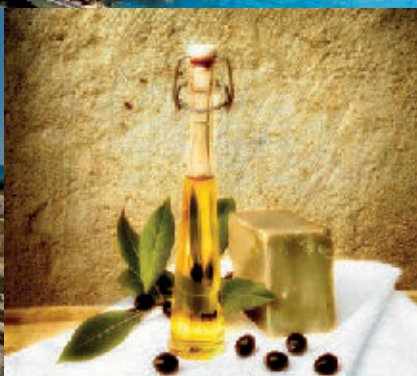


# Roadmap for the Adriatic-Ionian Region

Heritage protection, cultural tourism and  
transnational cooperation through the Cultural Routes

Cultural Routes | 1



## 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 Adriatic-Ionian Region

Heritage protection, cultural tourism and  
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Cultural Routes | 1

# Table of content

<b>FOREWORD</b>	<b>4</b>
<b>INTRODUCTION</b>	<b>6</b>
<b>PART I. CULTURAL ROUTES FOR THE REGIONAL DEVELOPMENT OF THE ADRIATIC-IONIAN REGION</b>	<b>9</b>
<b>1. THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE</b>	<b>10</b>
1.1. Structure of the programme	12
1.2. Certification process	14
1.3. Added value of Cultural Routes	15
<b>2. THE ADRIATIC AND IONIAN REGION</b>	<b>17</b>
2.1. Adriatic and Ionian Region macro-regional strategy (EUSAIR)	19
2.2. EUSAIR Pillar: Sustainable Tourism	21
2.3. Analysis of the Cultural Routes in the Adriatic and Ionian Region	23
2.4. Cultural Routes on regional development	29
<b>3. ROUTES4U PROJECT</b>	<b>33</b>
3.1. Routes of the Olive Tree	34
3.2. Roman Emperors' Route	36
<b>PART II. EXPERTS REPORTS ON REGIONAL DEVELOPMENT THROUGH THE CULTURAL ROUTES IN THE ADRIATIC-IONIAN REGION</b>	<b>39</b>
<b>1. REGIONAL DEVELOPMENT THROUGH CULTURAL TOURISM</b>	<b>40</b>
1.1. Introduction	40
1.2. Workshop discussion and participants recommendations	42
1.3. Expert recommendations	48
<b>2. TRANSNATIONAL NETWORKS FOR CULTURAL COOPERATION</b>	<b>50</b>
2.1. Introduction	50
2.2. Workshop discussion and participants recommendations	51
2.3. Expert recommendations	54
<b>3. MARKETING STRATEGIES FOR THE VISIBILITY OF HERITAGE</b>	<b>56</b>
3.1. Introduction	56
3.2. Workshop discussion and participants recommendations	57
3.3. Expert recommendations	59

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<b>PART III. ROADMAP FOR THE ADRIATIC AND IONIAN REGION</b>	<b>63</b>
<b>I. IMPLEMENTATION PRIORITIES</b>	<b>64</b>
1.1. Monitoring system	64
1.2. Dialogue between stakeholders and capacity building	64
1.3. Country focus	64
1.4. Policies and joint actions	65
1.5. Raising awareness at macro-regional level	65
1.6. Research and university involvement	65
1.7. Legal framework	65
1.8. Certification process and best practices database	65
1.9. Development of projects in view of Cultural Routes certification	66
1.10. Extension of certified Cultural Routes	66
1.11. EUSAIR Cultural Routes priority	66
<b>2. IDEAS FOR THE FUTURE</b>	<b>67</b>
2.1. Brand-building	67
2.2. Routes award	67
2.3. Common Adriatic-Ionian tourism portal	67
<b>APPENDIX</b>	<b>69</b>
<b>APPENDIX I. LIST OF MEMBERS OF THE CULTURAL ROUTES IN THE ADRIATIC-IONIAN REGION</b>	<b>70</b>
Albania	70
Bosnia and Herzegovina	70
Croatia	70
Greece	71
Italy	72
Montenegro	74
Serbia	74
Slovenia	75
<b>APPENDIX II. SPEECHES OF THE ROUTES4U MEETING FOR THE ADRIATIC-IONIAN REGION (6 JUNE 2018. VENICE, ITALY)</b>	<b>76</b>
Speech of Gabriella BATTAINI-DRAGONI, Deputy Secretary General, Council of Europe	76
Speech of Hajrulla ÇEKU, Deputy Minister, Ministry of Tourism and Environment of Albania	78
Speech of Frano MATUŠIĆ, State Secretary, Ministry of Tourism of the Republic of Croatia	79
Speech of Zoran JANKOVIĆ, State Secretary, Ministry of Foreign Affairs of Montenegro	80
<b>LIST OF ABBREVIATIONS</b>	<b>82</b>
<b>BIBLIOGRAPHY</b>	<b>83</b>

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The Routes4U meeting for the Adriatic-Ionian Region was organized in cooperation with the Council of Europe Venice Office skilled team, led by Luisella Pavan-Woolfe. Our special thanks to the experts and participants of this meeting. Their inputs paved the way for this publication. Last but not least, we would like to express our deep gratitude to the Cultural Routes of the Council of Europe – day after day, they fill with life the theoretical aspects of our discussion.

# Foreword



In 1987, the Council of Europe launched the Cultural Routes programme to demonstrate how the European continent is united by a common heritage and culture. The first Cultural Route which embodied this was the Santiago de Compostela Pilgrim

Routes. A key notion of the programme was to encourage “to travel along these routes in order to build a society founded on tolerance, respect for others, freedom and solidarity” (Santiago de Compostela Declaration).

Today, 33 transnational networks are certified “Cultural Route of the Council of Europe”, criss-crossing the European continent and beyond. With more than 1600 members, such as local and regional authorities, universities and museums, the Cultural Routes enhance mutual understanding, overcoming differences between people and countries through cultural tourism and cooperation.

The Cultural Routes are grass-roots networks, working in line with the Framework Convention on the Value of Cultural Heritage for Society, also referred to as Faro Convention. The Convention was adopted by the Committee of Ministers of the Council of Europe in 2005 and promotes a wider understanding of heritage, according a core importance in its meaning for and use by European citizens. Civic initiatives, like “Fare Faro a Forlì” led by ATRIUM – Architecture of Totalitarian Regimes of the XX<sup>th</sup> century in Europe’s Urban Memory, involve local communities and stakeholders that live and work along the Cultural Routes. These initiatives develop decision-making capacities, ensuring that heritage contributes to the social, cultural and economic dynamism of the communities.

Our Joint Programme 2017-2020 with the European Commission (DG REGIO), also referred to as Routes4U Project, foster regional development through the Cultural Routes in the four EU macro-regions (Adriatic-Ionian, Alpine, Baltic Sea and Danube Region). The EU macro-regions are a natural partner of the Cultural Routes of the Council of Europe, as both are a way to address common issues and develop activities at a transnational level.

We are pleased to present this first Routes4U publication, which compiles the contributions and ideas expressed during the Routes4U meeting for the Adriatic and Ionian Region (EUSAIR), held on 6 June 2018 in Venice, Italy. Through the scope of the Cultural Routes, we invite you to (re)discover the rich heritage of the Adriatic and Ionian Region, such as the Phoenicians’ Route, the Routes of the Olive Tree or the Via Francigena. Based on the discussions held during the meeting, this document sets out recommendations and future steps to be taken, which will support the implementation of the Routes4U Project in the Adriatic and Ionian Region.

We wish you an inspiring read and look forward our future cooperation in the building of a stronger EU macro-region through the Cultural Routes programme.

**Stefano Dominioni**

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

*Director, European Institute of Cultural Routes*





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

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

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, and it is often the young people who display them. CCIs are significant sources of growth and innovation, accounting for 4.5% of EU GDP, employing 12 million persons (7.5% of total employment). At the same time, culture has a direct impact on sectors such as tourism, with 26% of all EU travellers naming culture as a key factor when choosing their holiday destinations. Creative industries are also becoming an increasingly important part of the economy, especially in metropolitan areas.

The macro-regional strategies and the Interreg programmes support cultural heritage and the creative industries, both financially and politically. In particular, the macro-regions link existing structures and specialised actors to work together promoting traditions, arts, creativity, and entrepreneurship. They also activate a cross-sectoral dimension that mainly impacts on competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection. Furthermore, EU external relations become smoother through cultural exchange and synergies and this can definitely help for a better EU integration of the Western Balkan Countries for instance, as well as for a better promotion of Europe

as a destination to the world markets (eg. "EU-China Tourism Year 2018").

With a view to making the most of the momentum of 2018, the Directorate-General for Regional and Urban Policy of the European Commission and the Council of Europe have concluded an agreement for launching the "Routes4U" project which aims at developing and certifying new Cultural Routes for each macro-regional strategy.

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

With regards to the EU Strategy for the Adriatic and Ionian Region (EUSAIR) we expect that this partnership will result in two new certified Cultural Routes: the Roman Emperors Route, which can also be connected with the Danube region, and the Olive Tree Route. The two routes were identified as priorities by the existing structures of the eight participating EUSAIR countries and they are expected to create jobs, growth and to support entrepreneurship in the regions around them.

I trust that this action will strengthen development along Cultural Routes, enhancing cultural inter-regional cooperation, reinforcing the participation of civil society, and strengthening the cultural tourism sector. I am pleased that a call for proposals was launched to support "Cultural Routes" based activities. It will bring an important contribution to sustainable regional development in the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube regions.

**Marc Lemaître**

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

# Introduction

Europe is the most visited destination in the world. In Europe, tourism represents the third largest socioeconomic activity<sup>1</sup>. The majority of tourists in Europe name “culture” as their main incentive for choosing Europe as destination.

Even though cultural tourism has been recognized as a major source of sustainable regional development<sup>2</sup>, few data exist on the implementation of cultural tourism and few information are given on how it is sustainably managed.

**This publication addresses this gap by providing data and information on the implementation and management of Cultural Routes.** The “Roadmap for the Adriatic-Ionian Region” not only provides background information and recommendations for the various stakeholders working in the field of sustainable tourism, cultural cooperation and social participation. It is also meant to support national, regional and local authorities in the Adriatic-Ionian Region in making best use of the Cultural Routes of the Council of Europe to strengthen their regional development.

**This publication is the first to measure the presence, impact and future of the Cultural Routes in the Adriatic and Ionian Region.** In order to identify macro-regional needs on sustainable cultural tourism as well as transnational cultural cooperation, data of all Cultural Routes crossing the Adriatic and Ionian region concerning activities, members, thematic priorities and geographical coverage have been retrieved and analysed. It serves to strengthen capacities on sustainable cultural tourism in the Adriatic and Ionian Region. The publication provides for the first time:

- ▶ An inventory of all Cultural Routes in the macro-region;
- ▶ An overview about the implementation of these Cultural Routes;

- ▶ A summary of existing studies, reports and recommendations on sustainable and cultural tourism, undertaken by e.g. the European Commission, the Council of Europe, UNWTO, OECD, UNESCO and ICOMOS;
- ▶ Recommendations on identified gaps and macro-regional needs;
- ▶ A roadmap for the next steps to take to strengthen sustainable cultural tourism in the Adriatic and Ionian Region through the Cultural Routes.

The publication is divided in two parts providing important data and background information for a roadmap on how strengthening the regional development through the Cultural Routes programme in the Adriatic-Ionian Region.

## *Overview of the Cultural Routes of the Council of Europe programme and the Adriatic and Ionian Region macro-regional strategy (EUSAIR)*

The first part of the publication provides a broad analysis of the Cultural Routes and its socio-economic impact in the Adriatic and Ionian Region. It also analyses the potential of Cultural Routes in achieving sustainable regional development.

As one of the priorities of the Routes4U Project consists in the extension of existing Cultural Routes and assistance to projects in view of the certification, a section is dedicated to the priorities defined by EUSAIR, namely “The Routes of the Olive Tree”, certified in 2005, and the “Roman Emperor’s Route”.

## *Experts reports on regional development through the Cultural Routes in the Adriatic-Ionian Region*

The second part is the result of the 2018 Routes4U meeting for the Adriatic-Ionian Region. Participants to the meeting included the different stakeholders of the Routes4U Project: the Council of Europe, the European Commission, Ministries of Culture and Tourism and Cultural Routes crossing the Adriatic-Ionian Region. This section contains the reports of the macro-regional experts on:

- ▶ Regional development through cultural tourism;

1. European Parliament: Report on Europe, the world’s No 1 tourist destination – a new political framework for tourism in Europe, (2010/2206(INI), 13 July 2011. Accessed 25 July 2018 at: <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN>

2. OECD: (2009): The impact of culture on tourism. Accessed 25 July 2018 at: [http://www.mlit.go.jp/kankocho/naratourism-statisticsweek/statistical/pdf/2009\\_The\\_Impact.pdf](http://www.mlit.go.jp/kankocho/naratourism-statisticsweek/statistical/pdf/2009_The_Impact.pdf)

- ▶ Transnational networks for cultural cooperation;
- ▶ Marketing strategies for the visibility of heritage.

The three reports provide background information on these topics as well as specific regional needs and challenges. This section contains recommendations on the above-mentioned areas as a result of the discussion between the experts and stakeholders of the Adriatic and Ionian Region.

### ***Routes4U Roadmap for the Adriatic-Ionian Region: a tool for the future of the region***

Reading the first two parts of the publication, you will go through the past and present situation of the Cultural Routes in the Adriatic-Ionian Region. The recommendations in these parts allow the reader to understand what could the future look like, taking into account the different points of view expressed by the experts from the Adriatic-Ionian Region, gathered together during the 2018 Routes4U meeting (6 June, Venice).

Taking into account the state of play of the Cultural Routes in the Adriatic-Ionian Region, the last part of the publication presents the "Roadmap". It summarizes the recommendations of the experts and stakeholders of the Adriatic and Ionian Region as well as Cultural Routes. It contains:

- ▶ Guidance for an efficient implementation and sustainable management of the Cultural Routes

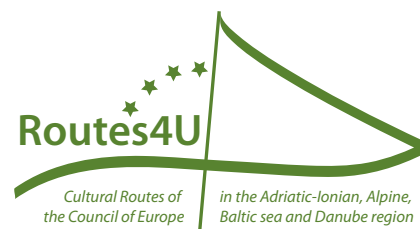
programme to further strengthen the Adriatic-Ionian regional development;

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

Around Europe, experts work on the promotion and protection of heritage and sustainable tourism as a way to foster not only the economy, but also to improve the quality of life of citizens, foster mutual understanding and strengthen exchanges across borders.

This first Roadmap for the Adriatic-Ionian Region provides a comprehensive tool for the management and implementation of Cultural Routes of the Council of Europe that contribute to the construction of a continent connected through its heritage and citizens.

For more information about the Routes4U Project: [www.coe.int/routes4u](http://www.coe.int/routes4u)









# PART I.

## CULTURAL ROUTES FOR THE REGIONAL DEVELOPMENT OF THE ADRIATIC-IONIAN 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

- 1.1. Structure of the programme
- 1.2. Certification process
- 1.3. Added value of Cultural Routes

### 2. The Adriatic-Ionian Region

- 2.1. Adriatic-Ionian Region macro-regional strategy
- 2.2. EUSAIR Pillar: Sustainable Tourism
- 2.3. Cultural Routes in the Adriatic-Ionian Region
- 2.4. Impact of Cultural Routes on regional development

### 3. The Routes4U Project

- 3.1. Routes of the Olive Tree
- 3.2. Roman Emperors' Route

# 1. The Cultural Routes of the Council of Europe

*"It is [...] in the shared interest of all Member States to harness the full potential of education and culture as drivers for jobs, social fairness, active citizenship as well as a means to experience European identity in all its diversity."*<sup>3</sup>

*European Commission, Strengthening European Identity through Education and Culture, 2017.*

**T**he Cultural Routes of the Council of Europe programme is unique in its kind. In 1987, the Council of Europe launched the Cultural Routes programme to safeguard *"their [member States of the Council of Europe] common heritage and facilitating their economic and social progress"*<sup>4</sup>.

## 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"*<sup>5</sup>.

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



Cultural Routes are trans-national networks across borders of at least three countries. They overcome borders to safeguard European values and heritage and to create a common European identity. This approach – the promotion of shared European trans-national heritage, not focusing exclusively on national heritage – is a key feature of Cultural Routes.

In line with the objectives of the **European cultural co-operation**, Cultural Routes *"promote the European identity in its unity and its diversity; preserve the diversity of Europe's cultures; encourage intercultural dialogue*

*and facilitate conflict prevention and reconciliation"*<sup>6</sup>. Cultural Routes allow the travellers to experience the European heritage in all its diversity.

They promote cultural diversity and shared heritage at the same time, making use of the unique strengths and richness of Europe. They pave the way for further cooperation on a larger scope and for the promotion of values such as human rights, democracy and 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"*<sup>7</sup>.

In line with the European Landscape Convention<sup>8</sup>, Cultural Routes are no static places, but **landscapes** - living cultural and natural heritage resulting from historical processes which actively involve both, inhabitants and people travelling along the routes<sup>9</sup>. They are dynamic places of the 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"*<sup>10</sup>.

As landscapes, Cultural Routes also combine the tangible and intangible heritage because they do not only safeguard the culture and nature sites, but also the living intangible expressions such as traditions, performing arts and traditional knowledge related to the specific Cultural Route<sup>11</sup>. Due to the inter-sectorial character of these landscapes, Cultural Routes provide an unequalled cultural offer to travelers and citizens.

3. European Commission: Strengthening European Identity through Education and Culture. The European Commission's contribution to the Leaders' meeting in Gothenburg, 17 November 2017. COM(2017) 673 final, 2

4. Council of Europe: Statute of the Council of Europe. London, 5 May 1949

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

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

7. Dominioni, Stefano (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice

8. Council of Europe: European Landscape Convention. Florence, 20 October 2000

9. Berti, Eleonora (2015): The heritage of Cultural Routes: Between Landscapes, Traditions and Identity. *Cultural Routes Management: from Theory to Practice*. Eds. Council of Europe. Strasbourg: Council of Europe Publishing.42-53

10. Council of Europe: European Landscape Convention. Florence, 20 October 2000

11. UNESCO: The Convention for the Safeguarding of Intangible Cultural Heritage. Paris, 17 October 2003

## Landscapes

According to the Council of European Landscape Convention, a landscape describes an area, as the result of the action and interaction of natural and/or human factors. It is “an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognized as being of outstanding beauty as well as everyday areas”<sup>12</sup>.

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

The definition is broader than the definition of Cultural Landscapes that the UNESCO introduced in the Operational Guidelines of the World Heritage Convention which defines landscapes as combined works of nature and of man<sup>13</sup>.



Iter Vitis Routes: Plantaže vineyard, Montenegro.

**33 Cultural Routes are certified by the Council of Europe**<sup>14</sup> displaying the richness of European heritage through traditions, history and culture of people as well as philosophical, artistic, political and religious movements<sup>15</sup>.

In this context, it has to be emphasized that the **term “route” is nowadays used in an abundant way** to meet the increasing tourism demand for theme-based travels: The topic of routes has been further developed on national level, inter alia the Cultural Routes of Switzerland as well as on the regional level, inter alia the Cultural Routes of Andalusia. The ICOMOS Charter on Cultural Routes defines cultural routes as

“interactive, dynamic and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage”<sup>16</sup>. All these different initiatives on national, regional and international level have led to confusion on the definition and implementation of Cultural Routes.

In the following text, **“Cultural Routes” describe the Cultural Routes certified by the Council of Europe**. These Cultural Routes combine the tangible and intangible heritage of destinations and provide an authentic experience to the travellers. Therefore, they have gained importance, especially for remote destinations that have to compete with well-known and well-visited destination that generally attract the travelers<sup>17</sup>.

On the occasion of the 30<sup>th</sup> anniversary of the Cultural Routes of the Council of Europe, the Committee of Ministers reaffirmed **the relevance of the Cultural Routes by the Council of Europe** as a vital tool of cultural diplomacy, of sustainable cultural tourism and of economic development and called upon regional, national and local authorities to strengthen their policies and practices on the implementation of Cultural Routes at local, national and regional level<sup>18</sup>.

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

- ▶ Cultural tourism and sustainable cultural development;
- ▶ Enhancement of memory, history and European heritage;
- ▶ Contemporary cultural and artistic practice;
- ▶ Cooperation in research and development;
- ▶ Cultural and educational exchanges for young Europeans.

Cultural Routes are also a **journey through the time**, reflecting the past in the present: “A creative bridge that facilitates cultural exchange – yes – but one which also connects our history to the modern day, and indeed

12. Council of Europe: European Landscape Convention. Florence, 20 October 2000

13. UNESCO: Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage. Operational Guidelines for the Implementation of the World Heritage Convention. WHC.17/01, 12 July 2017

14. 33 certified Cultural Routes as of July 2018

15. Council of Europe: Explore all Cultural routes by theme. Accessed 18 July 2018 at: <https://www.coe.int/en/web/cultural-routes/by-theme>

16. International Council on Monuments and Sites: The ICOMOS Charter on Cultural Routes. Quebec, 4 October 2008.

17. World Tourism Organisation (UNWTO), European Travel Commission (ETC): Handbook on Marketing Transnational Tourism Themes and Routes. Madrid: UNWTO

18. Council of Europe: Committee of Ministers on the 30th anniversary of the Cultural Route of the Council of Europe (1987-2017), Decl(27/09/2017). 27 September 2017

our common future too.”<sup>19</sup> They contribute to the safeguarding of our heritage for generations to come.

Cultural Routes extent over a wide geographic area and have a strong **spatial dimension**. Due to this feature, they can involve local, national, regional and international partners. The term “Cultural Routes” does not automatically describe a pathway or trail but can also represent a thematic network of heritage elements under 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<sup>20</sup>.

**Linear Routes** – such as Santiago de Compostela Pilgrim Routes – 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 it is the case with TRANSROMANICA. They do not connect 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** involve heritage elements of territories. They have a regional focus by highlighting one regional event that linked one region with other parts of Europe – such as it is the case of the Routes of El legado andalusí – or by a common theme of different regions which is the case of the Routes of the Olive Tree that link the regions of the Mediterranean under one common theme.

