes in the Danube Region, participants listed some possible new themes, like cruising, hiking, cycling tourism; cultural and natural heritage; gastronomy; intangible heritage (folk, traditions); music; industrial heritage.

This high level of diversity is both an advantage and also a challenge for the region. This also entails the targeting of niche markets, and the invitation of attractions and stakeholders from lesser-known destinations of the Danube Region.

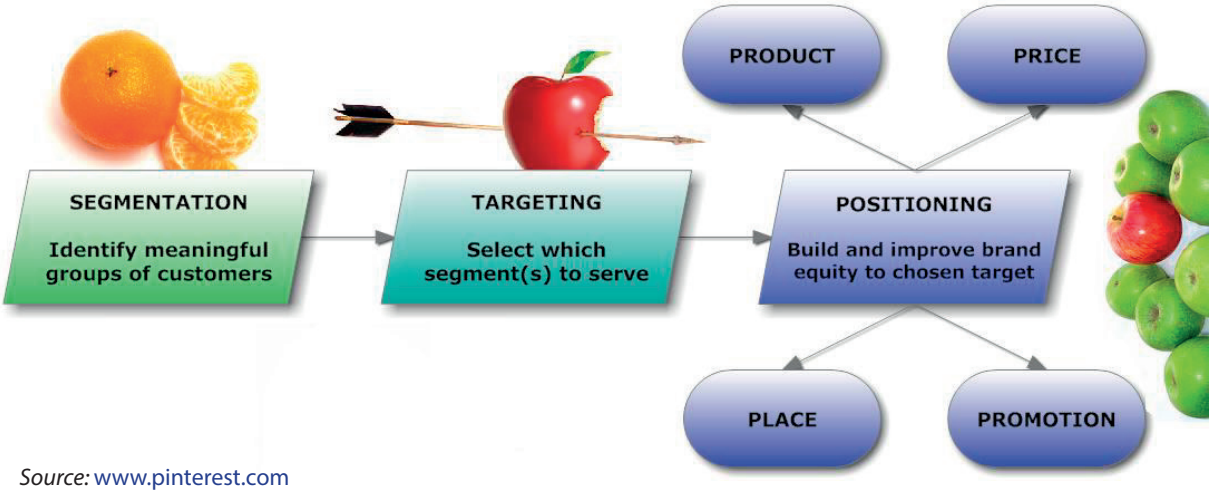
Katalin Nagy

3.3. EXPERT'S RECOMMENDATIONS

As mentioned earlier, the main objective of the workshop was to find answers to the new challenges of tourism marketing, especially digital marketing tools, networking and co-operation methods, Cultural Routes management and visibility in the Danube Region, from a multi-stakeholder point of view, in order to give a useful base for future brand building and marketing strategy formulation.

The evaluation of the present marketing activities of the existing Cultural Routes in the Danube Region highlighted that STP marketing is not really used by them. STP marketing is a highly recommended tool for marketing planning, as summarised in the following figure:

In the process of the STP method, the base of the marketing work is the market, which means the real and potential consumers for the product/service.



Source: www.pinterest.com

Informed by	Stage of target marketing	
Market research and analysis of customer data	SEGMENTATION – identify customer needs and segment market (demographic, geographic, psychographic, behavioural factors)	The subdividing of a market into distinct subsets of customers
Demand analysis	TARGETING – evaluate and select target segments	The process of evaluating the segments and selecting those that are the most attractive to pursue
Competitor analysis and internal analysis	POSITIONING – identify propositions for each segment	Determining how a brand is to be perceived to fit into the lives of its target consumers. Develop USP[117] to differentiate from rivals
Evaluation of resources	PLANNING – deploy resources to achieve the plan	Define marketing mix (product, price, distribution, promotion)

In order to carry out proper marketing planning in tourism, we have to keep in mind that in service marketing we talk about 7Ps in general (people, processes and physical environment) or 8Ps (people, partnership, packaging and programming). These elements were mentioned by the workshop participants, despite the fact that they do not use them consciously in their marketing activities, especially in the case of Cultural Routes. This is why marketing training would be essential for Routes' managers and network members who can play a role in the marketing planning and execution of the particular Cultural Route. And once people are committed to training, they have to keep up with the latest research results too.

Marketing is essential in the travel industry. According to the American Marketing Association, "Marketing is the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large."[118] Marketing covers a vast area of business, including how to communicate, the brand, the design, pricing, market research, consumer psychology, measuring effectiveness, etc. Marketing is a philosophy, which changes over time and according to global market trends and focuses. According to recent research, marketing has reached new levels from traditional product-focused marketing:

- Marketing 2.0 is a customer-oriented phase, where the main target is to reach and maintain customer satisfaction, and the key concept is differentiation.
- The connection of business and social marketing leads to Marketing 3.0, which is a value-driven marketing, and the main target is to make the world a better place. The key concept is the value, and the interaction is "many-to-many" collaboration. This philosophy can be easily adopted by Cultural Routes, where collaboration is a core competence.
- Finally, Marketing 4.0 is the integration of traditional and digital marketing which, using a "connectivity" approach, includes Customer Community Confirmation and Collaborative Consumer Care.

Its marketing mix consists of 4C – co-creation, currency, communal activation and conversation. The core element is connectivity, which includes, among others, co-operation with competitors and co-creation with customers as central issues.[119] With the shift from cultural tourism towards experiential and creative tourism, there is a much greater need to develop collaboration between stakeholders, including the tourists themselves, in order to create engaging experiences.[120]

The trends that directly form modern (4.0) marketing are:

- changes in the market actors' behaviour (from vertical, exclusive and individual to horizontal, inclusive and social);
- geographic and demographic barriers are disappearing;
- connecting and communicating directly with people;
- co-operative innovations;
- customers behaving horizontally, i.e. influencing each other;
- customers are more and more cautious with brands communication, and concentrate more on the so-called f-factors (friends, families, fans and followers);
- the buying process is becoming more and more social;
- customers seek information, advice and opinion online and offline.

117. USP: Unique Selling Proposition
118. American Marketing Association (2019), About AMA, available at www.ama.org/about-ama, accessed 23 February 2019.
119. Kotler P., Kartajaya H. and Setiawan I. (2010), *3.0 – From products to customers to the human spirit*; Kotler P., Kartajaya H. and Setiawan I. (2017), *4.0 – Moving from traditional to digital*.
120. Richards G. (2016), "Utilization of cultural content in tourism", Extract from the report UNWTO.

RECOMMENDATION 6

The Cultural Routes now need to extend their activity in multiple ways: (1) extension in terms of destinations, i.e. invite new countries, regions and attractions to be members of their network; (2) extension to different types of stakeholders other than the basic actors of sights and attractions, i.e. hotels, restaurants, museums, guides, universities, service providers in the surroundings of the core actors, to be able to develop marketable, complex, meaningful tourism products – and then extend towards the professional travel industry, for their tour operators to sell these products. This can be a major target of the joint marketing strategy.

Cultural Routes development should be put into a proper level (ministries, national tourism boards/agencies) to be a "hot topic" for each country, as there is still low awareness of its importance in several countries.

RECOMMENDATION 7

The Danube Region should be regarded as a cultural heritage tourism destination. The Cultural Routes are a kind of destination,[121] thus the combination of a place marketing and a tourism destination marketing approach is recommended.

As such, the target groups have two main directions (partly parallel to the previous paragraph): (1) visitors; (2) local inhabitants, communities, businesses and investors. In the world of services, marketing is not only selling a product in a market, but also enabling complex experiences for 21st-century tourists through the co-operation of tourism service providers and other stakeholders. "Destinations" mean an experience chain. In this respect, experience = product-marketing + service marketing + destination marketing. The steps in destination marketing, as a community marketing activity, are as follows:

- evaluation of the present market, forecasting possible future markets;
- destination audit, analysis of its market presence;
- elaboration of strategic targets and the marketing mix;
- establishing an organisation supporting the execution of the strategic targets;
- realisation and monitoring.

7P in destination marketing:

- product, price, place, promotion;
- people – properly skilled and educated front-line staff, qualified staff in the management organisations, training for the destination's stakeholders;
- process – service and process management in information office operation, tourist cards, product development, quality systems and trademarks, brands;
- physical evidence – concrete part of the services, experiences. Booking systems, tourist information offices, call centres, operation of visitor centres.

Destination-specific marketing activities:

- website: personalised, flexible, creative; accurate information and specific role in image and brand building; multi-lingual, smart tools optimisation, local weather, webcams, online booking and purchase, guide apps, maps, emotional information, use of web2, SEO;[122]
- tourist information office, visitor centre, call centre;
- local products and souvenirs with brand signs;
- inclusion of local inhabitants, communities;
- city and regional cards;
- printed materials, maps (in spite of increased IT usage);
- outstanding, identifying festivals, events, film tourism;
- CRM (consumer relation management) with loyal consumers;
- quality management.