19. Battaini-Dragoni, Gabriella (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice

20. Berti, Eleonora (2015): The heritage of Cultural Routes: Between Landscapes, Traditions and Identity. Cultural Routes Management: from Theory to Practice. Eds. Council of Europe. Strasbourg: Council of Europe Publishing

## 1.1. STRUCTURE OF THE CULTURAL ROUTES OF THE COUNCIL OF EUROPE PROGRAMME

*“The Cultural Routes of the Council of Europe programme is a fascinating programme connecting European culture, its history and people through space and time.”<sup>21</sup>*

Stefano Dominioni, Executive Secretary of the Enlarged Partial Agreement on Cultural Routes and Director of the European Institute of Cultural Routes

The Council of Europe has established **strict criteria for the certification** of Cultural Routes, based on its experience and expertise of 31 years in the Cultural Routes programme.

The relatively small number of 33 Cultural Routes bears testimony of 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.

The **structure of the Cultural Routes of the Council of Europe is multi-layered** and ensures the involvement of different stakeholders in the management:

**COUNCIL OF EUROPE** The **Enlarged Partial Agreement on Cultural Routes (EPA)** of the Council of Europe was established in 2010. It ensures the implementation of the programme. The



CONSEIL DE L'EUROPE

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 its work. The **Statutory Committee of the EPA** is composed of representatives from Ministries of Foreign Affairs and adopts the EPA’s annual budget. As of July 2018, the EPA has 32 Member States<sup>22</sup>.

21. Dominioni, Stefano: Routes4U-newsletter N°1 - Feb. 2018. Accessed 24 July 2018 at: <https://www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni>

22. Council of Europe, Resolution CM/RES(2013)67 confirming the establishment of the Enlarged Partial Agreement on Cultural Routes (EPA)



The **European Institute of Cultural Routes (EICR)** was created in 1998 thanks to the funding of the “Ministry of

Culture, Further Education and Research” of the Grand Duchy of Luxembourg. The EICR cooperates in the creation, operation and promotion of the Cultural Routes. It carries out the evaluations of Cultural Routes as well as projects applying for certification. Furthermore, the EICR cooperates in

educational and vocational training and workshops on the management of Cultural Routes<sup>23</sup>. 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<sup>24</sup>.

23. European Institute of Cultural Routes: The European Institute of Cultural Routes. Accessed 18 July 2018 at: <http://culture-routes.net/>

24. European Institute of Cultural Routes: Mission. Accessed 18 July 2018 at: <http://www.culture-routes.net/the-institute/mission>





## 1.2 CERTIFICATION PROCESS

The 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 a representative of the respective member State. The application is then evaluated by EICR as well as an external, independent expert.

After examination, if the project fulfils all criteria for the certification and on the basis of the expert report and the EICR recommendation, the Governing Board of the EPA takes the final decision on the awarding of the certification. This grass-root approach in the certification process avoids politicization in the decision-making process and ensures that the **decision for certification is scientific-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"<sup>25</sup> certification. The theme must display European values, history and heritage and be common to at least three European countries and can involve countries beyond Europe. In a further step, the tangible and intangible heritage components of the Cultural Routes are identified. Furthermore, Cultural Routes need to implement activities in the following fields of action.

1. Cooperation in research and development,
2. Enhancement of memory, history and European heritage,
3. Cultural and educational exchanges for young Europeans,
4. Contemporary cultural and artistic practice,
5. Cultural tourism and sustainable cultural development.

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

25. Council of Europe, Resolution CM/RES(2013)67 on the award of the "Cultural Route of the Council of Europe"

## EVALUATION/CERTIFICATION CYCLE

### YEAR 1

#### July

- Call for application for certification "Cultural Route of the Council of Europe".
- Notification letter sent by the EPA Executive Secretary to the certified Cultural Routes under evaluation.

#### September – October

- Deadline for submitting the application form for certification or evaluation.
- Conformity's review of the dossier by the EICR. Attribution when applicable to an independent expert for review.

#### November – December

- Independent expert review: contact with the candidate projects/Cultural Route's managers. 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/Cultural Route's managers 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 certified Cultural Routes and selected projects at the EPA Governing Board meeting.
- Decision by the EPA Governing Board concerning the certification or confirmation.

#### May

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

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

COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

## Cultural Routes Themes

- **Architecture** refers to a particular period or style: For example the Cultural Route TRANSROMANICA promotes the architectural Romanesque heritage of eight countries between the Baltic Sea and the Mediterranean<sup>26</sup>.
- **Food** refers to a particular way of producing, cooking or specific ingredient: For example the Iter Vitis Route deals with the heritage of wine production<sup>27</sup>.
- **Religion** refers to the 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<sup>28</sup>.
- **History** refers to important historic events, historic personalities and to historic movements: For example the Huguenot and Waldensian Trail deals with migration and integration because of religious persecution<sup>29</sup>.
- **Arts** refer to personalities, trends or events in the field of arts. For example, the “European Mozart Ways” deal with the heritage of the composer<sup>30</sup>.
- **Commerce** refers to important economic or trading networks: For example “The Hansa” reflects the medieval network of commerce<sup>31</sup>.



TRANSROMANICA: Gradac Monastery, Serbia.

26. European Institute of Cultural Routes: TRANSROMANICA - The Romanesque Routes of European Heritage. Accessed 18 July 2018 at: <http://culture-routes.net/routes/transromanica>
27. European Institute of Cultural Routes: The Iter Vitis Route. Accessed 18 July 2018 at: <http://culture-routes.net/routes/the-iter-vitis-route>
28. European Institute of Cultural Routes: The Saint Martin of Tours Route. Accessed 18 July 2018 at: <http://www.culture-routes.net/routes/the-saint-martin-of-tours-route>
29. European Institute of Cultural Routes: The Huguenot and Waldensian trail. Accessed 18 July 2018 at: <http://www.culture-routes.net/routes/huguenot>
30. European Institute of Cultural Routes: The European Mozart Ways. Accessed 18 July 2018 at: <http://www.culture-routes.net/routes/european-mozart-ways>
31. European Institute of Cultural Routes: The Hansa. Accessed 18 July 2018 at: <http://www.culture-routes.net/routes/the-hansa>

## 1.3. 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”<sup>32</sup>*

Cultural Routes of the Council of Europe are embedded in an **international network** across Europe. Their management is supported through the Enlarged Partial Agreement on Cultural Routes as well as the European Institute of Cultural Routes. Cultural Routes can profit of the support of the most-developed Cultural Route members that can provide technical expertise, information on data retrieval and in-depth knowledge on management practices. Opportunities for capacity-building are given through the Annual Advisory Forum of the Cultural Routes of the Council of Europe: In 2018, the VIII Annual Advisory Forum is organized 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”<sup>33</sup>. Another networking platform provided to certified Cultural Routes is the annual Training Academy for Cultural Routes that discussed “Innovation and New Trends in Cultural Routes: (Re) interpreting European Cultural Heritage” in Yuste in 2018<sup>34</sup>. Therefore, the trans-border cooperation of Cultural Routes not only allows the efficient implementation of activities, but also provides a platform for the exchange of lessons learnt and best practices between partners with different capacities. By doing so, Cultural Routes make best use of limited resources.

Cultural Routes mirror Europe’s **cultural diversity** and richness and invite travellers to discover Europe’s heritage through a journey along European regions, offering different keys to learn European complex history and stories. According to Resolution CM/Res(2013)67, Cultural Routes must “*identify and*

32. European Committee of the Regions: 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 2018
33. 8th Advisory Forum Cultural Routes of the Council of Europe. Accessed 18 July 2018 at: <https://www.culturalroutes2018.goerlitz.de/en/>
34. VII Training Academy for Cultural Routes of the Council of Europe 12th – 15th, 2018. Accessed 18 July 2018 at: <http://www.itineracarolusv.eu/en/content/vii-training-academy-cultural-routes-council-europe-12th-%E2%80%93-15th-2018-royal-monastery-yuste>

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 get acquainted with diverse cultural aspects and cultural stakeholders in Europe: **Cultural Routes thus foster mutual understanding, deepen the intercultural dialogue and create a shared European identity in all its facets.** In times of growing extremism, they are important networks to strengthen pluralistic, democratic societies and to display the assets of cultural diversity in Europe.

Especially in the field of heritage management, a **participatory approach** is essential, given the perception of heritage as a common property and given the relevance of local and regional communities in bringing this heritage to life. If such a participatory approach fails, any activity linked to heritage is at risk because the managers might not be informed about important heritage aspects and the activities might not reflect the common heritage practices<sup>35</sup>. In fact, the management of Cultural Routes involves a multitude of local partners working on the promotion and protection of natural and cultural heritage as well as on the tangible and intangible heritage. It is due to the involvement of the civil society and the commitment of volunteers that the routes act as living models of Europe's heritage.

This social inclusiveness is also a vital basis for the **economic opportunities** generated by Cultural Routes, e.g. through the creation of innovative tourism products by small and medium-sized enterprises, or rediscovering local productions. The Deputy Secretary General of the Council of Europe, Mrs Battaini-Dragoni described the Cultural Routes as follows: "Cultural Routes are the spark that lights a lasting economic flame in this region"<sup>36</sup>. 90% of the Cultural Routes cross rural areas, leading tourists to less frequented destinations and generating tourism-related income-revenues in those areas. The European Commission recognizes culture as incentive for tourists travelling to Europe and as a key element of European tourism: Europe is the most popular tourism destination in the world. The potential of tourism to generate economic growth and employment in Europe is significant<sup>37</sup>. In particular, it is of outmost importance for young people who represent twice as much of the labour

force in tourism sector than in the other economic sectors<sup>38</sup>.

Cultural Routes are networks of **sustainable cultural tourism**: Travellers of Cultural Routes are invited to discover different cultures and identities, a variety of cultural heritage and knowledge. Cultural Routes raise the awareness of travellers of the value of cultural resources and landscapes and offer an entry point for the interaction with local people during the whole journey. Furthermore, Cultural Routes respond to the need for sustainable tourism in times of globalisation, social transformation and development pressures. The responsible and sustainable use of the resources of the Cultural Routes is ensured through environmental-friendly formats such as biking and hiking tours along the Cultural Routes, but also through innovative offers such as culinary tours that promote a slower form of tourism. Cultural Routes thus play a vital role in addressing social, economic and environmental challenges in Europe<sup>39</sup>.

Each proposal for the certification of a new cultural route must ensure that the project is financially and organisationally viable. In this regard, documents concerning the legal status and the budget plan are included in each project. Therefore, the certified Cultural Routes are legal entities in form of an association or a federation with members who meet regularly to ensure the participatory and democratic way of decision-making of the network. Due to this structure, Cultural Routes have been proven to be **legally sustainable**. Cultural Routes members ensure on one hand a financial sustainability, e.g. through their membership fee. On the other hand, their structure guarantees the organisational sustainability through the participatory planning of the activities: "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)"<sup>40</sup>.

35. UNESCO/ICCROM/ICOMOS/IUCN (2013): World Heritage Resource Manual. Managing Cultural World Heritage. Paris: UNESCO  
 36. Battaini-Dragoni, Gabriela (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice  
 37. European Commission: Agenda for a sustainable and competitive European Tourism. COM (2007) 621 final. 19 October 2007

38. European Commission: Promoting young people's full participation in education, employment and society. COM(2007)498 final, 5 September 2007  
 39. European Commission: Draft Council Conclusions on the need to bring cultural heritage to the fore across policies in the EU. 8544/18 CULT 52. 4 May 2018  
 40. Dominioni, Stefano: Routes4U-newsletter N°1 - Feb. 2018. Accessed 24 July 2018 at: <https://www.coe.int/en/web/cultural-routes/-/routes4u-interview-stefano-dominioni>



## 2. The Adriatic and Ionian Region

*"We, the Members of the Adriatic Ionian Council (AIC), are convinced that the EU Strategy for the Adriatic and Ionian Region will give new impetus for cooperation and investment to the benefit of all involved and to the peace and security of the entire area"*

*Brussels Declaration, XVII Meeting of the Adriatic Ionian Council, 2014*

The Adriatic and Ionian Region is a geographic area surrounding the Adriatic and Ionian Seas basin. The Adriatic and Ionian Seas as the geographic feature of the EU macro-region connects the countries across the borders.

The area is characterized by coastal and marine but also terrestrial areas. **It contains eight countries with more than 70 million inhabitants.** The countries of the Adriatic and Ionian Region are very heterogeneous not only in terms of geographic size, but also in terms of socio-economic development: The region is characterized by a wide linguistic and cultural diversity. Only four countries are EU members: Croatia, Greece,

Italy and Slovenia. Albania, Montenegro and Serbia are candidate countries whereas Bosnia and Herzegovina is considered a potential candidate country<sup>41</sup>.

Even though the macroeconomic gap between the EU Member States and the new Member States has decreased between 2008 and 2015, the economy of the four non-EU countries of the Adriatic and Ionian Region lies behind the EU level.

41. European Commission: Enlargement. Candidate countries and potential candidates. Accessed 24 July 2018 at: <http://ec.europa.eu/environment/enlarg/candidates.htm>



Map 1 – EU Strategy for the Adriatic and Ionian Region, European Commission.



European Route of Historical Thermal Towns: Daruvar Spa, Croatia.

### Countries of the Adriatic and Ionian Region

EU member States	Non-EU Countries
▶ Croatia	▶ Albania
▶ Greece	▶ Bosnia and Herzegovina
▶ Italy	▶ Montenegro
▶ Slovenia	▶ Serbia

The Adriatic and Ionian Region has a share of “**Less Developed Regions**” as defined by the framework of the European Structural and Investments Funds (ESIF). While Italy and Slovenia are considered advanced countries, Croatia and Greece are defined as less advanced countries and the (potential) candidate countries Albania, Bosnia and Herzegovina, Montenegro and Serbia are characterized by a low level of development, also due to structural problems and the remaining problem of youth and long-term unemployment.

In this context, it has to be underlined that regional development is a multifaceted concept. Many factors and stakeholders influence the regional development such as the labour situation, the availability and access to capital, infrastructure, good governance, availability of natural resources as well as productivity.

The regional development can be measured on the following **indicators**<sup>42</sup>:

- ▶ Macroeconomic indicators on the (socio) economic context;

- ▶ Macro-regional integration indicators on the economic and cultural exchange and cooperation;
- ▶ Competitiveness indicators on the competitiveness;
- ▶ Political, institutional and governance indicators on the political state.

In the Adriatic and Ionian Region, even within the same country, the economic development can vary to a great extent, also due to the urban-rural discrepancy. These internal disparities exist, for example, in Italy and Slovenia.

The Adriatic and Ionian Region, especially the marine and coastal space of this region, is characterized by **negative impacts** due to:

- ▶ Globalisation that calls for a unified approach to increase competitiveness and innovativeness as well as enhanced access to job opportunities;
- ▶ Climate change (flooding, soil erosion, forest fires), pollution and human misuse of resources (over-fishing, illegal hunting etc.) that calls for measures on the protection of natural resources and environmental-friendly growth;
- ▶ Energy needs that call for sustainable and secured offers to meet the increasing demands;
- ▶ Demographic trends, ageing and migration affecting especially in the rural areas call for new strategies to boost the economy in rural areas;
- ▶ Inefficient transportation cooperation call for better infrastructure<sup>43</sup>.

42. European Commission (2018): Study on macroregional strategies and their links with cohesion policy. Final report. Luxembourg: Publication office of the European Union.

43. European Commission (2018): Study on macroregional strategies and their links with cohesion policy. Final report. Luxembourg: Publication office of the European Union.



## 2.1. ADRIATIC AND IONIAN REGION MACRO-REGIONAL STRATEGY (EUSAIR)



EU Strategy  
for the Adriatic  
and Ionian Region  
**EUSAIR**

*“European Territorial Cooperation offers a unique opportunity for regions and Member States to divert from the national logic and develop a shared space together, build ties over border and learn from one another. It is a laboratory of EU integration and EU territorial cohesion. Travelling across Europe, I am constantly impressed by projects that would not exist without it.”<sup>44</sup>*

Jose Palma Andres, Former Director, Directorate-General for Regional Policy, European Commission

The European Union Strategy for the Adriatic and Ionian Region (EUSAIR) has to been put in the general context of the four EU macro-regions: Adriatic and Ionian, Alpine, Baltic Sea and Danube Region.

In 2009, the European Union decided to launch the **first macro-regional strategy for the Baltic Sea Region (EUBSR)**<sup>45</sup>. The strategy should address common challenges that the countries cannot solve individually such as environmental issues. It should contribute to improved cooperation and coordination in the different fields of action.

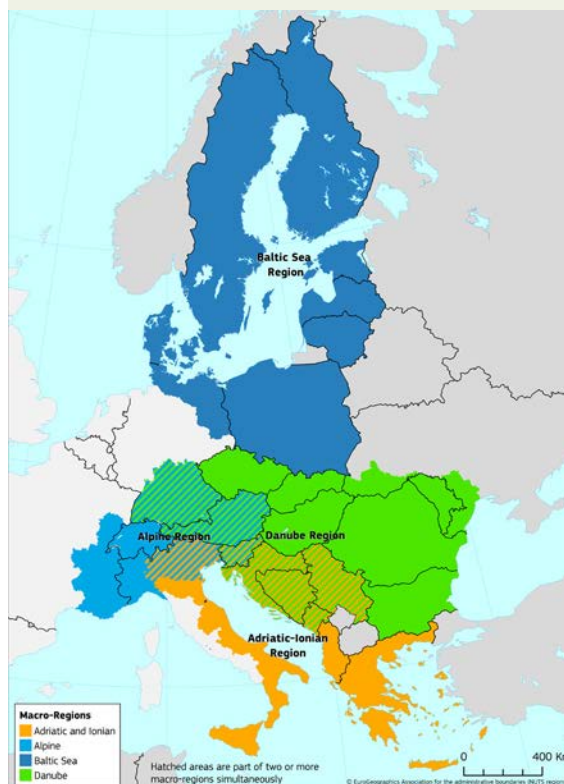
The **EU Strategy for the Danube Region (EUSDR)** was adopted by the European Commission in December 2010 and endorsed by the European Council in 2011<sup>46</sup>. The third **EU Strategy for the Alpine Region (EUSALP)** was adopted in 2015<sup>47</sup>.

44. European Union (2011): European territorial cooperation. Building bridges between people. 8. Accessed 24 July 2018 at: [http://ec.europa.eu/regional\\_policy/sources/docgener/presenta/territorial2011/etc\\_book\\_en.pdf](http://ec.europa.eu/regional_policy/sources/docgener/presenta/territorial2011/etc_book_en.pdf)
45. European Commission: Action Plan concerning the European Union Strategy for the Baltic Sea Region. SEC(2009)712. 8 December 2010. Accessed 24 July 2018 at: <http://ec.europa.eu/transparency/regdoc/rep/2/2009/EN/SEC-2009-712-F1-EN-MAIN-PART-1.PDF>
46. European Commission: Action Plan concerning the European Union Strategy for the Danube Region. SEC(2010)1489 final. 8 December 2010. Accessed 24 July 2018 at: [http://ec.europa.eu/regional\\_policy/sources/docoffic/official/communic/danube/action\\_plan\\_danube.pdf](http://ec.europa.eu/regional_policy/sources/docoffic/official/communic/danube/action_plan_danube.pdf)
47. European Commission: Action Plan concerning the European Union Strategy for the Alpine Region. COM(2015)366 final. 28 July 2015. Accessed 24 July 2018 at: [http://ec.europa.eu/regional\\_policy/sources/cooperate/alpine/eusalp\\_action\\_plan.pdf](http://ec.europa.eu/regional_policy/sources/cooperate/alpine/eusalp_action_plan.pdf)

### Macro-Region

*“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.”<sup>48</sup>*

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 cooperate on common issues contributing to economic, social and territorial cohesion. There are four EU macro-regions: the Adriatic and Ionian, Alpine, Baltic Sea and Danube Region<sup>49</sup>.



Map 2 – Macro-Regions: Adriatic and Ionian, Alpine, Baltic Sea and Danube. European Commission.

Looking at the **Adriatic and Ionian Region**, it has to be noted that the first transnational cooperation was launched with the “Stability Pact for south Eastern Europe” in 1999<sup>50</sup>. The pact aimed at establishing

48. European Commission (2018): Study on macroregional strategies and their links with cohesion policy. Final report. Luxembourg: Publication office of the European Union. 34
49. European Commission (2018): Study on macroregional strategies and their links with cohesion policy. Final report. Luxembourg: Publication office of the European Union.
50. In 2008, the Regional Co-operation Council replaced the Stability Pact in 2008.



and strengthening peace, human rights and security in South-Eastern Europe and at creating transnational networks. Following this initiative, in 2008, the Adriatic and Ionian Initiative was established during the conference on Development and Security in the Adriatic and Ionian in Ancona (Italy) to strengthen the transnational cooperation, the economic development and the European cohesion. The Ancona Declaration<sup>51</sup> makes reference to cultural heritage in the context of economic growth and regional development: *“enhanced regional cooperation is an effective incentive that is instrumental to fostering political and economic stability, thereby making it the most solid basis for progress in the European integration process [...] promoting sustainable economic growth and environmental protection and by exploiting cultural heritage that the countries in this region share”*<sup>52</sup>. The Ancona declaration paved the way for the creation of transnational networks such as the Forum of Adriatic and Ionian Cities and the Forum of the Adriatic and Ionian Chambers of Commerce<sup>53</sup>.

In 2012, following the decision taken by the Foreign Ministers from the Adriatic and Ionian Region, the European Council requested the European Commission to present a new **EU Strategy for the Adriatic and Ionian Region (EUSAIR)** before the end of 2014. As a consequence and taking into account the experience from the Baltic Sea Region and the Danube Region, the Commission adopted a Communication and an Action Plan on the EU Strategy for the Adriatic and Ionian region in 2014<sup>54</sup>. The same year, the EU Strategy for the Adriatic-Ionian Region (EUSAIR) was finally endorsed by the European Council.

The Adriatic and Ionian Region is a functional area primarily defined by the Adriatic and Ionian Seas basin. Covering also an important terrestrial surface area, it treats the marine, coastal and terrestrial areas as interconnected systems. Home to more than 70 million people, the Region plays a key role in strengthening geographical continuity in Europe. The corresponding

EU Strategy (EUSAIR) builds on the Adriatic-Ionian Initiative, which concern eight countries<sup>55</sup>.