RECOMMENDATION 8

In order to increase the visibility of the Cultural Routes, a partly common structure of the websites of the Cultural Routes is suggested with a similar presentation of the content and heritage they represent. This recommendation is also connected with participants' need for a correct database of contacts.

In order to develop the Danube as a brand, it would be preferable to refer to macro-regional identity, as the participants recommended and as it is summarised

121. See, for instance, Best Cultural Destinations (2017), Stefano Dominioni, Director, European Institute of Cultural Routes, "Channels of dialogue", available at https://bestculturaldestinations.com/blog/stefano-dominioni-director-european-institute-of-cultural-routes, accessed 23 February 2019.

122. SEO = search engine optimisation – the process of maximising the number of visitors to a website by ensuring that the site appears high on the list of results returned by a search engine. SEM = search engine marketing, with two parts: (1) SEO (2) PPP (pay per click, paid ads). Other issues: mobile-friendly websites (all functions are available); message (short, brief, simple, real, memorable, convincing); "visuality" (we can concentrate only for 8 seconds).

in the previous chapter. Furthermore, the Danube is an iconic part of Europe, and the river could be emphasised in more ways. The Danube is not only about culture and tourism, but also about transportation, goods movement, borders and connections between regions and countries – which can all be part of the brand. These remarks should be taken into consideration when finding the key messages, the core values to generate a positive message, ending in experience in the Danube Region.

RECOMMENDATION 9

It is recommended to use the processes of place and destination branding, the main elements of which are summarised as follows. The main questions of place-branding and of destination-branding are:

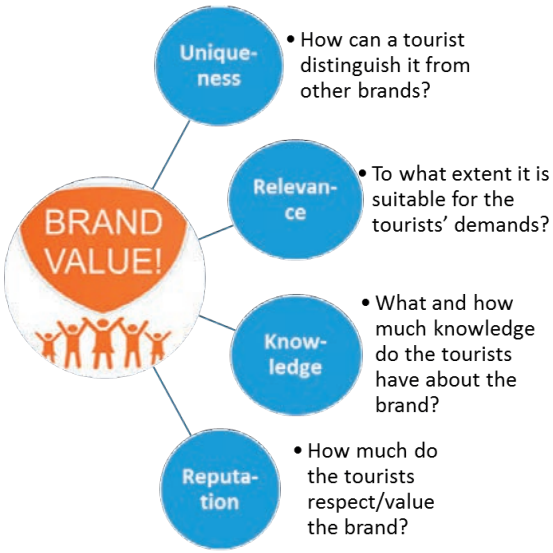
1. What elements do we build the brand on (what characteristics, potentials, performance to use in positioning and differentiating)?
2. What models and methods can be used in measuring the brand value of a destination?
3. What marketing activities do we need in order to realise the planned, strong brand (to develop a higher brand value to increase the destination's competitiveness, how to communicate)?

Destination can be seen as a double product:[123]

- Complex service package, value-offer (with its products, services, natural resources, cultural heritage and operating institutions and enterprises) – thus marketing and branding are the tasks of their "owner".
- Destination as a whole, as a place – issue of social, community marketing, and its task is to support the previously mentioned "owners". Thus, "destination image" is a basic form of its competitiveness, and the image shaping, the positioning, the conscious building for all target groups (local residents, enterprises, investors, visitors, tourists), and its development into a brand is a common task.

The different brand-value models can be summarised in six main consistent factors:

- brand culture (traditions, events, history, gastronomy, etc.);
- brand character (internal construction, integrity, reliability, honesty as a differentiating value);
- brand personality (personal features connected with the destination, like truthfulness, competence, excitement, age, gender, social class, etc.);
- brand name (basically the original name of the destination, but it can be changed, it has to be easily pronounced and recognisable in national languages and the English language, too);
- brand logo, symbol (basic element of recognisability, often a well-known building, sculpture, etc., based on unique features);
- brand slogan (as a characteristic promise of the destination towards the target groups; it is important to end in associations of strong uniqueness, easily communicated strengths). Two examples may be "Danube – river that connects", and "Danube – river of culture".



123. Piskóti I. (2016), "Destination branding", in Bauer-Kolos (eds), *Brand management*, Academic Publication, Budapest, pp.223-40 (the book and chapter referred to is in Hungarian).

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DRACAN FECIT

PART III.