The Strategy aims at strengthening the trans-national and inter-regional co-operation of these eight countries along the Adriatic and Ionian coastline. It should foster cohesion and competitiveness of the Adriatic-Ionian Region. Capacity building is a cross-sectorial topic of EUSAIR.

**Four pillars** have been defined in the framework of EUSAIR that address the core challenges and opportunities identified as being of highest relevance for the Adriatic-Ionian Region:

- 1. Blue Growth**
- 2. Connecting the Region**
- 3. Environmental Quality**
- 4. Sustainable Tourism**

The pillars should be regarded in a horizontal manner, for example climate change mitigation has a positive impact on tourism and energy. Under each pillar, topics on the main areas are identified, where EUSAIR could contribute to improvements. On the basis of the identified priorities and needs as well as in trans-national and horizontal cooperation, countries and stakeholders propose projects and actions on the different areas that are included in the Action Plan.



ATRIUM: Tirana, Albania.

51. Initially signed by Ministers of Albania, Bosnia and Herzegovina, Croatia, Greece, Italy and Slovenia, later extended to Serbia and Montenegro.

52. Conference on Development and Security in the Adriatic and Ionian (Ancona, 19-20 May 2000): Ancona Declaration, 2000. Accessed 24 July 2018 at: [http://diue.unimc.it/news/the\\_ancona\\_declaration.pdf](http://diue.unimc.it/news/the_ancona_declaration.pdf)

53. European Economic and Social Committee: Opinion of the European Economic and Social Committee on the EU Strategy for the Adriatic and Ionian Region (EUSAIR), ECO/359 Opinion of the European Economic and Social Committee on the, 21 January 2014

54. European Commission: Action Plan concerning the European Union Strategy for the Adriatic and Ionian Region. SWD(2014)190 final. 28 July 2015. Accessed 24 July 2018 at: [http://ec.europa.eu/regional\\_policy/sources/cooperate/adriat\\_ionian/pdf/actionplan\\_190\\_en.pdf](http://ec.europa.eu/regional_policy/sources/cooperate/adriat_ionian/pdf/actionplan_190_en.pdf)

55. Adriatic- Ionian Region. Accessed 24 July 2018 at: <https://www.adriatic-ionian.eu/about-eusair/adriatic-ionian-region>

## 2.2. EUSAIR PILLAR: SUSTAINABLE TOURISM



Sustainable Tourism  
**EUSAIR**

**EUSAIR has determined sustainable tourism as one of its central pillars.** Its specific objectives are:

- ▶ The **diversification of tourism offer** to address the seasonality of inland, coastal and maritime tourism;
- ▶ The **improvement of the quality** as well as the creation of an innovative tourism offer that strengthen the sustainable development of the macro-region.

In order to achieve these objectives, two topics are defined:

- ▶ Topic 1: Diversified tourism offer (products and services);
- ▶ Topic 2: Sustainable and responsible tourism management (innovation and quality).

The coordinators of EUSAIR Pillar on Sustainable Tourism are Croatia (Ministry of Tourism and Ministry of Culture) and Albania (Ministry of Economic Development, Tourism, Trade and SME).

In the Adriatic and Ionian Region, *“the tourism sector accounts for 10 % of GDP and 12 % of total employment, making it the third most substantial socio-economic activity in the EU; whereas the sector is largely made up of micro-, small and medium-sized enterprises, is the main resource for some EU regions, such as the islands, and plays a key role in the economic development and economic, social and regional cohesion of the EU and in achieving the goals of the EU 2020 strategy”*<sup>56</sup>.

### Sustainable Tourism

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

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

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

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

Sustainable tourism must:

1. *“Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.*
2. *Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.*
3. *Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation”*<sup>57</sup>.

In the Adriatic and Ionian Region, tourism is the **fastest growing economic activity**. Therefore, tourism is a **key competitiveness factor** of the Adriatic and Ionian Region. In the beginning of 2018, a stable growth of tourism was reported.

Italy remains the destination number one of the Adriatic and Ionian Region with 58,7 million tourist arrivals of a total of 115 million arrivals in 2017<sup>58</sup>. Montenegro has shown the strongest growth of tourism (+36%) while Croatia (+27%) and Serbia (+17%) have enjoyed remarkable increases<sup>59</sup>. Tourism is thus not regionally balanced.

In this context, the impact of culture on tourism should be highlighted: Culture and tourism have a beneficial relationship that contributes significantly

56. European Parliament: Report on Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe, (2010/2206(INI), 13 July 2011. Accessed 25 July 2018 at: <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN>

57. United Nations Environment Programme, World Tourism Organization (2005): Making Tourism More sustainable – A Guide for Policy Makers.

58. World Tourism Organization: UNWTO World Tourism Barometer. Accessed 25 July 2018 at: <http://mkt.unwto.org/barometer>

59. European Travel Commission (2018): European Tourism-Trends & Prospects. Brussels: European Travel Commission.





European Route of Cemeteries: Bare Cemetery, Sarajevo, Bosnia and Herzegovina.

to the attractiveness and competitiveness of regions. For most destinations in Europe, **culture is the major source for destination attractiveness** and thus for tourism development. On the other hand, cultural tourism stimulates jobs and income. The World Tourism Organisation estimates that 40% of tourist activity is linked to cultural heritage and cultural tourism is expected to become the fastest growing sector of tourism. The relationship between culture and tourism is of 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<sup>60</sup>.

To summarize, sustainable cultural tourism contributes to:

- ▶ Job creation and income revenue;
- ▶ Greater destination attractiveness;
- ▶ Local investment, especially in urban areas;
- ▶ Preservation of heritage;
- ▶ Social cohesion of regions.

In this context, it has to be emphasized that tourism can pose a serious threat to the economy, society and environment of a country if it is not well managed. The **sustainable consumption and production in tourism is of outmost importance** for the advanced sustainable development. The mitigation of the negative impacts from the growth in tourist numbers has also an effect on the competitiveness and profitability of the tourism sector. Furthermore, it increases the satisfaction of travellers, resulting in

the increased demand for tourism with a positive impact on destinations and local communities<sup>61</sup>.

This is why EUSAIR aims at further developing the region's potential in terms of sustainable tourism, on expanding tourism into hinterland economies, on promoting new tourism routes as a way of sustainable tourism (walking, hiking etc.) and on creating networks of sustainable tourism in the region<sup>62</sup>.

The **measurement, collection and analysis of viable data on tourism in the Adriatic and Ionian Region**, for example on Cultural Routes are vital for the further elaboration of activities in the field of action. An effective tourism management requires consistent measurement of impact, even though this might be difficult given that there is no universally applicable rule on how to measure and monitor sustainable cultural tourism.

#### RECOMMENDATION 1

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

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

60. OECD: (2009): The impact of culture on tourism. Accessed 25 July 2018 at: [http://www.mlit.go.jp/kankocho/naratourism-statisticsweek/statistical/pdf/2009\\_The\\_Impact.pdf](http://www.mlit.go.jp/kankocho/naratourism-statisticsweek/statistical/pdf/2009_The_Impact.pdf)

61. World Tourism Organisation, United Nations Development Programme (2018): Tourism and the Sustainable Development Goals – Journey to 2030. Accessed 25 July 2018 at: <https://www.e-unwto.org/doi/pdf/10.18111/9789284419401>

62. European Commission: For a prosperous and integrated Adriatic and Ionian region, June 2014

## 2.3. CULTURAL ROUTES IN THE ADRIATIC AND IONIAN REGION

*“Cultural cooperation is a tool for making better and more sustainable use of our resources, and at the same time, making sure that tourism development can be done in a more controlled, responsible and sustainable way [...]. European heritage is important because it is the cornerstone of our shared European identity and it is the best exemplifier of our shared values”<sup>63</sup>.*

Hajrulla ÇEKU, Deputy Minister of Tourism and Environment of Albania<sup>64</sup>

**24 Cultural Routes are located in the Adriatic and Ionian Region.** In order to evaluate in depth the situation of Cultural Routes in the macro-region, they will be analysed according to

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

The results of the analysis of Cultural Routes in the Adriatic and Ionian Region is the prerequisite to formulate recommendations on a strengthened, balanced and representative network of Cultural Routes in the Adriatic and Ionian Region.

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

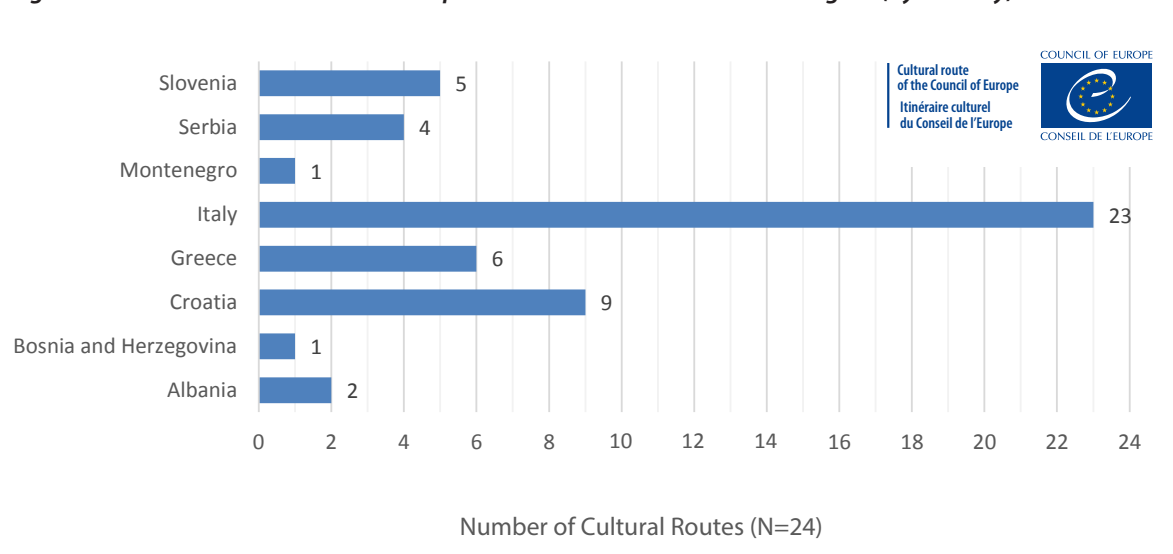
### Geographical framework of Cultural Routes in the Adriatic and Ionian Region

The geographic distribution of Cultural Routes reflects the **heterogeneous level of economic development and tourism infrastructure** in the Adriatic and Ionian Region.

According to figure 1, most Cultural Routes cross Italy (23) whereas less than half of them are present in Croatia (9). Only a few routes are situated in Greece (6), in Slovenia (5) and in Serbia (4). The lowest number of Cultural Routes is located in Albania (2), in Bosnia and Herzegovina (1) as well as in Montenegro (1).

A significant difference exists in the tourism infrastructure between EU-Member States and candidate countries as well as (potential) candidate countries – Montenegro, Serbia, Bosnia and Herzegovina as well as Albania. The tourism in the candidate countries (Albania, Montenegro and Serbia) as well as the potential candidate country (Bosnia and Herzegovina) remained low<sup>65</sup>. With exception of Montenegro, there is a shortage of accommodation infrastructure and inadequate promotion of the tourist destinations<sup>66</sup>.

**Figure 1 – Number of Cultural Routes represented in the Adriatic-Ionian Region (by country)**



63. Çeku, Hajrulla (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice

64. Albania is the Pillar Coordinator of the EUSAIR Thematic Steering Group 4 on Sustainable Tourism

65. European Commission (2018): Study on macroregional strategies and their links with cohesion policy. Final report. Luxembourg: Publication office of the European Union.

66. World Tourism Organization: UNWTO World Tourism Barometer. Accessed 25 July 2018 at: <http://mkt.unwto.org/barometer>



It becomes evident that the **geographic inequalities in the tourism development** need to be addressed in a sustainable manner to improve the geographical distribution in the Adriatic and Ionian Region. In this respect, Cultural Routes bear a strong potential for the exchange of capacities and knowledge between the countries of the Adriatic and Ionian Region. Their trans-national structure provides opportunities for joint activities, partnerships and synergies in line with the two strategic priorities of the Vilnius Roadmap from 2016 which aims at, on one hand, expanding geographic coverage and partnerships of the Cultural Routes and, on the other hand, developing new themes and topics<sup>67</sup>.

In the Adriatic and Ionian Region, eleven Cultural Routes have exclusively **network members in Italy** and in no other country of the macro-region (see table 1 and figure 2; Via Charlemagne, Via Francigena, Santiago de Compostela Pilgrim Routes, Prehistoric Rock Art Trails, Huguenot and Waldensian Trail, European Routes of Emperor Charles V, European Routes of Jewish Heritage, European Route of Cistercian Abbeys, European Route of Ceramics, Cluniac Sites in Europe, Routes of El legado andalusi).

The analysis of the Cultural Routes crossing the Adriatic and Ionian Region proves that the routes are differently developed in the countries. The Cultural Routes are most present in those countries of the Adriatic and Ionian Region that are most developed. The **geographical distribution of Cultural Routes thus reflects the discrepancies of the development** in the Adriatic and Ionian Region. It calls for support provided to under-represented countries in the creation of sustainable Cultural Routes networks.

## RECOMMENDATION 2

With a view to the development of new Cultural Routes of the Council of Europe, Albania, Bosnia and Herzegovina and Montenegro deserve particular support, as they represent underexploited potential for Cultural Routes projects<sup>68</sup> and the extensions of Cultural Routes already certified by the Council of Europe.

Cultural Routes should pay attention to the different level of development between EU and Non-EU-countries by enhancing the exchange of expertise, knowledge and capacities.

67. Council of Europe: Cultural Routes of the Council of Europe 6th Advisory Forum. Expanding the cultural Routes of the Council of Europe: Challenges and opportunities. 26-27 October 2016, Vilnius. Vilnius Roadmap for the Cultural Routes of the Council of Europe. Accessed 25 July 2018 at: [http://culture-routes.net/sites/default/files/attachments/FORUM%20ROADMAP\\_EN.pdf](http://culture-routes.net/sites/default/files/attachments/FORUM%20ROADMAP_EN.pdf)
68. "Cultural Routes projects" describe either existing routes in view of their certification process by the Council of Europe or initiatives aimed to create new Cultural Routes certified by the Council of Europe.



*Cluniac Sites in Europe: San Benedetto Po, Italy.*

The Cultural Routes bear a strong potential for further cooperation in the Adriatic and Ionian Region in line with the pillar 4 of EUSAIR on sustainable tourism. Furthermore, the lengths of the stays along Cultural Route is an important element: In line with the concept of sustainable tourism, the Cultural Routes encourage visitors to stay longer in a place to experience local culture rather than just pass through. They provide an **important model for slow tourism** that invites travelers to a discovery of diverse heritage, destinations and experiences. They can also contribute to the reduction of the seasonality of the tourism demand, offering visits and activities all year long. Due to their transnational structure involving at least three countries, Cultural Routes provide **opportunities for intensified cultural cooperation, the exchange of capacities and knowledge as well as sustainable tourism offers** to safeguard the cultural and natural heritage of the region. In this context, especially the less-developed areas would profit of the exchange and cooperation. Furthermore, the Cultural Routes can contribute to the territorial cohesion in the Adriatic and Ionian Region.

**No Cultural Route with a specific macro-regional focus** exists. No Cultural Route crosses all the countries (Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Montenegro, Serbia and Slovenia) under a theme exclusively representative for the Adriatic and Ionian Region and with a specific reference to the macro-regional context. The development of such a route would contribute to the regional cohesion, to the creation of a sustainable tourism offer as well as to the economic development of the Adriatic and Ionian Region.

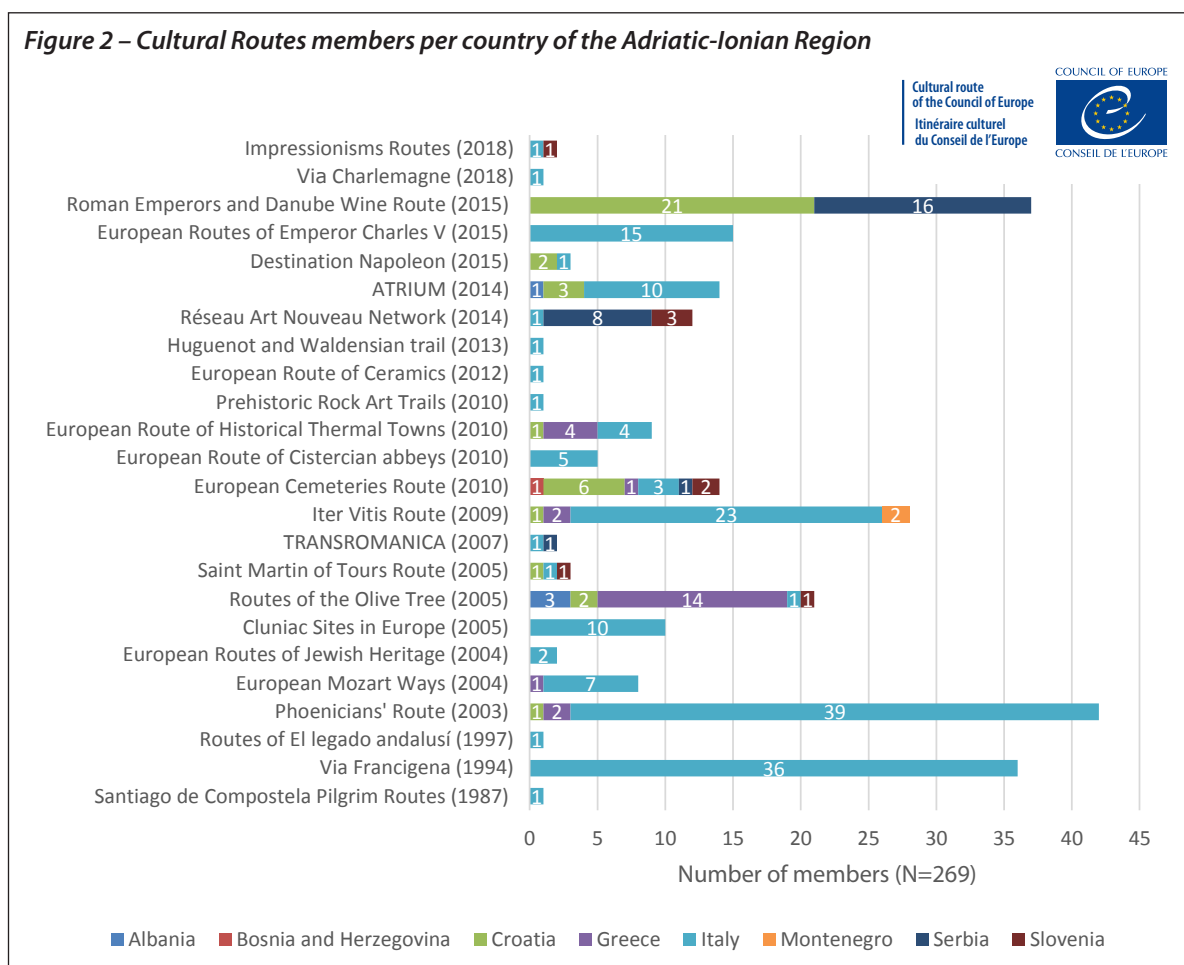
## RECOMMENDATION 3

EUSAIR should consider the certification of a Cultural Route, particularly dedicated to the Adriatic and Ionian Region as a cultural tourism destination. This Cultural Route should cross all countries of the Macro-region – Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Montenegro, Serbia and Slovenia.