ROUTES4U ROADMAP: STREAMING CULTURAL ROUTES IN THE DANUBE REGION

The Roadmap is a tool for sustainable management of the Cultural Routes programme in order to further strengthen the Danube regional development. The Roadmap is based on the recommendations of Part I of this publication, "Cultural Routes for the regional development of the Danube Region", and on Part II, "Experts' reports on regional development through the Cultural Routes in the Danube Region". It is especially designed for EUSDR member states and Cultural Routes networks, which are invited to implement the recommendations.[124]

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

124. The EUSDR connects nine EU member states (Austria, Bulgaria, Croatia, the Czech Republic, Germany, Hungary, Romania, Slovakia and Slovenia) and includes three accession countries (Bosnia and Herzegovina, Montenegro and Serbia) and two neighbourhood countries (Moldova and Ukraine).

1. Routes4U Implementation priorities

1.1. MONITORING SYSTEM

The EUSDR members, and the stakeholders associated to them, are advised to gather data on the implementation of Cultural Routes via a survey that they need to complete based on the framework of the Routes4U Project. This is in order to better measure the implementation of the Cultural Routes in the Danube Region.[125]

The Cultural Routes should exchange best practices and lessons learned on how to measure the impact of tourism and how to ensure sustainable tourism. They are also invited to share this information and reliable tourism statistics (gathering data on tourism numbers, tourism management and tourism offers related to the Cultural Routes in the Danube Region) with the Routes4U Project and the other Cultural Routes.[126]

1.2. CULTURAL TOURISM AND VISIBILITY

The EUSDR members are advised to improve the accessibility of less-developed countries and remote areas in the Danube Region. This represents one of the most important challenges that needs to be properly addressed at regional level, as regular, comfortable, affordable, safe transportation, with an appropriate duration, is a key factor facilitating the development of cultural tourism in the Danube Region. Moreover, strategic orientations (action plans, policy measures) for cultural tourism development at local, national and regional level are strongly recommended.[127]

The Cultural Routes should develop business models respecting the special needs of less-developed countries and areas of the Danube Region and be organised as destination management organisations with strong management, sufficient human resources and solid funding. This approach will allow the Cultural Routes to take the lead in cultural tourism development as a driver of economic development, growth and job creation in the Danube Region.[128] Furthermore, Cultural Routes should orient their actions to awareness-raising activities directed towards the local population and stakeholders (public and private) about the opportunities of cultural tourism. This awareness-raising task is a precondition for establishing strong networks, co-operation at the destination and at transnational levels, and attractive multi-destinations cultural tourism experiences.[129]

1.3. BRANDING

The EUSDR members should focus more on macro-regional identity, bringing together the Cultural Routes in the Danube Region through common regional products, which may have the potential to lay the foundations of the brand structure for a macro-regional brand that is currently missing.[130]

The Cultural Routes are recommended to use the processes of place and destination branding, trying to maximise this by answering questions related to brand building (characteristics, potential, performance to use in positioning and differentiating), to models and methods to be applied in measuring the brand value of the destination, and to define which marketing activities are needed to implement the planned brand, thereby increasing the destination's competitiveness as a result.[131]

1.4. CAPACITY BUILDING AND RESEARCH

The EPA on Cultural Routes and the European Institute of Cultural Routes should continue to organise the Training Academy for the Cultural Routes' managers

125. See Part I (Recommendation 7).
126. See Part II, Experts' reports on regional development through the Cultural Routes in the Danube Region (Expert's recommendation 13).
127. See Part II, Sustainable development through cultural tourism: building prosperity in the Danube Region (Workshop participants' recommendations 1 and 4).
128. See Part II, Sustainable development through cultural tourism: building prosperity in the Danube Region (Workshop participants' recommendation 5).
129. See Part II, Sustainable development through cultural tourism: building prosperity in the Danube Region (Workshop participants' recommendations 2 and 3).
130. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Workshop participants' recommendation 4).
131. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Expert's recommendation 9).

and partners. They should be applying the same methodology, thus organising this specialised training each year in close collaboration with one of the certified Cultural Routes of the Council of Europe. Specific training on the formation of cultural tourism development for public stakeholders (local and national authorities) and also for private service providers in the field are recommended in order to improve their knowledge and help them understand the features of tourism product and experience development.[132]

The Cultural Routes are recommended to invite universities, research institutions and other educational organisations from the field of tourism, culture and creative industries from the Danube Region to expand the University Network for Cultural Routes Studies, in order to provide a wide base of high-quality education and training opportunities in the field of cultural tourism.[133]

The Routes4U Project will assist the Cultural Routes in the drafting of cultural tourism policies, recommendations and guidelines in order to strengthen the management of tourism along the Cultural Routes of the Council of Europe.[134]

1.5. EDUCATIONAL EXCHANGES AND APPROACHES

The EUSDR members are advised to raise awareness of the Danube heritage by applying an educational and scientifically based approach of interpretation going hand in hand with the storytelling already applied to certain sites of the Cultural Routes of the Council of Europe. This implies the creation of educational content that, besides providing information, influences the development of creative and critical thinking, curiosity and even problem solving. This approach is of vital importance, for example, for the presentation and the comprehension of dissonant cultural heritage.[135]

The Cultural Routes are advised to promote the exchange of students and their active participation in the development of cultural tourism products. The exchange of knowledge and students can take place, for instance, by organising students' cultural tourism challenge competitions, summer and winter schools on cultural tourism development in cultural sites, and by promoting internship opportunities for graduates in Cultural Routes partners' organisations.[136] The Cultural Routes will also develop ways to target the younger generation – as defined in Resolution CM/Res(2013)67 in field of action 3 "*Cultural and educational exchanges for young Europeans" – using smart devices, applications, bloggers and opinion-forming actors in the social media. Messages and contents should be in the language of the targeted group.*[137]

1.6. BEST PRACTICES DATABASE

The EUSDR members and Cultural Routes should share information with the Routes4U Project on their best practices and lessons learned, and to provide online information that is possible to retrieve and be developed, on the concrete activities of the Cultural Routes.[138]

The Cultural Routes should create a common communication platform acting as a tool for the promotion of communication as well as exchange of information, business ideas and partner search among key stakeholders, with a view to strengthening networks and partnerships.[139] The common platform can serve as a shared stage where Cultural Routes present their representative theme and heritage but also have a global database of contacts.[140] Moreover, the Cultural Routes are invited to organise "Cultural Tourism Innovation Awards" competitions, using the best practices already existing in the Danube Region.[141]

The Routes4U Project advised that the management structures of successful Cultural Routes in the Danube Region should be analysed to compile and share best practices on management structures and implementation of activities in the Danube macro-region. The Roman Emperors and Danube Wine Route can serve as an example on how to prepare a Cultural Route in line with the objectives and within the geographic area of EUSDR.[142]

132. See Part II, Sustainable development through cultural tourism: building prosperity in the Danube Region (Workshop participants' recommendation 6).
133. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Expert's recommendation 7).
134. See Part I (Recommendation 1).
135. See Part II, Participative and transnational storytelling: cultural heritage for connecting the Danube Region (Recommendations 1 and 4).
136. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Expert's recommendation 8).
137. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Workshop participants' recommendation 3).
138. See Part I (Recommendations 4 and 6).
139. See Part II, Sustainable development through cultural tourism: building prosperity in the Danube Region (Expert's recommendation 10).
140. See Part II, Marketing strategies for the promotion and visibility of heritage in the Danube Region (Expert's recommendation 8).
141. See Part I, Sustainable development through cultural tourism: building prosperity in the Danube Region (Expert's recommendation 12).
142. See Part I (Recommendation 3).

1.7. CULTURAL ROUTES' PRIORITIES FOR THE DANUBE REGION

The Routes4U Project identified that the Cultural Routes are not distributed in a geographically balanced manner in the Danube Region. For this reason, Bulgaria, Montenegro, Moldova, Bosnia and Herzegovina and Ukraine deserve particular attention and support as they represent underexploited potential for Cultural Routes projects and the extensions of already certified Cultural Routes. Furthermore, it is recommended to analyse the possibility of a Cultural Route crossing all countries of the EUSDR area.[143] The Routes4U Project also recommend that the creation of new projects of Cultural Routes to be certified by the Council of Europe in the Danube Region should consider those themes that are currently underrepresented, such as industrial heritage as well as the heritage of prehistory and ancient history.[144]

The EUSDR members recognised the importance of developing new Cultural Routes' themes which were previously considered too sensitive, controversial or unattractive – for example dissonant heritage. The co-ordinators of Priority Area 3 "Culture and tourism, people to people" of the EU Strategy for the Danube Region (EUSDR) launched a consultation process to define the priorities for new Cultural Routes to be developed within the framework of Routes4U. They decided on the following two priorities:

1. Cyril and Methodius Route, network connecting significant places through cultural and pilgrimage trails related to the living legacy of Cyril and Methodius and the Slavic culture;
2. Iron Age Danube, project focusing on archaeological landscapes of the Early Iron Age in the Danube, that remain partly hidden and not well integrated into cultural tourism.[145]

143. See Part I (Recommendation 2).
144. See Part I (Recommendation 5).
145. See Part I (Recommendation 9 and 10).

APPENDIX

List of members of the Cultural Routes in the Danube Region

Speech of Routes4U meeting for the Danube Region (6 November 2018, Bucharest, Romania)