**Table 1 – Countries of the Adriatic-Ionian Region already members of a Cultural Route**

Cultural Routes	AIR Countries
1. Atrium	Albania, Croatia, Italy
2. Cluniac Sites in Europe	Italy
3. Destination Napoleon	Croatia, Italy
4. European Cemeteries Route	Bosnia and Herzegovina, Croatia, Greece, Italy, Serbia, Slovenia
5. European Mozart Ways	Greece, Italy
6. European Route of Ceramics	Italy
7. European Route of Cistercian abbeys	Italy
8. European Route of Historical Thermal Towns	Croatia, Greece, Italy
9. European Routes of Emperor Charles V	Italy
10. European Routes of Jewish Heritage	Italy
11. Huguenot and Waldensian trail	Italy
12. Impressionisms Routes	Italy, Slovenia
13. Iter Vitis Route	Croatia, Greece, Italy, Montenegro
14. Phoenicians' Route	Croatia, Greece, Italy
15. Prehistoric Rock Art Trails	Italy
16. Réseau Art Nouveau Network	Italy, Serbia
17. Roman Emperors and Danube Wine Route	Croatia, Serbia
18. Routes of the Olive Tree	Albania, Croatia, Greece, Italy, Slovenia
19. Routes of El legado andalusí	Italy
20. Saint Martin of Tours Route	Croatia, Italy, Slovenia
21. Santiago de Compostela Pilgrim Routes	Italy
22. TRANSROMANICA	Italy, Serbia
23. Via Charlemagne	Italy
24. Via Francigena	Italy

**Figure 2 – Cultural Routes members per country of the Adriatic-Ionian Region**





## Sectorial framework of Cultural Routes in the Adriatic and Ionian Region

“The Cultural Routes are made possible by the people for the people. All Cultural Routes are in fact associations. They operate democratically and gather citizens: Youngsters and adults, people from the public sector with people from the private sector, individuals and communities, museums, local and regional authorities, schools and educational institutions.”<sup>69</sup>

Stefano Dominioni, Executive Secretary, Enlarged Partial Agreement on Cultural Routes

Cultural Routes have an **extensive network of 735 members** consisting, between others, of stakeholders from cities or municipalities, associations, sites,

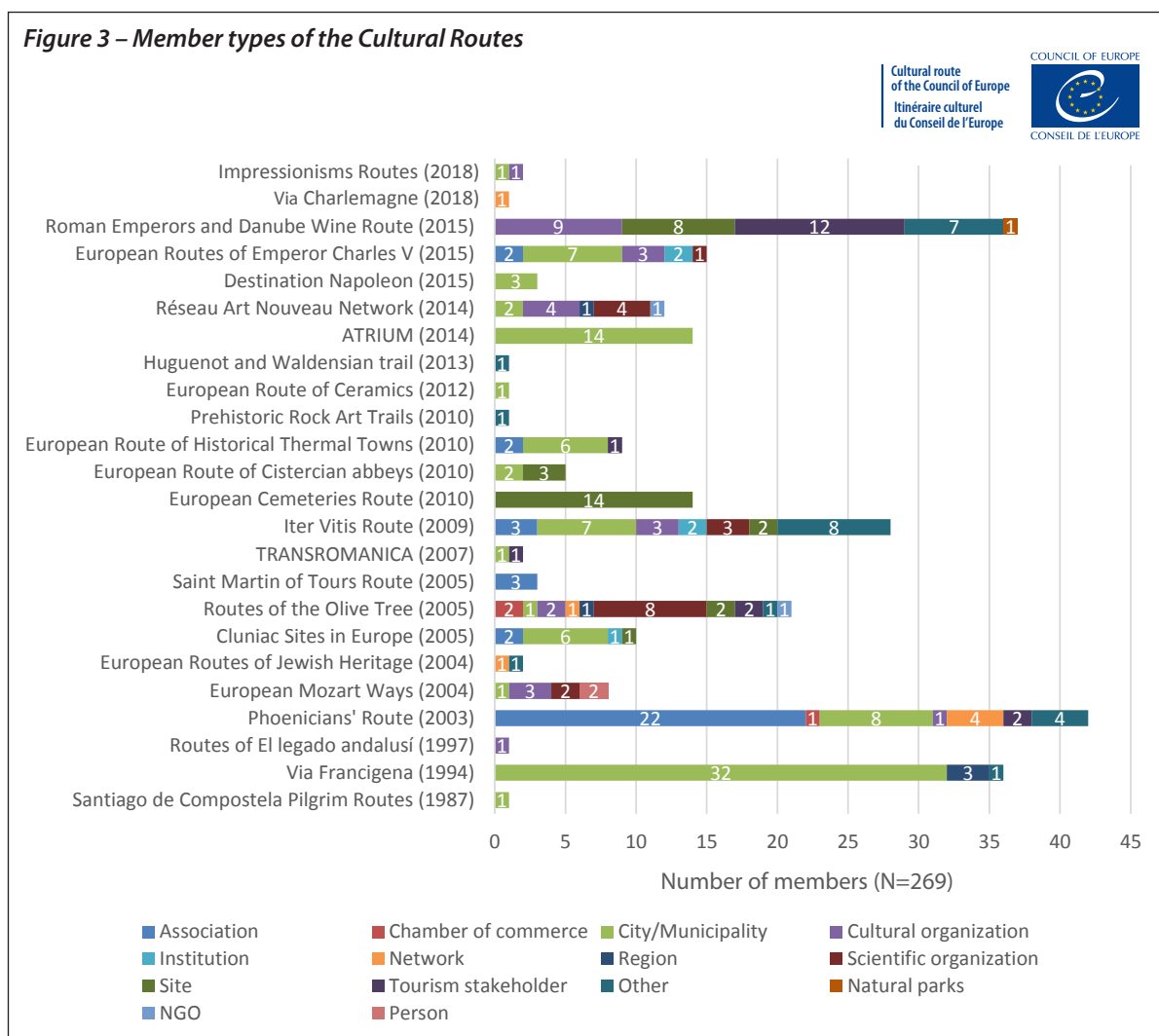
cultural organizations, tourism stakeholders and scientific organizations (see figure 3).

**The network of Cultural Routes members of the Adriatic and Ionian Region consists of the following 269 members** (see figure 3).

The full list of the members of the Cultural Routes in the Adriatic and Ionian Region is provided in the annex. Whereas the network in the Adriatic and Ionian Region composes many members, it becomes evident that most members are political (municipalities, regional representatives, associations etc.) and cultural stakeholders (sites, cultural organisations etc.). The heterogeneous character of Cultural Routes, addressing cultural, tourism and economic aspects, is not reflected in a sufficient way by its members in the Adriatic and Ionian Region (see figure 3).

**Stakeholders from the tourism sector** such as tourism operators, tourism enterprises and tourism agencies should be added as members to increase the expertise on tourism destination management. Those members could contribute to develop sustainable solutions of tourism management with a specific focus on the needs of the Adriatic and Ionian Region,

69. Dominioni, Stefano (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice



inter alia on the quality of water of the Adriatic and Ionian Seas. They would also contribute to the greater visibility of Cultural Routes for tourists.

**Economic stakeholders are underrepresented** in the list of Cultural Routes members of the Adriatic and Ionian Region. Whereas there might be a general reluctance to measure cultural cooperation in economic terms, it would be of advantage to further include small and medium sized enterprises, chambers of commerce and local producers in the Cultural Routes networks to further explore and strengthen the economic impact of the routes in the Adriatic and Ionian Region.

Furthermore, an **extended network of members of the Cultural Routes in the Adriatic and Ionian Region** contributes to the holistic approach of Cultural Routes. It improves the transborder visibility of the respective Cultural Route and increase the geographic coverage of Cultural Routes in the Adriatic and Ionian Region.

#### RECOMMENDATION 4

Cultural Routes should extend their networks, taking into account economic and tourism stakeholders to strengthen the dialogue on sustainable tourism along the Cultural Routes on one side as well as to increase the economic impact of Cultural Routes on the other side. Due consideration should also be given to the geographical distribution of members. Routes4U should assist a selected number of Cultural Routes in extending the network of members.

#### *Thematic framework of Cultural Routes in the Adriatic and Ionian Region*

The Cultural Routes in the Adriatic and Ionian Macro-region cover a wide field of themes related to their tangible and intangible heritage.

**All Cultural Routes are landscapes** - dynamic areas in which people live and interact between them and with the nature surrounding them<sup>70</sup>. Therefore, they cover the promotion and protection of the collective tangible and intangible heritage in Europe whose environment has been modified and created by man over the last 10 000 years<sup>71</sup>.

In most cases, Cultural Routes are **trans-sectorial networks that implement activities of a wide range** 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<sup>72</sup>.

In the following, a **thematic cluster** is introduced to allow a better categorisation and classification of the Cultural Routes in the Adriatic and Ionian Region. For this, the categories of cultural heritage of ICOMOS were used as a starting point<sup>73</sup>. They were further developed to ensure a categorisation responding to the specific feature of Cultural Routes as landscapes<sup>74</sup>:

- ▶ **Architecture** is a theme of the macro-region which is generally represented in form of monuments, groups of buildings or sites: TRANSROMANICA, Prehistoric Rock Art Trails, European Route of Historic Thermal Towns, ATRIUM, Réseau Art Nouveau Network.
- ▶ **Food and drink** is a theme dealt with in two Cultural Routes of the Adriatic and Ionian Region. The Routes of the Olive Tree deal with the civilisation around the olive tree, the Iter Vitis Route and the Roman Emperors and Danube Wine Route are devoted to viticulture.
- ▶ **Religion** is a present theme in the Adriatic and Ionian Region, whether by focusing on an important historic religious personality or by being dedicated to the religious identity and culture: The Santiago de Compostela Pilgrim Routes, Via Francigena, European Routes of Jewish Heritage, Saint Martin of Tours Route, Cluniac sites in Europe, European Route of Cistercian abbeys.
- ▶ **History** is a theme present in the Cultural Routes of the macro-region: The routes of Charles V (European Route of Emperor Charles V), Napoleon (Destination Napoleon) and Charlemagne (Via Charlemagne) reflect the life and influence of famous European personalities.
- ▶ **Arts** is a common theme that is reflected by the route on the Austrian composer Wolfgang Amadeus Mozart (European Mozart Ways) as well as the Impressionisms Routes and the European Route of Ceramics. The European Cemeteries Route deals with the art of cemeteries.
- ▶ **Movement of people** is a thematic area dealt with by the Phoenicians’ Route focusing on the exchange of artefacts, knowledge and experience through commerce. The Huguenot and Waldensian Trail deals with persecution and migration because of religious persecution.

70. Council of Europe: European Landscape Convention. Florence, 20 October 2000

71. Berti, Eleonora (2015): The heritage of Cultural Routes: Between Landscapes, Traditions and Identity. Cultural Routes Management: from Theory to Practice. Eds. Council of Europe. Strasbourg: Council of Europe Publishing.42-53

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

73. ICOMOS (2004): The World Heritage List: Filling the Gaps – and Action Plan for the Future. An Analysis by ICOMOS.

74. World Tourism Organisation, European Travel Commission (2017). Madrid: World Tourism Organisation.

Certain categories or **themes of cultural heritage are underrepresented or not represented** by the Cultural Routes in the Adriatic and Ionian Region: No Cultural Route deals with the topic of modern heritage of the 20<sup>th</sup> century or industrial/technical heritage. Furthermore, the analysis reveals that all the routes focus on tangible and intangible cultural heritage while natural and coastal heritage is underrepresented despite the importance of the maritime life for the Adriatic and Ionian Region. Even though several routes address historic themes to reflect human evolution and important historic periods in Europe, the prehistoric heritage, including the Stone, Bronze and Iron Age, and the heritage of the ancient history, covering the 3,000 BC to 500 AD period, is underrepresented among the Cultural Routes of the Council of Europe.

#### RECOMMENDATION 5

While developing new projects of Cultural Routes to be certified by the Council of Europe in the Adriatic and Ionian region, initiators should pay note to those themes that are currently underrepresented such as coastal heritage, modern heritage, industrial heritage as well as the heritage of the prehistory and ancient history.



European Route of Ceramics: Faenza, Italy.

### Summary

Looking at the geographic, structural and thematic analysis of Cultural Routes and the identified gaps of the Cultural Routes in the Adriatic and Ionian Region, it becomes evident that there exists a **lack of knowledge** about the positive impact of Cultural Routes on the regional development. Hence, it would be necessary to create resources on the Cultural Routes of the Council of Europe programme, including information on the inventory of Cultural Routes, the certification as well as questions on the implementation of Cultural Routes related to sustainable tourism, cultural tourism, heritage management and regional development.

#### RECOMMENDATION 6

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

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

#### RECOMMENDATION 7

A monitoring system of Cultural Routes should be put in place: Stakeholders from the Adriatic and Ionian Region should gather data on the implementation of Cultural Routes, e.g. on members of the respective Cultural Route, through a survey undertaken in the framework of Routes4U in order to better measure the implementation of Cultural Routes and to detect macro-regional needs. The regular evaluation cycle of the Cultural Routes should include a chapter on macro-region specific data.

## 2.4. IMPACT OF CULTURAL ROUTES ON REGIONAL DEVELOPMENT

*“Regional development is at the heart of European policies and it is additionally supported through the establishment of the four macro-regional strategies: the Baltic, the Danube the Adriatic and Ionian and the Alpine. As all of those strategies deal with tourism and culture in one or the other way, fostering regional development through the Cultural Routes of the Council of Europe, became an obvious path for future activities.”<sup>75</sup>*

Frano MATUŠIĆ, State Secretary of the Ministry of Tourism of the Republic of Croatia

### Economic impact

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

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

In Europe, tourism is the third largest socioeconomic activity. The direct impact of tourism on the DGP accounts to 10 % of GDP, 12 % of total employment is lined to tourism services<sup>76</sup>. The European Commission, in its Europe 2020 strategy, set up a framework for action to promote competitiveness and sustainable growth capacity in the tourism sector<sup>77</sup>. European destinations earned 406 billion Euros in tourism

receipts in 2016. Over the period 2010-2030, tourism in Europe is expected to increase by an average of 3,3 % per year<sup>78</sup>.

Looking at the 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”<sup>79</sup>.*

### 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 on the life from the past and the present: *“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”<sup>80</sup>.*

Types and sites of cultural tourism are<sup>81</sup>:

- ▶ Archaeological sites and museums;
- ▶ Architecture;
- ▶ Art, sculpture, galleries, events;
- ▶ Music and dance;
- ▶ Drama;
- ▶ Language;
- ▶ Religious festivals, pilgrimages;
- ▶ Cultures and sub-cultures.

On one hand, **culture is a vehicle for tourism development** and promotion in Europe. On the other hand, tourism leads to the expansion of cultural facilities, the development of legislation on the protection of heritage and the further development of cultural industries. Cultural heritage is a job creator not only in the cultural heritage sector, but also in companies providing goods and services for the cultural sector as

75. Matusic, Frano (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice

76. European Parliament: Report on Europe, the world's No 1 tourist destination – a new political framework for tourism in Europe, (2010/2206(INI), 13 July 2011. Accessed 25 July 2018 at: <http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//NONSGML+REPORT+A7-2011-0265+0+DOC+PDF+V0//EN>

77. European Commission: Europe 2020. A European strategy for smart, sustainable and inclusive growth. 2 March 2010. Accessed 25 July 2018 at: <http://ec.europa.eu/eu2020/pdf/COMPLETE%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf>

78. World Tourism Organisation (2018): European Union Tourism Trends. Accessed 25 July 2018 at: <https://www.e-unwto.org/doi/pdf/10.18111/9789284419470>

79. Richards, Greg (1996): Cultural Tourism in Europe. Wallingford: CABI

80. ICOMOS: International Cultural Tourism Charter. Managing Tourism at Places of Heritage Significance. Mexico, October 1999

81. European Centre for Traditional and Regional Cultures (1989): Contribution to the Drafting of a charter for Cultural Tourism. Wales: Llangollen.





Réseau Art Nouveau Network: Subotica, Serbia.

well as through the cultural and tourism industries<sup>82</sup>. European cultural and creative sectors account up to 4% of European GDP and provide jobs to 8 million Europeans.

The **interdependencies between culture and tourism** are beneficial and add significantly to the competitive advantage of Europe in the global tourism market. However the positive impact of cultural heritage and the tourism related to it is difficult to quantify. While 40% of international tourists are considered cultural tourists, very few data exists 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”<sup>83</sup>.

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

- ▶ The tendency to concentrate cultural tourism destinations at major heritage sites which leads to difficulties in visitor management and unequal flow of cultural tourists to other areas;
- ▶ The development of cultural tourism products that are similar from one destination and to another which results in a lack of distinctive cultural offers;
- ▶ The increased and more diversified demand of cultural tourists that calls for a greater range of cultural experiences;

- ▶ Differences in approaches of tourism and culture stakeholders which do not cooperate sufficiently which causes a lack in tourism and cultural synergies<sup>84</sup>.

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

- ▶ Do not focus on major heritage sites but on remote rural areas;
- ▶ Invite travellers to discover diverse cultural themes, thus covering a broad range of distinctive, cultural offers;
- ▶ Implement different fields of action offering a variety of cultural experience to tourists;
- ▶ Offer a platform for cooperation 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 the economic development by creating jobs and income revenues. A study of the impact of Cultural Routes, jointly launched in 2010 by the Council of Europe and the European Commission, indicates that all Cultural Routes provide opportunities for 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 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”<sup>85</sup>.

#### RECOMMENDATION 8

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

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

82. Europa Nostra (2015): Cultural Heritage Counts for Europe. Langenthal: Merkur Druck

83. Second UNWTO/UNESCO World Conference on Tourism and Culture: Fostering Sustainable Development: Muscat Declaration on Tourism and Culture: Fostering Sustainable Development. 12 December 2017. Accessed 25 July 2018 at: [http://cf.cdn.unwto.org/sites/all/files/pdf/muscat\\_declaration\\_0.pdf](http://cf.cdn.unwto.org/sites/all/files/pdf/muscat_declaration_0.pdf)

84. World Tourism Organisation (2018): Tourism and Culture Synergies. Madrid, UNWTO

85. Council of Europe (2014): Impact of European Cultural Routes on SMEs’ innovation and competitiveness. Provisional Edition. Strasbourg: Council of Europe Publishing. 62



Impressionisms Route: Ivan Grohar, "Pod Koprivnikom", Slovenia.

## Social impact

*"From its birth in 1949, our Organisation has always upheld the value of culture and heritage. We understand that these are crucial to our regional, national and European identities. And that they are the soul of our democracies, in which human rights and rule of law can flourish."*<sup>86</sup>

Gabriela Battaini-Dragoni, Deputy Secretary General of the Council of Europe

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

In 2005, the Council of Europe Framework Convention on the Value of Cultural Heritage for Society stated *"every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966)"*<sup>87</sup>.

In 2016, the Human Rights Council, in Resolution 33/20 on cultural rights and the protection of cultural heritage, recognized cultural heritage as property of humanity as a whole and cultural rights a crucial

86. Battaini-Dragoni, Gabriela (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice

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

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<sup>88</sup>. This concept goes hand in hand with the idea of the natural and cultural heritage, the intangible and tangible heritage belonging to all mankind that needs to be understood and protected by the community<sup>89</sup>.

Furthermore, **Cultural Routes are centres of learning**: They expose travellers to diverse ideas, concepts and ways of life in Europe. By doing so, they contribute to a broader understanding of Europe as well as to cultural exchange and cultural diversity in Europe. Cultural Routes are important models to bring the European diversity and the sense of a European identity closer to the citizens and to engage them in a dialogue. Not only because it is the European 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"*<sup>90</sup>.

In this regard, the contribution of culture to create a sense of European identity and belonging has been widely explored in European studies: *"culture is often seen as a premise of and as the common basis for European unity, as a platform of shared experiences and practices facilitating closer cooperation in a vast variety of fields. [...] cultural policy is designed both to enlarge the scope of EU power and authority and to win the hearts and minds – and not just the hands and muscle – of European citizens"*<sup>91</sup>.

88. United Nations General Assembly: Resolution adopted by the Human Rights Council on 30 September 2016, 6 October 2016

89. ICOMOS: International Cultural Tourism Charter. Managing Tourism at Places of Heritage Significance. Mexico, October 1999

90. Council of Europe: White paper on intercultural dialogue. CM(2008)30 final. 2 May 2008

91. Patel, Kiran Klaus: Introduction. The cultural Politics of Europe. European capitals of culture and European Union since the 1980s. Eds. Kiran Klaus Patel Kiran Klaus. New York: Routledge.1-16





Phoenicians' Route: Selinunte, Italy. (Photo by Franck Manogil)

The recognition of **cultural diversity is a prerequisite for social inclusive societies**. It has gained even more importance in Europe today to prevent Euroscepticism and radicalisation. The relevance of Cultural Routes to protect and promote cultural diversity as well as the idea of a shared common European heritage is an important driver for social cohesion<sup>92</sup>. Cultural Routes are thus coherent with the objective of the Council of Europe to strengthen the intercultural dialogue for the well-being of the societies in Europe: *"pluralism, tolerance and broadmindedness may not be sufficient: a pro-active, a structured and widely shared effort in managing cultural diversity is needed. Intercultural dialogue is a major tool to achieve this aim, without which it will be difficult to safeguard the freedom and well-being of everyone living on our continent"*<sup>93</sup>.

#### RECOMMENDATION 9

In order to strengthen cultural rights as fundamental Human Right, States are requested to integrate the promotion and protection of cultural diversity and intercultural dialogue in their national strategies as an important source of economic development and social well-being.

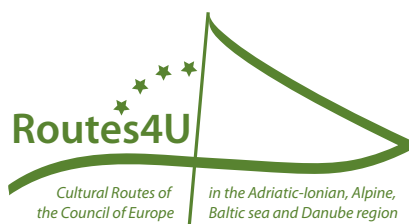
92. UNESCO (2013): Background note. Culture: A Driver and an Enabler of Social Cohesion.

93. Council of Europe: White paper on intercultural dialogue. CM(2008)30 final. 2 May 2008.

### 3. Routes4U Project

*“Routes4U is a unique platform for common Europe, based on values, standards and principles acceptable and applicable for all of us.”<sup>94</sup>*

*Zoran Jankovic, Secretary of State of the Ministry of Foreign Affairs of Montenegro*






The joint programme has been launched in order to create inter-organisational cooperation and synergies between the European Commission and the Council of Europe and to create synergies between the **Cultural Routes** of the Council of Europe and the **macro-regional strategies of the European Union** for the Adriatic and Ionian, the Alpine, the Baltic Sea and the Danube Region.

**T**he Routes4U Project is the **Joint Programme between the Council of Europe** (Directorate General of Democracy – EPA on Cultural Routes) and the **European Union** (European Commission – DG REGIO). Launched in 2017, it aims at strengthening the **regional development through the Cultural Routes of the Council of Europe in the Adriatic-Ionian, Alpine, Baltic Sea and Danube Region.**

In order to make best use of limited resources and to avoid duplication, Routes4U is implemented in close cooperation with many partners and stakeholders from the Cultural Routes and the macro-regional strategies. In line with the Faro Convention<sup>95</sup>, the project promotes the **importance of local citizens** and their affinity with their region as essential for understanding and rediscovering the cultural identity of the sites.

Routes4U has the following **objectives**:

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

94. Jankovic, Zoran (2018): Opening Speech at the first Meeting of Routes4U for the Adriatic and Ionian Region. Venice.

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

In the above-mentioned areas of priorities, Routes4U implements a **wide range of activities**, including<sup>96</sup>:

- ▶ Cultural Routes **digital platform** to discover Cultural Routes landmark sites and organise a journey in the EU macro-regions;
- ▶ **Cultural Routes card** with discounts and advantages, exploring further the touristic aspect of Cultural Routes on one hand and enabling the retrieval of data on tourism needs, demand and practices along the Cultural Route;
- ▶ **Grant-System** for exemplary actions for Cultural Routes of the Council of Europe to strengthen sustainable development in the four EU macro-regions;
- ▶ **E-learning course** on the creation and management of Cultural Routes in the four macro-regions as well as on cultural and sustainable tourism for regional development;
- ▶ Implementation of a **communication and media strategy**, including press and bloggers trips, a photo competition;
- ▶ Development of **capacity-building material** on the Cultural Routes programme in the four macro-regions through a publication series on the certification and management of Cultural Routes as well as on the specific needs of the four macro-regional strategies with regards to their regional development.

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 this regard, a consultation procedure was launched within the EUSAIR Thematic Steering Group 4 on Sustainable Tourism. The Steering Group voted in favour of two projects: The extension of the Routes of the Olive Tree and the Roman Emperors Route in the framework of the Routes4U-project.

### 3.1. ROUTES OF THE OLIVE TREE

#### Routes of the Olive Tree | Council of Europe values

The Routes of the Olive Tree are itineraries of intercultural discovery and dialogue based on the theme of the olive tree, a universal symbol of peace. These routes are a gateway to new cooperation between remote areas that would otherwise be condemned to isolation, since they bring together all the players involved in the economic exploitation of the olive tree (artists, small producers and farmers, young entrepreneurs, etc.) that are threatened by the current crisis. In our difficult time this is a way to defend the fundamental value of the right to work.

The Routes of the Olive Tree was certified "Cultural Route of the Council of Europe" in 2005.

The **Cultural Foundation "Routes of the Olive Tree"** established in Kalamata (Greece) acts since 2003 as the lead partner of the network and is active in the Mediterranean basin. The route's aim is to promote the cultural heritage related to the olive tree, a strong symbol of Mediterranean identity, with particular reference to its history, landscape management, folkloric traditions, art and gastronomy linked to the Mediterranean diet.

The Route's strategy is mainly oriented to **promote olive products as a commercial product**, also due to the role played by the chambers of commerce within the development of the route's theme and strategy. Products and services offered along the Routes of the Olive Tree could be further developed to strengthen sustainable tourism.

The members of the Routes of the Olive Tree come predominantly from the **economic sector and scientific sector**. While the involvement of economic and scientific stakeholders is of high relevance, stakeholders from the tourism sector such as travel agencies, tour operators or travel guides or the cultural sector such as museums, cultural institutions and festivals are not sufficiently involved. Their active participation would strengthen the activities on sustainable and cultural tourism and would have a positive impact on job creation and income revenue.

96. Council of Europe, European Union: Joint Programme. Fostering regional development through Cultural Routes – Routes4U Project. Accessed 25 July 2018 at: <https://pjp-eu.coe.int/en/web/cultural-routes-and-regional-development/home>





*The Routes of the Olive Tree: Kalamata, Greece.*

Despite a very wide nominal participation of members coming from Europe and beyond, the actual operational involvement is mainly **concentrated in Greece**. This country-focus should be addressed to pave the way for an extension of the Route to other potential members in the Adriatic and Ionian Region.

The organisation framework of the members does not ensure the **financial viability** of the Olive Tree Route as there lacks a membership fee or similar financial contribution by its members. The Cultural Route is not only facing a serious lack of financial, but also of human resources required a broader network in Europe.

The theme of the Cultural Route has a very strong potential for the further development of **visibility and communication** activities. Through these activities, the sustainable cultural tourism could be further developed and the Routes of the Olive Tree seen as a tourist destination and thus contributing to job creation and income revenue.

### RECOMMENDATION 10

The Cultural Route should strengthen the relations between towns and rural areas (olive oil producing regions) as a strategic factor for cultural and economic development.

The network should include more members from the tourism and cultural sector to increase activities on the cultural tourism of the Routes of the Olive Tree.

The financial and operational viability of the Olive Tree Route should be improved e.g. through the introduction of an obligatory fee system for all members, taking other Cultural Routes as best practices. The resources should be allocated to increase the human resource capacities. Further models such as secondments or trainee-programmes should be evaluated.

The membership of the Olive Tree Route should be extended in the Adriatic and Ionian Region, making use of the existing platforms of EUSAIR.

The communication and visibility actions of the Cultural Route should be further elaborated to ensure that other Anglophone countries of the Adriatic and Ionian Region as well as the larger European audience are well informed about the Routes of the Olive Tree.



Roman Emperors and Danube Wine Route: Felix Romuliana, Serbia.

### 3.2. ROMAN EMPERORS' ROUTE

No Roman Emperors' Route exists so far that could encompass the Roman heritage in general. The Roman Emperors and Danube Wine Route (RER-DWR) was certified in 2015 with a geographic and thematic focus on the Danube region.

#### Roman Emperors and Danube Wine Route | Council of Europe values

The Roman Empire and the deeds of the emperors laid the foundations of urbanism, administration, law and citizenship rights for the subsequent medieval and modern European societies. Concepts such as religious tolerance and the preservation of ethnic identity were also practised at the time. This means that some of Europe's most fundamental values date back to the Roman Empire, values which were revived during the Renaissance, laying the foundation of current European societies.

RER-DWR crosses four countries of the Middle and Lower Danube Region – Croatia, Serbia, Bulgaria and Romania – and encompasses 20 archaeological sites and 12 wine regions. The Cultural Route reflects the leadership of the Roman emperors in the introduction of Roman culture and the tradition of wine production along the northern frontier of the Empire.

The route mainly promotes cultural **cross-border tourism in the Danube regions** of Bulgaria, Croatia, Romania and Serbia and the development of tourist products. Thus, its network is mainly composed by local tourism stakeholders (local and regional tourism organisations such as the Croatian Chamber of Commerce, Serbian National Tourism Organization,

Tourism Ministry of Romania and Tourism Ministry of Bulgaria), archaeological sites (about 20) and vine localities (about 12 wine regions) from these countries and in this region.

The Roman Emperors and Danube Wine Route was created in 2012. The process has been led by the Danube Competence Centre (DCC). The route members are automatically also members of the DCC, whereas the route itself is an autonomous part of the DCC.

This structure of the Cultural Route under the **management of the Danube Competence Centre** could cause problems when the interests of members of DCC and of the stakeholders of the Cultural Route do not coincide (for example, concerning joint projects).

This might also cause a problem in case of an extension to areas outside the Danube Region as so far, all **programmatic and financial aspects of the Cultural Routes are taken by the members of the Danube Competence Centre**, thus including only members from Germany, Austria, Slovakia, Hungary, Croatia, Romania and Ukraine. It becomes apparent that an extension of the Route to the Adriatic and Ionian Region would require an additional managerial structure for the Adriatic and Ionian Region, thus would require additional financial and human resources.

The RER-DWR is currently implemented by a small team of the Danube Competence Centre. It might pose a problem to successfully carry out activities of an extended Cultural Route without **additional financial and human resources**.

The **double-theme "The Roman Emperors Route" and "The Danube Wine Route"** represents the truly **unique feature** of the Cultural Route and contributes significantly to the attractiveness of the heritage sites



of the Roman Empire in the Danube Region. It would therefore be of outmost importance to analyse how this comparative advantage could be kept while extending the network.

The theme of the Roman Emperors is not limited to the Danube Region. Therefore, relevant stakeholders and interested partners should exchange how this theme could be addressed in different regions without causing duplication, competition or confusion. For example, the theme of Roman Emperors could be defined as the main theme whereas the wine theme could be seen as one first subtheme. On this base, other thematic subthemes could be explored and developed in the future. In line with the managerial needs to the Route, the creation of regional clusters might be possible.

#### **RECOMMENDATION 11**

The Steering and Scientific Committee of the Roman Emperors and Danube Wine Route should analyse the possibility of extending the Cultural Route, formulate criteria for potential partners and clarify managerial aspects of a potential extended Route that goes beyond the Danube Region. They should also undertake a needs assessment with regards to the human and financial resources needed for an extended Cultural Route.

Stakeholders of the Adriatic and Ionian Region should make an inventory of potential heritage sites to be included in the Route, compatible regarding period, space and function as well as complementing to the already existing ones on the RER. They should submit their proposal to the Roman Emperors and Danube Wine Route.

In the framework of Routes4U, an analysis of the extension should be undertaken by an independent expert with regards to the proposed new sites and the criteria defined by the Steering and Scientific Committee. This study should include proposals how to extend the routes without creating competition between the different heritage sites and how to enhance the competitiveness of the whole Cultural Route. The study should also include recommendations how to best involve rural, remote or under-developed areas in the extension to strengthen the regional development. Furthermore, the study should make proposals on the managerial aspects of the Cultural Route, e.g. through the creation of clusters.





## PART II.

# EXPERTS REPORTS ON REGIONAL DEVELOPMENT THROUGH THE CULTURAL ROUTES IN THE ADRIATIC-IONIAN REGION

**T**he 6 June 2018, the first Routes4U meeting for the Adriatic-Ionian Region (EUSAIR) took place in Venice, Italy. Over 60 participants from national and regional institutions belonging to EUSAIR, as well as representatives of the Cultural Routes of the Council of Europe crossing the EU macro-region, participated to the event to identify the regional needs of the Adriatic and Ionian Region in the framework of the Routes4U Project.

Participants had the opportunity to exchange ideas during the workshops dedicated to “Regional development through cultural tourism”, “Transnational networks for cultural cooperation” and “Marketing strategies for the visibility of heritage”. They were respectively moderated by Vlasta KLARIĆ, President of the National Partnership for Cultural Tourism under

Croatian Ministry of Tourism patronage, Ols LAFE, Director of the Centre for Development of Ancient and Medieval Albanian Heritage at the University Aleksandër Moisiu (Albania) and Georgia ZOUNI, Lecturer on “Tourism marketing for organizations and enterprises” at the Hellenic Open University.

This section contains recommendations on the above-mentioned areas as a result of the discussion between the experts and stakeholders of the Adriatic and Ionian Region.



Routes4U meeting for  
the Adriatic-Ionian region  
(6 June 2018, Venice, Italy)

# 1. Regional development through cultural tourism

by Vlasta KLARIĆ, President of the National Partnership for Cultural Tourism under Croatian Ministry of Tourism patronage.

## 1.1. INTRODUCTION

An introductory analysis of the situation of the Adriatic-Ionian Region as a whole in terms of the development of Cultural Routes and cultural tourism is related to issues of competitiveness, diversification, sustainability, and economic empowerment. Among the four thematic pillars of the EUSAIR macro regional strategy, sustainable tourism development has its special role, stressing in particular regional cooperation enhancement through diversified tourism offer and sustainable and responsible tourism management<sup>97</sup>.

Taking into account a complex, multi-dimensional concept of regional development in the case of Cultural Routes dealing with various factors, such as<sup>98</sup> contribution of cultural resources, influence of tourism sector on regional development, the dynamics of new business models' and new multi-destinational products development, it is of big importance to harmonize infrastructure quality, provide visibility and accessibility, employment, education, multi-disciplinary approach, quality of human resources, and local sustainability, etc.

The development potential of EUSAIR cultural routes thus lies in their "cultural assets enriched by the different cultures they have fertilized and which transcends them in overall value by offering a substantial number of shared characteristics and value systems"<sup>99</sup>. These value systems correspond to the new sophisticated needs of contemporary travellers. Equally they have great importance for territorial (regional) cohesion and diversified tourism offer, so efforts should be made to develop and promote them further on,

along with their responsible and sustainable use for tourism purposes, always with the adoption of appropriate measures aimed at eliminating risks.<sup>100</sup> In this sense it is important to acknowledge wider tourism contexts within which AIR Cultural Routes operate, expand and develop in accordance with macro-regional cultural characteristics.

Starting points for the consideration of macro-regional development through cultural tourism are focused on the changing needs and values of cultural travellers, diversified multi-destinational offers based on specific Adriatic-Ionian identity levels, smart specialization and profiling through Cultural Routes connecting destinations supported by authentic products, for better visibility, responsible travellers and new jobs creation.

Existing data based on research studies however, point to certain challenges.

Among the detected challenges in the development of cultural tourism in the Adriatic-Ionian Region, the most significant one would be the uneven distribution of tourism flows through time (high seasonality) and space of EUSAIR. This is evident through overtourism in coastal areas during season, as opposite to underdeveloped poorer non-coastal areas, suffering from lack of visitors, lack of visibility and lack of structured tourism offer. These lesser known micro sites, in non-coastal, often rural areas recognized as touristically virgin areas, suffer from demographic decline, unemployment, being inexperienced in tourism development, especially concerning tourism management and marketing. This discrepancy is shown through UNWTO World Tourism Barometer statistical data through last five years, regarding tourist arrivals and tourism receipts of different EUSAIR countries. EUSAIR countries received in the last year 115 million tourist arrivals (i.e. Italy more than half or 58,7 million arrivals). All AIR countries received 81,2US\$ billion from tourism (receipts ranging from 1 US\$ billion to 44 US\$ billion per country).

97. European Commission, 2017. Study on macro-regional strategies and their links with cohesion policy. Data and analytical report for the EUSAIR. [http://ec.europa.eu/regional\\_policy/sources/cooperate/adriatic\\_ionian/pdf/eusair\\_links\\_cohesion\\_policy.pdf](http://ec.europa.eu/regional_policy/sources/cooperate/adriatic_ionian/pdf/eusair_links_cohesion_policy.pdf)

98. Nijkamp P. and M. Abreu (2003). Regional development theory. PN218MA-EOLSS. URL: <ftp://dlib.info/opt/ReDIF/RePEc/vua/wpaper/pdf/20090029.pdf>

99. The ICOMOS charter on Cultural Routes (2008). [https://www.icomos.org/images/DOCUMENTS/Charters/culturalroutes\\_e.pdf](https://www.icomos.org/images/DOCUMENTS/Charters/culturalroutes_e.pdf)

100. Ibid.



UNWTO World Tourism Barometer data				
Country	International Tourist Arrivals 2012 (million)	International Tourist Arrivals 2017 (million)	International Tourism Receipts 2012 (US\$ billion)	International Tourism Receipts 2017 (US\$ billion)
Italy	46,3	58,7	41,1	44.0
Greece	15,5	27,2	12,8	16.5
Croatia	10,3	15,6	8,7	12.8
Slovenia	2,1	4,7	2,5	2.7
Albania		4,6		2.2
Montenegro	1,3	1,8	0,8	1.0
Serbia	0,8	1,5	0,9	1.6
Bosnia and Herzegovina	0,4	0,9	0,6	0.8
<b>Total</b>	<b>76,7</b>	<b>115</b>	<b>68,9</b>	<b>81,2</b>

Equally the competitiveness index warns us of positioning on the world map of EUSAIR countries that could be improved:

WEF. The Travel & Tourism Competitiveness Index 2017, Overall Rank.		
Country	Rank	Score
Italy	8	4,99
Greece	24	4,51
Croatia	32	4,42
Slovenia	41	4,18
Montenegro	72	3,68
Serbia	95	3,38
Albania	98	3,35
Bosnia and Herzegovina	113	3,12

These differences warn us of serious discrepancy within tourism development in the framework of EUSAIR countries and, accordingly, within active Cultural Routes operation, where countries in the Adriatic-Ionian Region have from one to more than twenty routes, covering a wide range of European themes.

Cultural Routes development and extension in the Adriatic-Ionian Region is thus connected to the challenges in the regional distribution of tourism flows, highly differing mature from the emerging destinations. Macro-regional development has the capacity to **reduce inequality** correlated to countries' tourism activities, carrying capacity, tourism offer and performance in cultural tourism, and sustainability of their resources. Although it statistical data on Cultural Routes' visitors for most of the EUSAIR countries are not available, they should not be a proof of the success to be searched for, but the indicator of new possibilities for individual and organized travel, for small and specific customer groups.

Cultural travellers, are characterised by the European Travel Commission<sup>101</sup> research as heterogeneous, educated, interested in different levels of cultural immersion, with the volume of 234 million travellers in the EU and 129 million in the USA in 2016. More consumer studies support further findings (IE 2018<sup>102</sup>, ABTA 2018<sup>103</sup>, etc.). New niche markets can thus be developed for Cultural Routes' addressing products for new customers among which overseas travellers visiting Europe also present a great potential, with the interest for multiple countries, culture and lifestyle.

EUSAIR countries share a joint cultural background and area but not the same tourism development level. Not many countries have included cultural tourism in their strategic planning, and rare are those considering Cultural Routes development in their tourism strategies (with respect of their sustainable use), which often results in lack of support and visibility.

EUSAIR Cultural Routes present a link between tourism and values, a link between inhabitants and tourists, providing local and European promotion, and presenting each route as the destination composed of an integrated network of partners.

Accordingly, the potential of the routes lies in the development of new business models, relying on: multidimensional heritage values and communication of these values, entrepreneurial development through diversification of products and smart specialization oriented to specific niche tourism (creative, culinary, eco-cultural,...) including meaningful, responsible and sustainable travel. All this is based

101. ETC Snapshot <http://www.etc-corporate.org/reports/etc-snapshots-travel-segments-cultural-traveller>

102. IE Premium Travel Barometer [https://static.ie.edu/corporate-partners/doc/Travel\\_Barometer\\_V14\\_B.pdf](https://static.ie.edu/corporate-partners/doc/Travel_Barometer_V14_B.pdf)

103. ABTA 2018 report [https://abta.com/assets/uploads/general/ABTA\\_Travel\\_Trends\\_Report\\_2018.pdf](https://abta.com/assets/uploads/general/ABTA_Travel_Trends_Report_2018.pdf)



on recently published reports on high value demand trends<sup>104</sup> for transformation, health, contemplation, energizing micro destinations, participation, exploration, reactivating senses, surprising new spots, high value experiences of “homo spiritus, homo aestheticus, homo medicus...”<sup>105</sup> offered within organized travel packages.

Such demand asks for professional approach, constant education and research, as well as multidisciplinary cooperation, that can be offered by Cultural Routes.

## 1.2. WORKSHOP DISCUSSION AND PARTICIPANTS RECOMMENDATIONS

Participants of the workshop came from different backgrounds, including public bodies, ministries, local entities, educational institutions, national and local tourism offices, route managers, presidents and coordinators as well as those interested in route development, with different levels of experience in cooperation with Cultural Routes.

During the discussion the set objectives were analysed and participants were asked to detect challenges and opportunities. Participants were asked to present themselves, with most important challenges and success stories they have experienced, especially regarding the potentials for macro-regional development through Cultural Routes.

Since they came from different backgrounds, not all of them were aware of all the routes existing around them, so operation of the routes, their visibility and readiness to accept visitors was emphasised. In this sense it has been stressed that existing routes should gain more visibility in order to **foster regional development**.

**Developing and stimulating sustainability** of the destinations on Adriatic-Ionian Region routes was an important objective for discussion among participants. Sustainability achieved through Cultural Routes very much depends on applied management. Similarities and differences regarding the operational management of Cultural Routes in EUSAIR countries were discussed. As a major challenge the difference in the level of development and management of various Cultural Routes was detected, ranging from highly developed functional routes, to those struggling for visibility.

Existing and potential **new business models for macro-regional development** were discussed. Good examples were pointed out, where cultural tourism products of the routes are results of developed skills, involved services, good marketing strategies and management. This proved to be possible if the route authority is operating as DMO, stimulating public and private investments and sponsorships, organizing education for stakeholders and partners. New business models can include interactive products reaching out visitors through the use of new media and technologies (the joint bloggers campaign).

It was stressed that historic symbolic values of macro-regional AIR cultural landscapes can be an excellent support to **innovative product initiatives**, further on tested through pilot projects.

Distinctive and **rich identity levels** of cultural heritage in EUSAIR countries were recognized by participants as **potential for diversification of products**

104 High Value City Travel Report 2017 <https://observatoriodelmercadopremium.ie.edu/en/wp-content/uploads/sites/63/2013/11/High-Value-City-Travel-Report-2017.pdf>

105 Lipovetsky, Gilles (2007 [2006]). Paradoxical Happiness. Essay on Hyperconsumption Society. Iasi, Polirom.

for niche markets, interactivity and holistic approach forming thus new business models for development. In this sense, already existing Cultural Routes can be extended to new wider areas of AIR if proper multi-disciplinary research, evaluation of potentials, mapping of resources, funding, education and management is provided.

Expansion possibilities within Adriatic-Ionian Region Cultural Routes through innovative product design were discussed and experiences exchanged i.e. between the Routes of the Olive Tree and TRANSROMANICA. Both routes are open for further extension towards countries which are not members their part. TRANSROMANICA precisely is open for Croatia and Slovenia. Cultural Routes of EUSAIR countries were recognized as packed with entrepreneurial potential.

Accordingly, distinctive and rich identity levels of cultural heritage in EUSAIR countries were pointed out as a tool for **enhanced profiling of the macro-region and its routes**.

The preservation of valuable Adriatic-Ionian cultural landscapes was pointed out as an important role of Cultural Routes providing not only new experiences for visitors but stimulating better understanding through **high quality interpretation** of the cultural landscapes and transformation through **participatory experiences of authentic cultures**.

This requires a better connectivity within the multi-destinational route structures, joint effort for innovative presentation and interpretation of cultural heritage, and **harmoniously integrated infrastructure for visitors**, which is not yet a standard provided by all routes with equal success and quality. This could, however, be improved based on a system of existing good practices that **regulate a set of conditions**, thereby improving the probability that a desirable outcome will occur.

Providing standardized quality services and diversified cultural tourism products, routes could be recognized as a powerful tool for awareness raising of the Adriatic-Ionian Region unique identities and **responsible tourism consumption**.

**Enhancement of connectivity** was another of crucial concern of the participants. Discussion proved that there are still challenges when we speak of the current state of collaboration on national and international level. Challenges are evident especially when the collaboration of several routes within each of countries often does not exist, because countries do not have a common (communication) platform where routes could be communicating and cooperating, or an operational body to cover their common interests. Such coordination on national level would strengthen integrated management on macro-regional level and

stimulate collaboration between various stakeholders, as between creative industries and tourism on AIR Cultural Routes.

Through the **diversification of the tourism offer**, culture and heritage were acknowledged as drivers for sustainable growth.

Best practice examples of Cultural Routes product design were presented by the Roman Emperors and Danube Wine Route. This route practices **hybridization of products**, combining different activities (biking) and cultural heritage (sightseeing), enogastronomy (wine tasting) and cultural content (sightseeing). **Creative tourism including interactivity** presents a valuable potential asset and supports creative industries and small crafts. An excellent example was presented by TRANSROMANICA, which consists of culinary workshops called *Romanesque Tastes*, for the benefit of all SMEs involved.

Mediterranean heritage cuisine characteristics were recognized as stimulus for extension of activities on the existing routes, and creation of new ones (AIR routes of salt, ...)

**Common platform** of exchange of business ideas and proposals for joint development of projects, **could encourage regional partnerships** and provide new solutions for Cultural Routes multi-destinational product development, enhancing social and economic sustainability of the area.

In the line of fruitful discussions, further questions were raised: New business models development; Research: existing best practices and research models for the Adriatic-Ionian Region; Diversified macro-regional tourism offer development through Cultural Routes; Activities strengthening regional innovation and SME's; Awareness raising and responsible tourism.