List of abbreviations

List of members of the Cultural Routes in the Danube Region[146]

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 Tourism

European Route of Historic Thermal Towns (2010)

- **Cities and municipalities:** Baden bei Wien

European Routes of Jewish Heritage (2004)

- **Scientific organisations:** Burgenland Research Society

Réseau Art Nouveau Network (2014)

- **Cities and municipalities:** Cultural Department of the City of Vienna – Wien Museum

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
- **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:** 5 persons, Münze Österreich

BOSNIA AND HERZEGOVINA

(Member of the Enlarged Partial Agreement on Cultural Routes since 2016)

European Cemeteries Route (2010)

- **Sites:** Bare Cemetery Sarajevo

146. The list concerns the Cultural Routes of the Council of Europe members present in the EUSDR countries. The data was provided by the Cultural Routes' networks in 2017 and updated in January 2019.

BULGARIA

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

ATRIUM (2014)

- **Cities and municipalities:** Dimitrovgrad, Sofia

Roman Emperors and Danube Wine Route (2015)

- **Cultural organisations:** Ambras castle, Imperial Palace Innsbruck, Kaiservilla Bad Ischl, Münze Hall, Schloss Hof, Stift Stams/Monastery Stams
- **Institutions:** Burghauptmannschaft Österreich
- **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:** 5 persons, Münze Österreich

CROATIA

(Member of the Enlarged Partial Agreement on Cultural Routes since 2016)

ATRIUM (2014)

- **Cities and municipalities:** Labin, Lastovo, Rasa

Destination Napoleon (2015)

- **Cities and municipalities:** Dubrovnik, Orebic

European Cemeteries Route (2010)

- **Sites:** Boninovo Cemetery Dubrovnik, City Cemetery of Zadar and New Cemetery A (Nasadi d.o.o.), Dubovac Catholic Cemetery (Zelenilo d.o.o.), Monumental Cemetery Mirogoj Zagreb (Zagrebački holding d.o.o.), Trsat Cemetery and Kozala Cemetery (KD Kozala), Varaždin Cemetery (City Council of Varaždin)

European Route of Historic Thermal Towns (2010)

- **Cities and municipalities:** Daruvar (Daruvar Spa)

Iter Vitis Route (2009)

- **Cities and municipalities:** Verteneglio

Phoenicians' Route (2003)

- **Associations:** MultiCulTour – Association of the Mediterranean Cultural Routes and Phoenicians' Route

Roman Emperors and Danube Wine Route (2015)

- **Cities and municipalities:** Ancient City Salona, Pula
- **Chambers of commerce:** Croatian Chamber of Commerce
- **Sites:** Aqua Isae (City of Varaždinske Toplice), Roman Forum (City of Zadar), Vid (Roman City of Narona)
- **Tourism stakeholders:** Glob Tour, Maestral Travel Agency, Svijet Putovanja, Tourism Organisation of Ilok, Tourism Organisation of Vukovar-Srijem County, Tourist Board of the City of Osijek, TZ Sisak
- **Other members:** Dolić-Kraljević Winery, Dragun Winery, Ilocki podrumi Winery

Routes of the Olive Tree (2005)

- **Scientific organisations:** Institute of Applied Ecology (OIKON) Zagreb

Saint Martin of Tours Route (2005)

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

CZECH REPUBLIC

Destination Napoleon (2015)

- **Cities and municipalities:** Slavkov u Brna (Austerlitz)

European Mozart Ways (2004)

- **Cities and municipalities:** Brno, Prague

European Route of Cistercian Abbeys (2010)

- **Sites:** Vysocina

European Route of Historic Thermal Towns (2010)

- **Regions:** Karlovy Vary Region (associated member)

European Routes of Jewish Heritage (2004)

- **Other members:** Federation of Jewish Communities in the Czech Republic – "the 10 stars project"

GERMANY

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

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

Cluniac Sites in Europe (2005)

- **Associations:** Protestant Parish of Alpirsbach
- **Cities and municipalities:** Alpirsbach, Bollschweil, Calw-Hirsau, Sölden
- **Other members:** Katholische Landesvolkhochschule St. Ulrich/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 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, Knittlingen, Mühlacker, Oberderdingen, Ötisheim, Schönau, Simmozheim, Wiernsheim, Wurmberg
- **Natural parks:** Natural Park Stromberg-Heuchelberg
- **Tourism stakeholders:** Kraichgau-Stromberg tourism
- **Other members:** Community of municipalities Enzkreis, Protestant Parish of Pinache