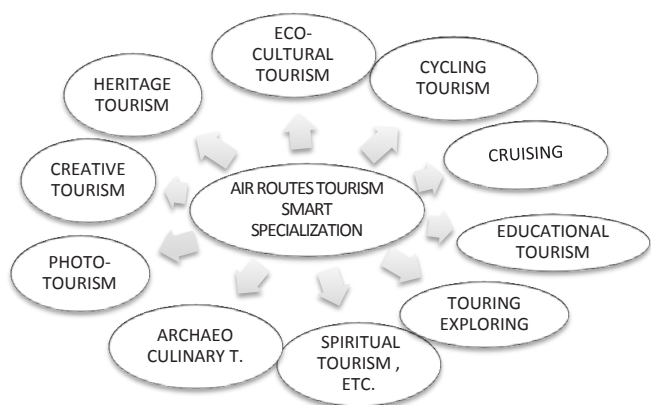
### **New business models development**

It was pointed out that there are still many obstacles and a lack of knowledge in lesser developed areas about new perspectives and trends in tourism, new niches which could be developed, new and innovative products, new services and new marketing models. Such innovative tools present an opportunity if involving all stakeholders, local community and entrepreneurs equally in order to gain social, economic and cultural sustainability.

Example was given of the potential Cultural Routes product involving culinary cruising with the participation of a Michelin chef, leading a culinary workshop, using local products, educating and instructing travellers of local lifestyles, cuisines, local healthy food, promoting thus local products and different recognizable culinary landscapes. Targeted and innovative



introduction of local products could stimulate new employment possibilities and economic growth, with the reduction of inequality.



**Providing synergies Cultural Routes can foster coordinated actions** through tourism, connecting networks of small but sustainable destinations, creative micro cities and rural areas.

Such synergies are also necessary to provide know-how, which should be transferred from older, more experienced Cultural Routes of the Adriatic-Ionian Region to those still developing. Small sustainable destinations in rural areas have enormous potential with regard to their cultural identities for the development of themes that are not dealing only with high society personalities, but everyday life.

### Participants recommendations

Cultural Routes crossing lesser developed areas of EUSAIR countries can stimulate macro-regional development through new business models.

This asks for:

- ▶ Strategic integrated approach to management with clearly defined actions and tools including tourism stakeholders and entrepreneurs;
- ▶ Actions providing insight and use of existing trends in tourism development;
- ▶ Development of mechanisms for long term viability of routes introducing innovative interactive products (culinary-cultural tourism, creative tourism, photo tourism, eco-cultural tourism, conceptual guiding) immersed in authentic cultural landscapes of lesser known, non-coastal, rural and micro-urban settings;
- ▶ More structured actions (study trips, workshops...) are needed to bring together tourism stakeholders, local entities and to establish fruitful cooperation with cultural sites starting

from the national level to provide better visibility and continuing cooperation on the AIR level;

- ▶ New tourism products, involving local production of goods for tourism purposes, creative entrepreneurs, interactivity and community involvement, in order to provide new employment possibilities and economic growth, with the reduction of inequality;
- ▶ Involvement of creative capacities of museums, interpretation centres and other structures, as providers of knowledge, interpretation, events, participatory workshops, etc;
- ▶ Initiatives for removal of administrative obstacles (complicated administrative procedures for establishment of enterprises, border procedures, travel visas...).

Recommendations for new business models development for Cultural Routes:

- ▶ New business models based on an **integrated approach** are needed in order to provide development through sustainable and responsible tourism, cultural tourism, new niches (creative tourism, eco-cultural, culinary tourism, photo tourism etc) especially in lesser known areas of the Adriatic-Ionian Region;
- ▶ Tourism stakeholders need to be **informed, stimulated and involved** in cooperation and strategic planning of route activities;
- ▶ Knowledge exchange is needed in order to provide innovative **multi-destinational products, smart specialization, smart services** and sustainable tourism aimed at responsible high value tourism markets;
- ▶ Creative power of cultural institutions and creative industries should be involved in an integrated management approach of Cultural Routes, etc.

### Research: existing best practices and research models for the Adriatic-Ionian Region

Research is in the background of each Cultural Route, provided by scientific community linked to the route, and in charge of the scientific committees of the routes. Thus it presents a valuable asset for further development, and can be wider used.

Participants noted that routes are often dealing with and presenting high society topics and themes (Charlemagne, Roman emperors, Charles V) and that there lies a potential in presenting society in general and everyday life.

Research could also bring insight into more thematic areas considering specific past and present cultural



practices in local communities. Mediterranean landscapes (AIR specific) offer a wide range of authentic topics of intangible everyday cultures that can cover different tastes and preferences of travellers. **Multidisciplinarity** is expected, introducing into the topic experts in sociology, psychology etc.

Research should support knowledge exchange through summer and winter schools, for all actors involved in the routes' development, on local and international level, peer to peer mentoring, think-tank meetings etc.

#### Participants recommendations

Challenges detected are concerned with:

- ▶ Different knowledge levels of AIR routes stakeholders;
- ▶ Different levels of visibility of the routes;
- ▶ No joint research or coordination of routes on national levels;
- ▶ Different levels of interpretation and presentation of sites on the routes;
- ▶ Fragmented research opportunities, often not providing insight into tourism development issues;
- ▶ Fragmented research, use and exploitation of AIR cultural identities, Mediterranean landscapes and related topics to be used for product diversification.

Recommendations for research development:

- ▶ Common Mediterranean themes as potential for preservation of **valuable cultural landscapes** should be further researched in order to satisfy different needs of tourists – by the network of AIR routes universities.

Result should be an introduction of new **AIR specific identity topics** - Mediterranean skills, traditions, in arts, crafts and building, i.e. dry walls, salt pans, Mediterranean diet... that could motivate extension of routes' activities:

▶ **Multidisciplinary** research is needed in order to provide better **data for better presentation, interpretation, guiding**, promotional materials, product development and VR and AR presentation **in accordance with new needs of customers;**

▶ **Research of the tourism development trends**, regarding visitors and markets, niches and products etc. is needed for targeted approach involving experts from various fields (including sociologists, psychologists etc.);

▶ **Monitoring of trends** and published research studies, and exchange through regular **meetings, trainings and conferences** inspiring for development of new activities;

▶ **Summer and winter schools jointly organized by EPA and universities** have a great potential for exchange of experiences and ideas and distribution of knowledge towards all stakeholders, including local communities, but also tourism professionals on local and macro-regional level, institutions, such as museums etc.

#### *Diversified macro-regional tourism offer development through Cultural Routes*

Cultural and tourism stakeholders involved in the process of diversified multi-destinational products development depend on multidisciplinary, for protection, presentation and interpretation of cultural content of the route.

The example of Danube was given as a crossing point of different cultures, where inventory was made of cultural potential, of stakeholders to be involved, the Customer Relationship Management (CRM) system was introduced according to prepared marketing strategy. Owing to it also targeted markets were defined, targeted audiences and their preferences, as the firm grounds for Cultural Routes product development.

### Participants recommendations

Cultural Routes are diversified by their specific cultural thematic background. This huge potential of recognized cultural identities should be used for a strong profiling of the AIR routes.

A strategic approach implies constant innovation in the creation of routes' products. An innovative and creative approach is expected, taking into consideration users, their attitudes and needs and particularly the fact that users today wish to be the co-creators of their tourism packages and that they expect adaptability and dynamic cooperation in that sense.

The presentation of diversified heritage is a potential when combined with a supportive network of multi-sector stakeholders, included in a proper marketing strategy, adequately managed and presented for new markets and audiences.

Recommendations for diversified macro-regional tourism offers developed through Cultural Routes:

- ▶ An integrated strategic approach to the management of the routes can stimulate development and targeted approach to new markets through the development of diversified macro-regional tourism offer of AIR Cultural Routes;
- ▶ Cultural Routes should operate as DMOs<sup>106</sup> for their multi-destinational chain and thus need equally educated and qualified human resources;
- ▶ Economic empowerment could be achieved through the involvement of chambers of commerce or professional associations and their members (SME's potentially providing services on routes).

### Activities strengthening regional innovation and SME's

Cultural Routes in the Adriatic-Ionian Region mostly have different structures, different management models and different partnerships. Their level of operational involvement differs from providing consultancy, information and support to inclusive and extensive activities.

Thematically, these routes range from historic pilgrim routes, to routes promoting Mediterranean culture and art, as well as those promoting intangible heritage connected to eno-gastronomy, such as olive oil production and olive tree cultivation through the AIR and Mediterranean, etc.

Many routes are facing challenges linked to a better involvement of local communities and local

inclusiveness, lacking partnerships between profit and non-profit stakeholders, suffering from insufficient communication and information.

Activities performed by the routes thus range from local products initiation, promotion and distribution in a structured and strategic way, to consulting issues and capacity building.

Capacity building is necessary, trainings and education for all stakeholders of the route should provide better insight into the route's management structure, activities and open possibilities for development.

There are destinations that already involve several Cultural Routes on their territory. Cross-cutting of routes is recognized as an additional value to those destinations.

### Participants recommendations

Challenges detected include: Insufficient communication and collaboration on local level, lack of national coordination of activities, lack of visibility.

Recommendations on activities strengthening regional innovation and SME's in the Adriatic-Ionian Region:

- ▶ Best practices should be shared, and knowledge transfer enabled through Routes4U project;
- ▶ Activities should involve local communities strengthening innovation;
- ▶ Technical guidelines could be an excellent support to local initiatives, for the development of infrastructure on Cultural Routes, development of partnerships, interpretation, presentation...;
- ▶ The cooperation between non-profit and profit stakeholders is needed combining bottom-up and top-down approach;
- ▶ Communication in two steps is essential towards the local community, SMEs who can benefit from the project, and all institutional stakeholders who can be involved;
- ▶ Collaborative activities among routes.

### Awareness raising and responsible tourism

Although a number of challenges were detected concerning local awareness of Cultural Routes, they are recognized as motivators for sustainable development, through open possibilities of local entrepreneurs for involvement.

As an answer to that two steps were proposed for the enhancement of the cultural heritage of the routes within the local communities as well as for the targeted visitors, addressing and educating communities

106. Destination Management Organization.



about the possibilities for development, and for visitors, and targeted markets. Promotion could be managed by Cultural Routes DMOs, through existing channels and new technologies in cooperation with transport systems (trains, cruise ships).

### Participants recommendations

Challenges detected are:

- ▶ Low level of awareness of local communities of potential of Cultural Routes for sustainability;
- ▶ Lack of awareness of local stakeholders on development possibilities;
- ▶ Insufficient infrastructure for visitors, regarding information, interpretation, presentation;
- ▶ Low visibility of Cultural Routes in touristically lesser developed areas.

Recommendations for awareness raising and responsible tourism development:

- ▶ Awareness raising is proposed by making use of a two steps approach:
  - Internal awareness campaign – performed by national tourism bodies – with the aim to create awareness within the route stakeholders and destinations, among the local communities on the route, fostering awareness through workshops, trainings, conferences, targeted meetings, peer to peer mentoring, accepting different levels of knowledge in order to harmonize thus forming the structural backbone for the extension of the networks of stakeholders and extension of complementary activities and supporting cultural attractions;
  - External awareness campaign – performed by EPA - addressed to tourists, visitors, travellers, (who should be researched, and their preferences detected) so that markets could be properly understood and targeted.
- ▶ Campaigns and promotion handled by routes DMOs, through traditional existing channels, visual identity (logo of the route, publications, etc.) but also using new technologies and available tools (from the interactive website to AR and VR);
- ▶ Targeted promotional collaboration suggested with (sustainable) means of transport (cruise owners, train companies...). In this sense precise tourist packages could be created in the territories where Cultural Routes are located;
- ▶ Extended promotion and awareness raising through EUSAIR digital platform relying on national platforms.



### Other recommendations regarding trans-border macro-regional development

Trans-border macro-regional development has its great potential in existing Cultural Routes. Extensions were welcomed by some of the routes such as the Routes of the Olive Tree or TRANSROMANICA. Challenges remain regarding the financing of the extensions, their research, marketing and management.

Cultural Routes need integrated regional management solutions, including destinations on the routes with holistic approach and connectivity models, to be solutions to existing demographic problems.

In order to provide better information, connectivity, marketing and management within management structures of the routes, coordination should be established for the routes on national level.

In this sense capacity building is needed for Cultural Route managers, that will enable further trans-border macro-regional development.

Technical guidance should be provided for integrated management of the routes and trans-sectorial cooperation.



Vlasta KLARIĆ, President of the National Partnership for Cultural Tourism under Croatian Ministry of Tourism patronage.

### 1.3. EXPERT RECOMMENDATIONS

Cultural tourism for Cultural Routes in the Adriatic-Ionian Region involves additional possibilities for development:

#### Best routes award

##### For best practices and better visibility

New macro-regional business models and cultural tourism on Cultural Routes asks for a sophisticated smart specialization approach, taking into account new market trends, new visitors and values they are searching for. Best practice examples include sophisticated interpretation and presentation of heritage within product super-segmentation possibilities (hybrid packages involving creative and wellness tourism, active and cultural tourism, culinary and eco-tourism etc.) and steps towards diversification of regional compatible areas.

These best practice examples should be shared through joint promotion of awards in:

- ▶ Best routes' products
- ▶ Best routes' interpretation centres
- ▶ Best routes' digital platforms
- ▶ Best routes' youth exchange practices

### Extension of the routes

#### Is welcomed if:

- ▶ It takes into account all earlier achievements of the certified Cultural Routes. They have established criteria for the selection of their sites and members. Those criteria should be followed further on within the extension of the route.
- ▶ Further criteria could be set up and evaluated by the Steering and Scientific Committee of Cultural Routes and distributed to potential interested new partners.
- ▶ In this sense each potential country should be invited to express its interest, do the research, and provide proposals of their future Cultural Routes sites, which ask for project design and finances.
- ▶ The sites to be included through extension should be an added value for the Cultural Routes, compatible and complementing to the already existing ones, regarding the period, space, and functions/content, (not competitive to existing ones, but enhancing the competitiveness of the whole Cultural Route).

### Research and product development

#### High value markets on Adriatic-Ionian Region Cultural Routes are a must.

Research and product development for this market has to be addressed. Cultural tourism-oriented users ask for a dynamic interactive approach to cultural offer, high level of participation within creative products' design and infrastructure. Fostering cultural creativity through innovative products can be an answer to the challenges of the less developed regions and micro sites.

While youth tourism is motivated by interactivities and pro-consumer approach where consumer produces his on travel package with the use of new technologies, on the other side there is the best aged 55+ market looking for something else.

Huge potential lies in the aging population, best aged, 55+, seniors (123 million in the EU and 63 million in the USA in 2016<sup>107</sup>) more oriented towards organized but high level travel. These are the consumers who travel smart, out of season, hate heat and masses, look for harmony, personalized services, peaceful sightseeing, spend longer time in the destination. They are culture researchers, spiritual travellers, looking for new cultural destinations and new social encounters. With such preferences they could be an excellent market niche for AIR routes if the

107. ETC snapshot <http://www.etc-corporate.org/reports/etc-snapshots-travel-segments-cultural-traveller>

accessibility and infrastructure is provided. Influence of social media (bloggers, influencers, vloggers) on this niche is not so strong, but they look for other channels of information, often related to their travel agents and friends recommendations.

**Proper routes' profiling** is essential taking into account cultural common values, diversities and preserved identities valuable for extension of existing and creation of new routes.

### *Opening new communication channels*

**Interpretation and presentation** play a great role in diversification of tourism products. It is expected that cultural heritage of the routes should be presented and interpreted in the best way.

The opportunities for that lie in the establishment of a **common digital platform, virtual brochures** including VR and AR, a multi-destinational routes' card, proper interpretation centres, and in the development of quality guiding practices on AIR Cultural Routes. According to existing practices, guiding can be standardized and improved, providing to local guides sustainable employment.

### *Interpretation and presentation of the routes*

Creative industries can provide resources for stimulating and inspiring interpretation and presentation of hidden heritage i.e. through VR (virtual reality) as trigger and AR (augmented reality) for better understanding of destinations on the spot, creating macro-regional virtual brochures etc. for the common digital platform.

### *Education excellence centres*

#### **Creating a new map of knowledge**

Cluster of universities involved in Cultural Routes of the Adriatic-Ionian Region should be formed in order to support further research, lifelong learning, and new modules for learning.

Needs were stressed for further education and generation of project ideas. This could be achieved through meetings, conferences, summer and winter schools, providing education on local and macro-regional level, for management, marketing, digital performance, and excellence in AIR guiding.

### *Cataloguing of Cultural Routes tourism offers*

At this moment Cultural Routes are used mainly by individual travellers, while organized travel packages are prepared as tailor-made options, and FIT (for individual traveller) offer.

There are almost no catalogues of packaged tourism products of specific Cultural Routes for small specialized groups, including itineraries covering lesser known destinations.

Finally, the implementation of the Routes4U project in view of the development of Cultural Routes should take care of new transformative experiences of tourism.



## 2. Transnational networks for cultural cooperation

by Ols LAFE, Director of the Centre for Development of Ancient and Medieval Albanian Heritage, University Aleksandër Moisiu, Durrës, Albania

### 2.1. INTRODUCTION

***Transnational networks for cultural cooperation are the key to a healthier regional development in the wider context of the Adriatic and Ionian Region***

Cultural Routes certified by the Council of Europe give testimony of transnational cultural networks. The Convention on the Value of Cultural Heritage for Society of the Council of Europe, 2005 (FARO Convention) is the leading document which highlights the need for the appreciation of heritage as well as the inclusion of communities and society in this process. This convention stresses that “cultural heritage [is] as a factor in sustainable economic development”.

No regional development can be sustainable if it does not take into consideration the cultural aspects that constitute the common identity of the people. Cross border cooperation is the natural outcome of the diverse networks which shape the way how information is processed and circulated amongst the

countries, contributing to protect and safeguard our common cultural heritage for future generations.

In the Adriatic and Ionian Region exist differences in nature, characteristics and conditions of individual sites as well as differences in local and national socio-political, legal, cultural and economic contexts in which the sites are situated.

***Cross-border cooperation programmes are well placed to identify opportunities for our common growth and find innovative solutions***

The transnational cooperation is the precondition for the overall objectives of the EU Strategy for the Adriatic and Ionian Region (EUSAIR) to promote sustainable economic and social prosperity of the Region through synergies and coordination among all territories and stakeholders in the Adriatic and Ionian Region.

Transnational networks for cultural cooperation are not only testimonies of our common points of interests and of our common cultural heritage,





but they also provide the basis for future cooperation in the political and economic context. The sustainable protection and use of heritage to the development of tourism and the strengthening of local communities is of utmost importance.

With the beginning of the 21<sup>st</sup> century there has been a shift in paradigm, the approach and related practices of heritage protection in most of the countries in Europe aimed at making a more sustainable and long-term use of cultural heritage locations. This shift requires not only seeing heritage sites as a cultural value to be protected, but as a common public asset which, if rehabilitated, used and properly managed, can generate additional cultural, social, human and economic capital.

Some of these elements are still to be achieved in the Adriatic and Ionian Region, since some of the countries receive almost full state support, public financing, and have a high level of institutionalization of heritage which makes it hard for other stakeholders, such as policy makers, business, education and non-governmental sectors to build capacities and get actively involved in the heritage protection and management.

## 2.2 WORKSHOP DISCUSSION AND PARTICIPANTS' RECOMMENDATIONS

### *Section 1: Connecting the Cultural Routes in the Adriatic-Ionian Region*

This workshop brought together all those working on transnational networks for cultural cooperation in the Adriatic and Ionian Region. The aim was to exchange ideas and suggestions as well as to try to formulate recommendations on diverse aspects of the transnational networks with a specific focus on Cultural Routes in the Adriatic and Ionian Region.

It is obvious that cooperation between countries and specifically transnational networks have proven to be vital to our common understanding of culture. If the processes of preparatory actions, creation of management tools, plans and strategies for heritage protection and sustainable use are participatory from the very beginning, it is commonly agreed that they will most certainly built the awareness, mutual understanding, knowledge, and diversify the skills of stakeholders involved and create the conditions for the long term management of the common heritage of the region and its sustainable use.

EU and non-EU countries can further discover the joint but also opposite views of the transnational networks in the Adriatic and Ionian Region and how they function. It also allows to exchange on lessons learnt and best practices of Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Montenegro, Serbia and Slovenia. All countries of the Adriatic-Ionian Region can profit of this exchange of experience and expertise.

#### **Participants' recommendations**

Based on the actual questions posed from the very beginning at the workshop concept paper, the workshop participants engaged in an interesting discussion, which also included questions to each other as well as recommendations which were well received by all participants.

There are no Cultural Routes to date that connect all 8 countries of the macro-region, and this seems to be a good opportunity to work on creating a Cultural Route that may directly connect all of us.

The problem raised from one of the participants during the discussion was that although local governments are willing to collaborate and are already doing it, central governments seem to lag behind in undertaking common initiatives that would connect the countries better. In order to overcome such a setback, it was proposed that some sort of meetings in every country can take place to better illustrate and introduce the Cultural Routes and Routes4U concepts, in order to facilitate the mutual understanding on the importance of these projects, their aims and objectives.

Nevertheless, European financing is important, it has to be stronger in order to support goodwill entities, enterprises and local government, who are willing to undertake collaborations but given the current economic situation, find it difficult to commit their own limited resources in cultural cooperation.

One idea that circulated was to connect all countries through UNESCO sites, which all countries in the macro-region possess already. This certainly has to undergo the Council of Europe certification process.

## Section 2: Importance of involving the local communities

This workshop focused on how the social aspects, political, economic and the cultural heritage have interacted in various countries and regions by looking at the aspects set out below:

- ▶ The protection and promotion of heritage across the borders of the countries of the Adriatic-Ionian Region and through the Cultural Routes;
- ▶ Transnational links which focus on the exchange of ideas, practices, things, goods, capital and people for sustainable regional development;
- ▶ Best practices and lessons learnt on social inclusion as well as religious, cultural and economic networks;
- ▶ Fostering ties – (arts, literature etc) and creating sustainable transnational networks of cultural cooperation in the Adriatic and Ionian region;
- ▶ Why cultural cooperation is useful, how can be ensured trans-boundary cultural cooperation;
- ▶ Transnational movement of material, cultural, literary and scientific practices and the ways in which they shaped local identities and institutional politics in various countries.

### Participants' recommendations

It was underlined that Cultural Routes are also about tourism and development. It seems that a certain conflict exist between culture and tourism (one threatened by the other). Cultural Routes can only be valorized when the local community understands and appreciates the very idea. Very important when discussing the transnational routes is that we think of them as a journey. They make sense as connected journeys, creating opportunities for people to come back. This multidisciplinary approach is the key.

One of the participants though, stressed that the very Council of Europe certification name starts with cultural, and as a results these routes are cultural to begin with and then they may include other topics as well. Methodology is important when approaching the topic, in order to apply the Faro Convention at its best. The point has to be in creating an excellence brand and work with the education sector.

The problem is that EU finances lots of projects, but none of them is like the Routes4U, which aims to strengthen the collaboration between our countries. This way we can develop a real and solid tool for the development of the territory. By involving all levels of society we can achieve sustainability,

but making sure at the same time that our actions are not aimed to create mass tourism.

When we talk about Cultural Routes, the informed visitor is the key issue. Visitor management as well as providing the correct information to them is important. How we can travel from one place to the other, why it is important to visit one destination and the like are crucial to tourism development. Developing routes that enter the rural areas is also key to local development.

## Section 3: Transnational cultural and tourism cooperation

While focusing on four key elements during the initial discussion:

1. Faro Convention
2. Common identity
3. Civil society
4. Promoting heritage

Participants agreed that transnational networks are a very interesting topic for AIR countries.

For example, with regard to the Phoenician's Route, the aim is to develop a cultural product, involving all possible stakeholders (such as museums, local governments etc), and in strict conformity with the Faro convention. The aim has always been to create strong links with other routes.

Participants have also reiterated the high importance of transnational cultural and tourism cooperation amongst the countries. Thus the tourism component has been weighed as equally important to the cultural link between our countries. Discussion of the transnational networks of cultural cooperation is of utmost importance to the forging of stronger links between institutions in the region (NGOs and governments alike).







### Participants' recommendations

Common identities vs. common objectives were another good recommendation by the participants. Involve also the concept of measurability, time bound, realistic and a clear common vision that has to be achieved.

Work in different levels, actors at the regional and national level with a coordination mechanism, but bearing in mind that they all have a different role in the process.

How to approach the civil society organizations was considered an important topic. There is a need for creative tools such as capacity building workshops with interested organizations or seminars in order to convince them to actively participate and to involve in a more managerial and entrepreneurial way. In order to create social capital, clusters and incubators having a common agenda and a common marketing need to be established.

importance of civil society, and last but not least the need to better promote heritage among the countries of the Adriatic-Ionian Region.

Good neighborly relations are well positioned within the Routes4U project, as stressed by one of the participants, thus making this project a good platform for cooperation. But, cooperation programmes have to bear in mind the possible overlapping with existing cross border and transnational cooperation especially in the area of the Western Balkans WB6 and try to avoid clashes.

The Regional Cooperation Council (RCC) for example is a case which has to be taken into account, when identifying possible Cultural Routes in the region. This project has already identified three possible routes which seem to have similarities with existing Cultural Routes among the countries. Synergies are possible and have to be further explored. The skills gap and how to avoid it was another possible venue for further cooperation.

### Section 4: Local involvement, macro-regional cooperation and sustainable tourism

The Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005) is based on the idea that knowledge and use of heritage form part of the citizen's right to participate in cultural life as defined in the Universal Declaration of Human Rights. The text presents heritage both as a resource for human development, the enhancement of cultural diversity and the promotion of intercultural dialogue, and as part of an economic development model based on the principles of sustainable resource use.

Amongst the topics discussed were the importance of synergies in the region, coordination of common interest projects, intensive cultural cooperation, the

### Participants' recommendations

The participants reacted in different ways and gave some opinions concerning the question: Describe the type of change you would like to see in your region -What does it look like?

A key issue of the macro-region is the summertime tourism. Thus, a shift to another and more sustainable form of tourism less dependent on summertime is recommended.

We have to focus on domestic (European) tourism, participants stressed, we don't need too many tourists, rather a smaller segment of highly interested people for our region. We have to create concrete offers, in order to allow guests to create real contacts with the local culture. We have to collaborate to develop products, financial resources,

human and operational capacities. Perhaps some kind of secretariat needs to be established, before establishing any kind of networks.

*Who does what* is the point in this case, was suggested by one of the participants with vast experience within similar projects in the Mediterranean basin.

All participants agreed and reiterated that there are no serious obstacles in the communication between EU and non-EU countries, including EU funding. The general feeling is that even the non EU countries feel like EU when it comes to funding (although funding comes from different mechanisms).

Another discussion which was tackled by some participants was whether we can choose the tourists visiting our region? Thus, influencing the process to whom you send the information, the general belief is that, it is possible to choose and influence (positively) who visit the region. This can be achieved through a good collaborative platform with well-defined roles and responsibilities.



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## 2.3. EXPERT RECOMMENDATIONS

### ***Strengthen the involvement of local authorities and civil society***

This workshop brought together participants and their different views to discuss how transnational networks of cultural cooperation can better function. It was suggested to create a Cultural Route including watermills in all the countries of the macro-region. This is certainly only a suggestion and further discussion about the feasibility of such a project is necessary.

The civil society's important role was underlined multiple times, and it is now evident that the human factor needs to be taken into account.

My recommendations are in line with those of the other participants, even though my proposals go a bit further so that they can provide a discussion base for the near future steps and related actions.

- ▶ The need to avoid overlapping of financing of projects and initiatives that may have common or similar objectives.
- ▶ The strengthening and better involvement of local government units in the process of Routes4U project implementation.
- ▶ Civil society is crucial stakeholder to the Routes4U project, and as such has to be involved in all actions.
- ▶ We all believe that it is possible with the right planning and coordination to avoid the clash between culture and tourism in our macro-region; i.e. avoiding the negative impacts that would hamper the sustainable development (economic, cultural and touristic of each country).

- ▶ Rural development and rural tourism, seems to be another venue which is important to underline.
- ▶ The transnational cooperation can and should be strengthened.
- ▶ A collaborative platform with the necessary tools is a must for the ongoing Routes4U project.
- ▶ Strengthen the capacity building and skills in the sectors concerned.
- ▶ Commercialization of actions; need to benefit from all actions for the economic development of each country.

### **Promote dialogue between stakeholders in the Adriatic and Ionian Region**

Recommended activities:

- ▶ Conception of a bibliographical database which provides the basis for a documental analysis and review of the main studies focusing transnational networks for cultural cooperation;
- ▶ Identification of projects funded by European structural funds, in order to build indicators and comparative tables and figures.
- ▶ Create a database for cultural initiatives. This, together with the information obtained from primary and secondary sources, serves as a basis for presenting a set of policy recommendations to improve the participations of actors from the different countries as well as the funding of this type of projects.

All our countries have, through strategies and policies, emphasized have emphasized the role of culture in promoting a region's attractiveness and the need to establish a strong link between the local and regional levels.

It is crucial to strive for better promotion of our cultural diversity and a stronger intercultural dialogue, this is also a main driving force within the EU but also non-EU countries.

Awareness raising among decision-makers (both at the central and local level), as well as strengthening cross-border, transnational and most importantly inter-regional cultural projects and initiatives as a way of connecting our people and supporting the economic, social development in the macro-region.

Culture creates jobs and culture is a generator of wealth, as such it promotes communities even at the international level. This promotion helps in the creation of new forms of entrepreneurship as well as the strengthening of a common identity common identity.

EU guidelines have emphasized the role of culture in the EUROPA 2020 Strategy and have therefore recognized the value of territory development. Thus, in our opinion, all transnational networks of cultural cooperation bear in themselves an important task, that of channeling finances and energy to the development of culture and tourism.

### **Promote dialogue between stakeholders in the Adriatic and Ionian Region**

The Routes4U project should promote a dialogue with local administrations, in the macro-region, for an efficient approach to the overall objectives of the project; this should be done also with the respective national government. Organizations in our countries should be involved in the training, promotion and information sharing which is crucial to the project development.

A database of potential partners interested in collaborating across our macro-region should be set up. Existing databases could be enriched with new contacts and information sharing should be facilitated. This can have a positive cascade effect on facilitating networking, partnerships, and the exchange of best practices as well as the ultimate goal being the better connection of our countries.

The human and financial resources in each country that may be available for developing the Routes4U project have to be further identified. In return the project should inform governments and institutions on the availability of resources in the macro-region and increase in this way the visibility of the initiative.

Collaboration already exists, it is the right moment to take it to the next level. In this way we can reinforce partnerships and transnational networks for cultural cooperation, increase the sharing of best practices and promote the diverse cultural heritage and tourism peculiarities of the countries in the Adriatic-Ionian Region.

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## 3. Marketing strategies for the visibility of heritage

by Georgia ZOUNI, Lecturer on "Tourism marketing for organizations and enterprises", Hellenic Open University, Greece.

### 3. 1. INTRODUCTION

As the largest economic activity in the Adriatic and Ionian Region (AIR) countries, the tourism industry boasts the greatest potential. Transnational tourism will continue to grow and it will be structured according to themes: experiences, emotions, values. An excellent way for this is through Cultural Routes. Cultural Routes certified by the Council of Europe play a vital role in this context. The definition of Cultural Route is "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 whose historical, artistic or social interest is patently European."

Today more than in the past, tourists seek authentic cultural products and communications that dazzle senses, stimulate minds and touch hearts (Schmitt, 1999; Prentice, 2001; Lagiewski and Zekan, 2006;

Majdoub, 2011)<sup>108</sup>. Furthermore, world-wide easy internet access, the booming industry of affordable air travel to small regional airports and the digital economy allowing individuals to create their personalized cultural experience are all trends supporting the "growth of this type of tourism: authentic, off-the-beaten track, sustainable"<sup>109</sup>.

Those tourism trends impose a major challenge for the management of Cultural Routes. According to the study on the impact of European Cultural Routes

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109. Dominioni S., Director of European Institute of Cultural Routes, 2018, source: <https://bestculturaldestinations.com/visionaries1/stefano-dominioni-director-european-institute-of-cultural-routes>.

on SMEs' innovation<sup>110</sup> some of the main challenges of the Cultural Routes are related to the market orientation of those routes and the integration of marketing and promotion and the development of a common and truly 'shared' brand (e.g. lack of dedicated resources for marketing, absence of skills capacity in marketing, poor differentiation between consumer-oriented and industry-oriented actions, ect.) Marketing is now widely recognized as a critical factor for a long-term success and sustainability of the Cultural Routes (Hardy 2003; Hayes and MacLeod 2006; Nagy 2012; Moscardo 2005)<sup>111</sup>. The marketing process consists of analyzing marketing opportunities, developing marketing strategies, planning marketing programs, and managing the marketing effort (Kotler 2003)<sup>112</sup>.

### 3.2. WORKSHOP DISCUSSION AND PARTICIPANTS RECOMMENDATIONS

This workshop targeted in producing concrete cross-national marketing recommendations for maximizing the visibility of cultural tourism in order to strengthen regional development through the Cultural Routes in the Adriatic and Ionian Region.

The workshop highlighted some of the main challenges of the Cultural Routes – according to the study on the impact of Cultural Routes (Council of Europe, 2011) – which are mainly related to the market orientation of those routes and the integration of marketing and promotion and the development of a common and truly 'shared' brand.

Participants discussed the main challenges related to tourism management and marketing of the Adriatic and Ionian Region with regard to the Cultural Routes.

They identified overall marketing goals, target markets and objectives at establishing an Adriatic-Ionian brand for cultural tourism and formulated marketing and promotional recommendations on visibility

strategies, meant at increasing the visibility of cultural heritage in the Adriatic and Ionian Region.

#### Challenges identified

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

- ▶ There is no clear understanding of the vision of the Cultural Routes themselves. What are the Cultural Routes of the two regions? Do all stakeholders know them?
- ▶ Also there is a lack of knowledge about all the contributors and stakeholders in these Cultural Routes in a local/ national and regional level.
- ▶ Another challenge identified is how to promote diversity of the regions and Cultural Routes through a common shared brand.
- ▶ Finally one of the harder tasks was mentioned to be the cooperation of so many contributors and players with diverse goals and background, and the lack of communication between all these networks.

#### Questions raised

The following questions were raised during the workshop:

**How to evaluate the current visibility and marketing actions related to tourism management and marketing of the Adriatic and Ionian Region with regard to the cultural tourism and routes?** This involves development of marketing assessment metrics and market intelligence to ensure that market orientation issues, along with other weaknesses would be accurately, timely and efficiently identified (e.g. lack of dedicated resources for marketing, absence of skills capacity, etc).

**What are the preparatory steps required for setting overall marketing goals, selecting target markets and establishing the identity for an Adriatic-Ionian brand for cultural tourism?** This is very important in order to secure that marketing and promotion of cultural tourism and routes in the Region will be clear, efficient for the development of a common and truly 'shared' brand and in full compliance with the overall Programme goals.

**What is needed to formulate marketing and promotional recommendations on visibility strategies, meant at increasing the visibility of cultural heritage in the Adriatic and Ionian Region?** The core issue at this step is establishing what can and should be done centrally – thus clarifying strategies, tactics, processes, backup investments and responsibilities – in order to improve the visibility of the Cultural Routes in the Adriatic and Ionian Region.

110. Council of Europe (2011): Impact of European Cultural Routes on SMEs' innovation and competitiveness. Strasbourg: Council of Europe Publishing. Available online at <https://rm.coe.int/1680706995>.

111. HARDY, Anne (2003). An investigation into the key factors necessary for the development of iconic touring routes. *Journal of Vacation Marketing*, 9(4), 314-330.  
HAYES, Deborah and MACLEOD, Nicola (2007). Packaging places: Designing heritage trails using an experience economy perspective to maximize visitor engagement. *Journal of Vacation Marketing*, 13(1), 45-58.  
NAGY, Katalin (2012). Heritage tourism, thematic routes and possibilities for innovation. *Theory, Methodology, Practice*, 8(1), 46-53.  
MOSCARDO, Gianna (2005). Peripheral tourism development: Challenges, issues and success factors. *Tourism Recreation Research*, 30(1), 27-43.

112. KOTLER, Philip (2003). *Marketing Management*. 11th Edition, Prentice-Hall, Upper Saddle River.



***What are the main considerations needed in order to integrate digital marketing and ICT strategies and tactics in the the promotion of the cultural tourism and routes in the area?***

***What are the critical points related to proposed activities and can be set as key performance indicators?*** Matters of mechanisms for effective and timely communication to the stakeholders involved and to the two Regions, joint promotion to provide assistance and guidance to businesses and customers, to promote partnerships, and aligning all available EU, international, national and private funding of relevance are important in this part of the discussion.

### ***Participants recommendations***

The most important first step is ***to define the goals, the mission of the Cultural Routes and then map the main stakeholders and finally the target markets.*** This must be done in a macro-regional environment, and taking into consideration the place in which we live. Studying the mapping method of the Routes of the Olive Tree project could be helpful for this purpose.

In order to ***evaluate the current visibility and marketing actions*** related to tourism management and marketing of the Adriatic and Ionian Region with regard to the cultural tourism and routes, there is the ***need to develop marketing assessment metrics and market and business intelligence*** to ensure that market orientation issues, along with other weaknesses would be accurately, timely and efficiently identified). Market orientation is the moment when an organisation or a route incorporates the customer in its offerings and value propositions. A market-oriented organization continuously gather information about customers, competitors, and markets. So, market orientation requires a customer focus, intelligence about competitors, and cross-functional

cooperation and involvement. A good starting point is measuring current and potential visitor assessment of Cultural Routes and their visibility status, with an internal marketing audit in order to evaluate the current marketing performance. A good case for that is a digital platform that connects all Croatian tourism businesses and allows the management of real time visitor data.

In order to set overall marketing goals, selecting target markets and establishing the identity for an Adriatic-Ionian brand for cultural tourism, it is very important to go back to the vision and the criteria the Council of Europe has set for the Cultural Routes. This is crucial in order to secure that marketing and promotion of cultural tourism and routes in the Region will be clear and efficient for the development of a common and truly 'shared' brand and in full compliance with the overall Program goals and taking into account the diversity of all those routes and areas.

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

It was proposed to work with several pilot projects in a lean methodology approach, in order to provide instant and timely feedback on our strategies, tactics, processes, backup investments and responsibilities – and finally to successfully improve the visibility of the Cultural Routes in the Adriatic and Ionian Region. An example of such a pilot project could be summer schools or the European Route of Historic Thermal Towns that Luca Bruschi presented during the First Routes4U Meeting in Venice.



Furthermore the workshop highlighted the need **for user integrated communication for the promotion of the cultural tourism and routes in the area.** *Today more than ever*, in order to reach the visitors, it is important to be visible inside these communities. For this reason, achieving brand visibility in internet and social media is of increasing importance where the rewards of peer recommendation and social brand endorsement offer an unparalleled return on investment compared to other media channels. It was widely accepted by the participants that today, users spend the greater portion of their online time in just a handful of sites, or communities, where their friends and family are, the so-called social networks. This means that in order to reach these users, it is important to be visible inside these communities. For this reason, achieving **brand visibility in social media** is of increasing importance where the rewards of peer recommendation and social brand endorsement offer an unparalleled return on investment compared to other media channels.

The development of mechanisms for effective and timely communication between the stakeholders involved in the regions is crucial. But, marketing strategies and their implementation need a sound data base for their elaboration as well as for the follow up and controlling procedures. Thus the funding of marketing audit within projects is extremely important and should be obligatory. A bottom up approach is important and was highlighted. Strategic partnerships are an important component here, as the right partnership can bring many benefits not only to help promoting the image of the Cultural Routes but to work on searching several funding schemes. Moreover, aligning all available EU, international, national and private funding of relevance are important in this part of the discussion. There is a strong need to unify and offer support for promotion and marketing services, where Routes are often limited due to the lack of dedicated resources. With centrally dedicated resources, the Council of Europe can offer practical support through training and skills development in the tourism marketing. Alongside centrally based activities, programmes could also be developed to help support SMEs understand, get the most out of and stay abreast of the information and communication technologies and new media methods.

Further recommendations are:

- ▶ Public/private cooperation to enhance the quality of the Cultural Routes.
- ▶ Defining common quality criteria for the specific Adriatic- Ionian Cultural Routes. Based on those predefined criteria, launching of a needs analysis of Cultural Routes in terms of quality.

- ▶ Setting up modes for facilitating circulation of tourists throughout the macro-region. Creating common road signals and cross-border/transnational information for tourism attractions, using appropriate languages for the designation of products, using common standards and classification systems.
- ▶ Improving specific skills and training relative to the marketing of Cultural Routes.
- ▶ Disseminating good practices among tourism stakeholders
- ▶ Exchange of good practices and know-how transfer.





Georgia ZOUNI, Lecturer on "Tourism marketing for organizations and enterprises". Hellenic Open University, Greece.

### 3.3. EXPERT RECOMMENDATIONS

#### **Brand-building of the Adriatic-Ionian cultural routes**

All successful marketing communication campaigns are first and foremost the product of great storytelling and in the case of cultural or heritage marketing the story becomes the cornerstone at every level of the marketing mix. Cultural or heritage marketing relies inherently on emotional communication to engage with consumers as most heritage tourists seek symbolic relationships from the heritage that they are experiencing (Misiura, 2006)<sup>113</sup>. In the case of the Adriatic-Ionian Region the vast history and cultural identity of the area can be the ideal vehicle in creating Cultural Routes related experiences that allow the tourist to recognize some aspects of their own national or personal identity in the Region.

A strong storytelling and branding can be achieved throughout the marketing strategy. The mission could be the establishment of an Adriatic-Ionian brand which would position the Region as one destination in the eyes of visitors, residents and stakeholders. The identification and development of an Adriatic-Ionian brand for the Cultural Routes should be associated with the Region unique but diversified assets. Preparatory steps require defining the goals, the mission of the Cultural Routes and then map the main stakeholders and finally the target markets. As set during the workshop this must be done in a macro-environment, and taking into consideration

113. MISIURA, Shashi (2006). Heritage Marketing, Case study: The Museum in the Park, Stroud, Gloucestershire, UK – The making and marketing of a museum. Page 80. UK: Elsevier Butterworth-Heinemann.

the place where we live and perform: Mediterranean and Balkans area! The mapping method that the Routes of the Olive Tree use uses can be of utmost importance. This strategic approach will only be effective through a brand-building process based on a common identity and strongly collaborative efforts, pooling of joint resources, networking, partnerships in association with an appropriate communication strategy. Overall, the branding exercise should formulate a vision emphasizing the clear benefits that improved Cultural Routes will bring to both residents and visitors. In this regard, actors should also explore how to take stock of existing synergies. Measures to support cultural diversity and sustainable development including initiatives that reinforce a sense of place.

#### **Development and implementation of a 'virtual tourism observatory'**

The development and the implementation of a 'virtual tourism observatory' is crucial in order to support and coordinate and provide data on tourism demand and supply at regional level. The observatory should aim at a better understanding of visitor and tourism businesses needs, in order to ensure the visitor has a quality overall experience and the local economic secure a sustainable growth. This 'virtual tourism observatory' could be developed using as best practice: the European Commission's **Virtual Tourism Observatory (VTO)**<sup>114</sup>. Also, the examination of other existing models<sup>115</sup> should be considered, eg: Weather stations ("Wetterstationen") of S-Tourismusbarometer ([www.stourismusbarometer.de](http://www.stourismusbarometer.de)), with yearly and monthly report of visitor data. They inform the participating tourism attractions and tourism organisations about recent results and development trends in visitor numbers.