Impressionisms Routes (2018)

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

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., Museum für Stadtgeschichte Freiburg im Breisgau/museum of urban history Freiburg im Breisgau, Schwäbischer Heimatbund
- **Cities and municipalities:** Bad Krozingen, Endingen am Kaiserstuhl, Laufenburg, Neuenburg, Sankt Peter, Tengen, Vogtsburg-Burckheim, Waldshut
- **Cultural organizations:** Archives and Museums of Rottenburg
- **Tourism stakeholders:** Tourismus Marketing GmbH St. Blasier Land
- **Other members:** 7 persons, Gasthof zum Kreuz, Hotel Brutsches Rebstock, Hotel-Gasthof Kranz, Musik-Tanzstadel Schwarzwaldspitze

HUNGARY

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

European Route of Historic Thermal Towns (2010)

- **Other members:** Budapest Spas (associate member)

Impressionisms Routes (2018)

- **Cities and municipalities:** Szentendre (Fédération Internationale EuroArt)

Réseau Art Nouveau Network (2014)

- **Cities and municipalities:** Szeged
- **Cultural organisations:** Iparművészeti Múzeum / Museum of Applied Arts Budapest
- **Tourism stakeholders:** Szeged and Surroundings Tourism Nonprofit Ltd.

Roman Emperors and Danube Wine Route (2015)

- **Cultural organisations:** Zsolnay Cultural Quarter

Saint Martin of Tours Route (2005)

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

MOLDOVA

Iter Vitis Route (2009)

- **Other members:** Chisinau Moldova Heritage Foundation

MONTENEGRO

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

Iter Vitis Route (2009)

- **Scientific organisations:** University of Podgorica (Faculty of Culture and Heritage Studies)
- **Other members:** Plantaze Winery

ROMANIA

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

ATRIUM (2014)

- **Cities and municipalities:** Ştei
- **Institutions:** County Council of Iasi

European Cemeteries Route (2010)

- **Sites:** Bellu Cemetery Bucharest (Administraţia Cimitirelor şi Crematoriilor Umane)

European Routes of Jewish Heritage (2004)

- **Other members:** Tarbut Sighet Foundation

Iter Vitis Route (2009)

- **Institutions:** Ministry of Tourism
- **Tourism stakeholders:** Tourism Promotion Agency Mioritics

Réseau Art Nouveau Network (2014)

- **Cities and municipalities:** Oradea
- **Other members:** Foundation for the Protection of Bihor Historical Monuments

Roman Emperors and Danube Wine Route (2015)

- **Associations:** Mioritics
- **Cities and municipalities:** Adamclisi, Rosia Montana
- **Cultural organisations:** Alba Iulia Museum of Unification
- **Institutions:** Danube Office Mehedinti - County Council
- **Sites:** Histria Fortress, Colonia Ulpia Traiana (Sarmizegetusa), Roman Camp Castrum and the city of Apulum
- **Tourism stakeholders:** Invitation Romania Travel, National Authority for Tourism
- **Other members:** Alcovin Macin Winery, Corcova Winery, Cyclomaniacs, Vinju Mare Winery

TRANSROMANICA (2007)

- **Cities and municipalities:** Alba Iulia

SERBIA

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

European Cemeteries Route (2010)

- **Sites:** The New Cemetery in Belgrade (City Council of Belgrade, Funeral Services)

Réseau Art Nouveau Network (2014)

- **Cities and municipalities:** Subotica

Roman Emperors and Danube Wine Route (2015)

- **Associations:** Our wines
- **Cultural organisations:** Homeland Museum Knjaževac, National Museum Zajecar
- **Institutions:** Institute for Protection of Cultural Monuments of city of Nish, Institute for Protection of Cultural Monuments of city of Sremska Mitrovica, Regional Agency for Development of Eastern Serbia, Serbian Ministry of Culture, Serbian Ministry of Economy
- **Scientific organisations:** Faculty of Agriculture Novi Sad
- **Sites:** Imperial Palace Sirmium (Sremska Mitrovica), Felix Romuliana, Mediana, Viminacium, Diana Fortress (Djerdap region)
- **Tourism stakeholders:** Agrotouristic cooperation Bilje Plus, Magelan Inc., National Tourism Organisation of Serbia, PanaComp, Robinson Adventure Team, Sremska Mitrovica, Tourism Organisation of Belgrade, Tourism Organisation of Donji Milanovac, Tourism Organisation of Kladovo, Tourism organisation of Negotin, Tourism Organisation of Sremski Karlovci
- **Other members:** Ivanović Winery, Kiš Winery, Matalj Winery, Veselinović Winery, Vinum Winery

TRANSROMANICA (2007)

- **Tourism stakeholders:** National Tourism Organisation of Serbia

SLOVAK REPUBLIC

(Member of the Enlarged Partial Agreement on Cultural Routes since 2014)

European Routes of Jewish Heritage (2004)

- **Scientific organisations:** Sinagoga Slovaca – Slovak Jewish Heritage Centre

Saint Martin of Tours Route (2005)

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

TRANSROMANICA (2007)

- **Institutions:** Ministry of Culture

SLOVENIA

(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)

Impressionisms Routes (2018)

- **Cultural organisations:** National Gallery of Slovenia (Ljubljana)

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 (ZRS)

Saint Martin of Tours Route (2005)

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

UKRAINE

Only Odessa, Chernivtsi, Ivano-Frankivsk and Zakarpattia are included in the EU Strategy for the Danube Region. Currently, there is no Cultural Routes' members in that part of the country.

Speech of Routes4U meeting for the Danube Region (6 November 2018, Bucharest, Romania)

SPEECH OF DIANA TENEA, DIRECTOR GENERAL, ROMANIAN MINISTRY OF REGIONAL DEVELOPMENT AND PUBLIC ADMINISTRATION

I would like to start by expressing the aim of the Ministry for Regional Development and Public Administration to achieve the goals of territorial cohesion and macro-regional co-operation, therefore recognising the importance of the European Union Strategy for the Danube Region in addressing transnational and cross-border development. We deeply consider that macro-regional strategies can bring together regions from different countries in working together to tackle common challenges.

In this regard, the co-operation mechanism of the Danube Region encourages the harmonious and sustainable development of all territories by building on their characteristics and resources, with the purpose of reflecting on how macro-regions can contribute, as new functional areas, to improving the implementation of EU policies and programmes and to achieving territorial cohesion.

The Ministry for Regional Development and Public Administration co-ordinates, together with the Ministry for Tourism from Bulgaria, Priority Area 3 "Promoting culture, tourism and people to people contacts". This Priority Area represents an opportunity of joint action in the area with the aim of building prosperity and strengthening the Danube Region.

Along with the Ministry for Regional Development and Public Administration, the co-ordination process of Priority Area 3 brings together representatives of the Ministry for Tourism, the Ministry for Culture, the Ministry for Romanians Abroad and the Department for Interethnic Relations of the General Secretariat of the Government.

Today, we will address common challenges in the field of tourism and cultural heritage, and we will discuss measures that should secure the long-term competitiveness and sustainability of the tourism sector by exploring co-operation to benefit the Danube Region through new development and investment.

The Routes4U conference "Strengthening regional development through the Cultural Routes of the Council of Europe" promotes the Danube as a destination through macro-regional Cultural Routes, at a time when we need to strengthen the role of culture in territorial development.

Overall, this event highlights the importance of the macro-regional approach for tourism and cultural heritage through the European Union Strategy for the Danube Region to generate sustainable economic growth and to raise public awareness concerning the challenges cultural heritage faces.

I have good hope that the outcomes of this approach will strengthen the role of macro-regional strategies as a tool that fully embraces the territorial dimension.

This requires continuous and active participation of the countries and regions involved in the strategy. Having at heart this necessity, I would like to announce that during the Romanian Presidency at the Council of the European Union, the Ministry for Regional Development and Public Administration will reaffirm the role of the European Union Strategy for the Danube Region in ensuring good cross-border and transnational relations, as well as regional stability and co-operation.

Under the Romanian Presidency at the Council of the European Union, the importance of strengthening territorial co-operation will be reconfirmed by strengthening the dialogue and identifying ways to develop cross-border relations. We point out that the competitive potential of cross-border regions can be unlocked by investments in tourism and cultural heritage, which is an opportunity to transform the Danube Region into a competitive, dynamic and prosperous region.

List of abbreviations

CRM	Consumer relation management
DG REGIO	Directorate-General for Regional and Urban Policy, European Commission
DMO	Destination management organisation
EICR	European Institute of Cultural Routes
EPA	Enlarged Partial Agreement on Cultural Routes, Council of Europe
EUROCLIO	European Association of History Educators
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
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
ICT	Information and communication technology
NCP	National Contact Point
OECD	Organisation for Economic Co-operation and Development
PAC	Priority Area Co-ordinator
SME	Small and medium-sized enterprise
STP	Segmentation, targeting, positioning
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
USP	Unique Selling Proposition

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

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