#### **Communication of Cultural Routes in order to increase visibility**

With regard to awareness-raising and promotional tools to facilitate the communication of key messages and, hence, the visibility and promotion of the Cultural Routes of the Region, the formulation and dissemination of content in a clear and understandable language in various types of media – paper, audiovisual and digital – and the enrichment and

114. European Commission's **Virtual Tourism Observatory (VTO)**. The Virtual Tourism Observatory provides access to a broad collection of information, data and analysis on current trends in the tourism sector. It includes the latest available figures on the sector's trends and volumes, economic and environmental impact, and the origin and profile of tourists. <https://ec.europa.eu/growth/tools-databases/vto/>

115. Source: Transromanica EU Project - CENTRAL EUROPE Programme co-financed by the ERDF- Report WPA 3.1.1 Market Analysis [http://www.central2013.eu/fileadmin/user\\_upload/Downloads/outputlib/CrossCultour\\_Market\\_Analysis.pdf](http://www.central2013.eu/fileadmin/user_upload/Downloads/outputlib/CrossCultour_Market_Analysis.pdf)

development of the dedicated websites are recommended. Innovative awareness-raising media and activities should be considered as very important tool. Promotion can be comprised of advertising campaigns across all channels (TV, Print, Digital, Radio), public relations / publicity, promotional sales, e-mail / physical mail campaigns, personal selling, and direct marketing. In today's highly saturated market place it is important to brainstorm and utilize creative, engaging promotional strategies that help to leave a lasting impression in the consumer's mind. The overall marketing strategy for Cultural Routes of the Region will focus heavily on creative and innovative ways to promote and communicate the Regional brand to visitors. Also, organizing and supporting seminars, workshops and public forums on the diversity of Cultural Routes, as well as exhibitions, festivals and dedicated days, carrying out educational activities through the development of targeted programs, in particular for young people, to facilitate understanding of the Cultural Routes, can be some of the main visibility raising tools.

### **ICT and digital marketing for boosting visibility**

Digitalisation of communication of the Cultural Routes is well documented earlier in this report and is fundamental for boosting visibility of the Cultural Routes. The public and private sectors should use a common Adriatic-Ionian tourism portal to upload all available tourism offers and ratings in order to facilitate dissemination of tourism and Cultural Routes information. A well-elaborated website, easy to navigate, with a modern, responsive, and customised design will work together to make sure that the user will have a great experience. Also, the use of Search Engine Optimization (SEO) techniques, Social Media and Reviews Management will be very helpful for boosting visibility. But these tools need to be used and integrated into an umbrella platform and all the Cultural Routes should be able to feed into the dynamic website providing a constantly changing and updating ICT platform and entry point. Training, workshops and exchanges of experience seminars in a range of Web 2.0 initiatives were highly recommended by the participants for the Cultural Routes to maximise their potential with social media and the internet.

### **Strategic partnerships**

Strategic partnerships are an important component for the successful marketing of the Cultural Routes, as the right partnership can bring many benefits to help reach the end objective of building a strong brand and promoting the image of the Region. Partnership opportunities – apart the proposals made by workshop participants – can include recommendations set by the Council of Europe (2011)<sup>116</sup>:

- ▶ commercial – revenue-based partnerships through sales or “buy-in” services;
- ▶ content – aggregation and syndication of database content;
- ▶ marketing – shared cost of marketing activities with partners.

Finally, for the financing required for the visibility and promotion of the Cultural Routes, various mechanisms could be investigated, including direct public funding, private funding based on tax incentives and funding from international bodies.

116. Council of Europe (2011): Impact of European Cultural Routes on SMEs' innovation and competitiveness. Strasbourg: Council of Europe Publishing. Available online at <https://rm.coe.int/1680706995>.







## PART III.

# ROADMAP FOR THE ADRIATIC AND IONIAN REGION

**T**he roadmap is a tool for a sustainable management of the Cultural Routes programme in order to further strengthen the Adriatic-Ionian regional development. The roadmap is based on the recommendations of the part I of the publication, “Cultural Routes for the regional development of

the Adriatic-Ionian Region”, as well as on the part II “Experts reports on regional development through the Cultural Routes in the Adriatic-Ionian Region”. It is especially designed for EUSAIR member States<sup>117</sup> and Cultural Routes’ networks, that are invited to implement the recommendations.



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



117. Eight countries are covered by the European Union Strategy for the Adriatic and Ionian Region (EUSAIR): Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Montenegro, Serbia and Slovenia.

# I. Implementation priorities

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## 1.1. MONITORING SYSTEM <sup>118</sup>

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Member States of the Adriatic and Ionian Region are recommended to further develop monitoring mechanisms to gather data on tourism numbers, tourism management and tourism offers related to the Cultural Routes<sup>119</sup>. They should also collect information on legislative frameworks for the best management of tourism. Routes4U should gather all data and made available the information on the monitoring mechanisms. Routes4U should develop guidelines on the monitoring mechanisms for the further use of the Cultural Routes. Cultural Routes should exchange best practices and lessons learnt on how to measure the impact of tourism and how to ensure sustainable tourism. In the framework of Routes4U, the information should be widely disseminated and made available to all interested stakeholders.

A monitoring system of the presence of Cultural Routes in the macro-region should be put in place: Stakeholders from the Adriatic and Ionian Region should gather data on the implementation of Cultural Routes, e.g. on members of the respective Cultural Route, through a survey undertaken in the framework of Routes4U. This helps better measure the implementation of Cultural Routes and to close macro-regional gaps such as under-represented members and stakeholders. The regular evaluation cycle of the Cultural Routes should include a chapter a macro-region specific chapter.

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118. See Part I, "Cultural Routes for the regional development of the Adriatic-Ionian Region"; recommendation 1 and 7.

119. A 'virtual tourism observatory' could be developed based on the European Commission's Virtual Tourism Observatory (VTO) <https://ec.europa.eu/growth/tools-databases/vto/>

## 1.2. DIALOGUE BETWEEN STAKEHOLDERS AND CAPACITY BUILDING<sup>120</sup>

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The dialogue between local administrations, Cultural Routes' networks, governments, Council of Europe and European institutions should be promoted. Through the organisation of trainings and meetings, Routes4U should provide a platform of networking and information sharing.

Human resources for further developing the Cultural Routes of the Council of Europe programme have to be identified in each country, especially regarding national tourism boards. A collaborative platform should be considered to facilitate exchanges among stakeholders.

## 1.3. COUNTRY FOCUS <sup>121</sup>

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With a view to the development of new Cultural Routes of the Council of Europe, Albania, Bosnia and Herzegovina and Montenegro deserve particular support, as they represent underexploited potential for cultural routes projects and the extensions of Cultural Routes certified by the Council of Europe.

Cultural Routes should pay attention to the different level of development between EU and Non-EU-countries by enhancing the exchange of expertise, knowledge and capacities.

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120. See Part II, Experts' Recommendation on "Transnational networks for cultural cooperation".

121. See Part I, recommendation 2.



## 1.4. POLICIES AND JOINT ACTIONS<sup>122</sup>

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

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

New business models based on an integrated approach should be developed in order to provide better visibility, continuing cooperation and development through sustainable, responsible and niche tourism (creative tourism, eco-cultural, culinary, rural, etc). They should focus on less-known areas of the Adriatic-Ionian region.

## 1.5. RAISING AWARENESS AT MACRO-REGIONAL LEVEL<sup>123</sup>

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Common signposting and cross-border/transnational information for tourism attractions, using common standards and classification systems, should be implemented. In this regard, Routes4U will provide guidelines for standardized information. Member States of the macro-region should commit to implement those guidelines at national level.

Routes4U will implement on the website [www.coe.int/routes4u](http://www.coe.int/routes4u) comprehensive information on the different tourism activities that are possible at macro-regional level along the Cultural Routes.

Based on the diversity of sites and activities of the Cultural Routes, Member States should integrate the Cultural Routes to their existing tourism offer and promotional material.

## 1.6. RESEARCH AND UNIVERSITY INVOLVEMENT<sup>124</sup>

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Universities should be further involved to research on the potential of Cultural Routes in the Adriatic-Ionian Region. Member States and Cultural Routes' networks are recommended to propose universities

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122. See Part I, recommendation 8.

123. See Part II, Participants recommendation on "Marketing strategies for the visibility of heritage".

124. See Part II, Report on "Regional development through cultural tourism".

to be involved in the University Network for Cultural Routes Studies.

Multidisciplinary research is needed in order to provide data. It leads to a better presentation and interpretation of heritage. Hence it will provide content for promotional materials and product development in accordance with new needs of customers.

Studies should target on the socio-economic impact of Cultural Routes, with a focus on sustainable tourism, marketing strategies and community involvement. Results should identify Adriatic and Ionian specific topics that could motivate new activities and development of new projects. Training co-organized with universities foster capacity building, exchange of experiences and distribution of knowledge towards all stakeholders (Cultural Routes' representatives, local and macro-regional experts, institutions, etc). Member States of the Adriatic-Ionian Region are encouraged to organise such trainings, taking advantage from existing initiatives and past experiences from the EPA (i.e. Cultural Routes Training Academy).

To strengthen research on the Cultural Routes field, a bibliographical database on the main studies focusing on transnational networks for cultural cooperation should be further developed.

## 1.7. LEGAL FRAMEWORK<sup>125</sup>

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In order to strengthen cultural rights as fundamental Human Right, States are invited to integrate the promotion and protection of cultural diversity and intercultural dialogue in their national strategies as an important source of economic development and social well-being.

Simplification of administrative procedures for the establishment of enterprises or travel visas is needed to remove obstacles and stimulate SMEs.

## 1.8. CERTIFICATION PROCESS AND BEST PRACTICES DATABASE<sup>126</sup>

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In the framework of Routes4U, resources on the certification and implementation of Cultural Routes in the Adriatic and Ionian Region should be developed to ensure the exchange of information and knowledge on sustainable tourism, cultural tourism, heritage management and regional development. A database of best practices and lessons learnt should be put online to provide information on concrete activities of Cultural Routes in the Adriatic and Ionian Region. An e-learning course on the certification process

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125. See Part I, recommendation 9.

126. See Part I, recommendation 6.

and different aspects of the implementation of the Cultural Routes should be developed and made available to the public.

### 1.9. DEVELOPMENT OF PROJECTS IN VIEW OF CULTURAL ROUTES CERTIFICATION<sup>127</sup>

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EUSAIR should consider the certification of a Cultural Route dedicated to the Adriatic and Ionian Region as a cultural tourism destination. This Cultural Route should cross all countries of the Macro-region – Albania, Bosnia and Herzegovina, Croatia, Greece, Italy, Montenegro, Serbia and Slovenia.

While developing new projects of Cultural Routes to be certified by the Council of Europe in the Adriatic and Ionian Region, initiators should pay due note to those themes that are currently underrepresented such as coastal heritage, modern heritage, industrial heritage as well as the heritage of the prehistory and ancient history.

### 1.10. EXTENSION OF CERTIFIED CULTURAL ROUTES<sup>128</sup>

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Cultural Routes are recommended to extend their networks, taking into account economic and tourism stakeholders to strengthen the dialogue on sustainable tourism along the Cultural Routes on one side as well as to increase the economic impact of Cultural Routes on the other side. Due consideration should also be given to the geographical distribution of members. Routes4U should assist a selected number of Cultural Routes in extending the network of members.

### 1.11. EUSAIR CULTURAL ROUTES PRIORITY

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#### *Routes of the Olive Tree<sup>129</sup>*

The Cultural Route should strengthen the relations between towns and rural areas (olive oil producing regions) as a strategic factor for cultural and economic development.

The network should include more members from the tourism and cultural sector to increase activities on the cultural tourism of the Routes of the Olive Tree.

The financial and operational viability of the Routes of the Olive Tree should be improved through the

introduction of an obligatory fee system for all members, taking other Cultural Routes as best practices. The resources should be allocated to increase the human resource capacities. Further models such as secondments or trainee-programmes should be evaluated.

With the intellectual support of the Routes4U project, the membership of the Routes of the Olive Tree should be extended in the Adriatic and Ionian Region.

The communication and visibility actions of the Cultural Route need to be improved to ensure that other Anglophone countries of the Adriatic and Ionian Region as well as the larger European audience is better informed.

#### *Roman Emperors Route<sup>130</sup>*

The Steering and Scientific Committee of the Roman Emperors and Danube Wine Route should analyse the possibility of extending the Cultural Route, formulate criteria for potential partners and clarify managerial aspects of a potential extended Route that goes beyond the Danube Region. They should also undertake a needs assessment with regards to the human and financial resources needed for an extended Cultural Route.

Stakeholders of the Adriatic and Ionian Region should make an inventory of potential heritage sites to be included in the Route, compatible regarding period, space and function as well as complementing to the already existing ones on the Route. They should submit their proposal to the Roman Emperors and Danube Wine Route.

In the framework of Routes4U, an analysis of the extension should be undertaken by an independent expert with regards to the proposed new sites and the criteria defined by the Steering and Scientific Committee. This study should include proposals how to extend the routes without creating competition between the different heritage sites and how to enhance the competitiveness of the whole Cultural Route. The study should also include recommendations how to best involve rural, remote or under-developed areas in the extension to strengthen the regional development. Furthermore, the study should make proposals on the managerial aspects of the Cultural Route, e.g. through the creation of clusters.

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127. See Part I, recommendation 3 and 5.

128. See Part I, recommendation 4.

129. See Part I, recommendation 10.

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130. See Part I, recommendation 11.

## 2. Ideas for the future

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### 2.1. BRAND-BUILDING<sup>131</sup>

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The identification and development of an Adriatic-Ionian brand for the Cultural Routes should focus on the unique but diversified assets of the macro-region. The main stakeholders should be identified, a strategy according to Cultural Routes and EUSAIR Member States priorities should be developed and the target markets should be chosen prior to define the objectives of this branding.

The brand-building process is a medium to long-term collaborative effort, which should be implemented at national level with an appropriate communication strategy. Promotion can be comprised of advertising campaigns across all channels (TV, Print, Digital, Radio).

### 2.2. ROUTES AWARD<sup>132</sup>

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Best practice examples could be awarded to encourage innovative approach in the macro-region. Awards could be granted according to criteria (to be defined) and categories such as “Best routes products”, “Best routes interpretation centres”, “Best routes digital platforms”, “Best routes youth exchange practices”. This Routes award could be subject to a second grant-system put in place with the support of the European Commission.

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131. See Part II, Expert recommendations on “Marketing strategies for the visibility of heritage”.

132. See Part II, Expert recommendations on “Regional development through cultural tourism”.

### 2.3. COMMON ADRIATIC-IONIAN TOURISM PORTAL<sup>133</sup>

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Public and private sectors should use a common Adriatic-Ionian tourism portal to upload all available tourism offers to facilitate dissemination of tourism and Cultural Routes information. A modern and responsive website, using Search Engine Optimization (SEO) techniques, Social Media and Reviews Management will boost visibility. This tool should be integrated in an umbrella platform, where the other macro-regions and all the Cultural Routes should be able contribute.

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133. See Part II, Expert recommendations on “Marketing strategies for the visibility of heritage”.





# APPENDIX

**Appendix I.**  
**List of members of the Cultural Routes  
in the Adriatic-Ionian Region**

**Appendix II.**  
**Speeches of the Routes4U meeting for  
the Adriatic-Ionian Region  
(6 June 2018. venice, Italy)**

**List of abbreviations**

**Bibliography**

# Appendix I.

## List of members of the Cultural Routes in the Adriatic-Ionian Region<sup>134</sup>

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### ALBANIA

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#### ATRIUM (2014)

- ▶ Cities and municipalities: Tirana

#### Routes of the Olive Tree (2005)

- ▶ Cities and municipalities: Pustec
- ▶ Regions: Regional Council of Shkoder
- ▶ NGOs: Studies & Development Centre (SDC) Tirana



### BOSNIA AND HERZEGOVINA

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

#### European Cemeteries Route (2010)

- ▶ Sites: Bare Cemetery Sarajevo



### CROATIA

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

#### ATRIUM (2014)

- ▶ Cities and municipalities: Labin, Rasa, Uble

#### 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 Varazdin)

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134. This list concerns the Cultural Routes of the Council of Europe members present in the EUSAIR countries. The data was provided by the Cultural Routes' networks in 2017 and updated in June 2018.



### **European Route of Historical Thermal Towns (2010)**

- ▶ Cities and municipalities: Daruvar (Daruvar Spa)

### **Iter Vitis Route (2009)**

- ▶ Cities and municipalities: Verteneglio

### **Phoenicians' Route (2003)**

- ▶ Tourism stakeholders: Association of Independent Croatian Travel Agencies (UNPAH)

### **Roman Emperors and Danube Wine Route (2015)**

- ▶ Cultural organizations: Antique Museum Nin, Archaeological Museum Narona (Roman Amphitheatre), Archaeological Museum Zadar, Archaeological Museum Zagreb, Museum of Antique Glass, Regional Museum Turopolje
- ▶ National parks: National Park Brijuni
- ▶ Sites: Andautonia Site, Aquae Iasae Site, Colonia Iulia Iader Site, Narona Site
- ▶ Tourism stakeholders: Tourist Information Centre Zadar, Tourism organisation Glob Tour, Tourism organisation Maestral, Tourism organisation of Ilok, Tourism organisation of Osijek, Tourism organisation Svijet putovanja
- ▶ Other members: Iločki podrumi Winery, Wine cellar and Restaurant Josić, Wine cellar Čokot-čarda, Wine cellar Mihalj Gerštmajer

### **Routes of the Olive Tree (2005)**

- ▶ Cultural organizations: Europe House Dubrovnik
- ▶ Scientific organizations: Institute of applied ecology (OIKON) Zagreb

### **Saint Martin of Tours Route (2005)**

- ▶ Associations: Cultural Centre «Saint Martin de Tours»



## **GREECE**

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

### **European Cemeteries Route (2010)**

- ▶ Sites: Cemetery of Athens (Municipality of Athens)

### **European Mozart Ways (2004)**

- ▶ Cultural organizations: Mozart Society Greece

### **European Route of Historical Thermal Towns (2010)**

- ▶ Associations: Hellenic association of municipalities with thermal springs
- ▶ Cities and Municipalities: Kavala, Loutra Pozar, Loutraki-Perachora

### **Iter Vitis Route (2009)**

- ▶ Institutions: Development Agency of Florina
- ▶ Other members: National Interprofessional organisation of Vine and Wine (EDOAO)

### **Phoenicians' Route (2003)**

- ▶ Chambers of commerce: Chamber of Commerce Xanthi
- ▶ Associations: S.E.P.I. Greek Association of Graduates of Italian Universities

### **Routes of the Olive Tree (2005)**

- ▶ Chambers of commerce: Central Union of Greek Chambers of Commerce & Industry, Network of the Insular Chambers of Commerce & Industry of the European Union (Chios)

- ▶ Networks: Network of towns for the promotion of the gastronomic culture (Greek Fine Taste/ Ελληνων Γευσεις Εκλεκτες)
- ▶ Scientific organizations: Agency for the Development & Progress of Peloponnese and Ionian Islands (ETAP), ATEI University of Kalamata, Business Innovation Centre (BIC), Development Agency of the Peloponnese (ANAPTYXIAKI PARNONA), Environmental Education Centres KPE/ELIA, Greek Institute of Dietary Culture & Gastronomy
- ▶ Sites: Nestor Palace (Messina), Olympia Archaeological site, Soap Museum of Patounis
- ▶ Tourism stakeholders: National Tourism Organization (EOT)
- ▶ Other members: Union of Olive Oil producers (SEVITEL)



## ITALY

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

### **ATRIUM (2014)**

- ▶ Cities and municipalities: Bertinoro, Castrocaro Terme-Terra del Sole, Cesenatico, Ferrara, Forli, Forlimpopoli, Predappio, Tresigallo, Torviscosa

### **Cluniac Sites in Europe (2005)**

- ▶ Associations: In Agro Calventiano, Parrocchia S. Maria in Calvenzano
- ▶ Cities and municipalities: Calco, Cosio Valtellino, Provaglio d'Iseo, Rudiano, San Benedetto Po, Vizzolo Predabissi
- ▶ Institutions: Fondazione Camunitas
- ▶ Sites: priory St-Jean-Baptiste (Vertemate)

### **Destination Napoleon (2015)**

- ▶ Cities and municipalities: Mantoue

### **European Cemeteries Route (2010)**

- ▶ Sites: Certosa Monumental Cemetery (Municipality of Bologna), Milan Monumental Cemetery (Municipality of Milan), Monumental Cemetery of Lecco (Museums of Lecco)

### **European Mozart Ways (2004)**

- ▶ Cities and municipalities: Ala
- ▶ Cultural organizations: I Pomeriggi Musicali Foundation Milan, Nicolini Music Conservatory Piacenza
- ▶ Persons: Massimo Accarisi, Riccardo Muti
- ▶ Scientific organizations: Philharmonic Academy of Bologna, University of Pavia in Cremona (Dipartimento di Musicologia e Beni Culturali)

### **European Route of Ceramics (2012)**

- ▶ Cities and municipalities: Faenza

### **European Route of Cistercian abbeys (2010)**

- ▶ Cities and municipalities: Parabiago
- ▶ Sites: Chiaravalle della Colomba, Corraio, Fontevivo, Morimondo

### **European Route of Historical Thermal Towns (2010)**

- ▶ Associations: ANCOT (Italian Thermal Municipalities Association)
- ▶ Cities and municipalities: Montegrotto Terme, Salsomaggiore Terme
- ▶ Tourism stakeholders: Selinunte tourist district

### **European Routes of Jewish Heritage (2004)**

- ▶ Associations: Foundation for Jewish Cultural Heritage in Italy

### **European Routes of Emperor Charles V (2015)**

- ▶ Associations: Aurora Association, Cultural Association Corteo Storico Carlo V
- ▶ Cities and municipalities: Canneto, Castelvetro, Lesina, Nicosia, San Severo, Teramo, Termoli
- ▶ Cultural organizations: International Cultural Center "Luigi Einaudi" (San Severo), Museo della Maiolica, Polo Museale di Teramo
- ▶ Institutions: Frederick II Foundation, Regional Assembly of Sicily
- ▶ Scientific organizations: Higher Technical Institute for the hospitality industry and extended tourism

### **Huguenot and Waldensian trail (2013)**

- ▶ Other members: Tavola Valdese (Waldensian Evangelical Church)

### **Iter Vitis Route (2009)**

- ▶ Associations: Federation of Sicilian Wine Roads and Flavours, Terre Sicane Wine Route
- ▶ Cities and municipalities: Isera, Marsala, Matelica, Montefalco, Santa Marina Salina, Treviso
- ▶ Cultural organizations: Archaeological Park of the Aeolian Islands, La Vigna International Library, Regional Center for the inventory, cataloging and documentation of Cultural and Environmental Heritage
- ▶ Institutions: Regional Assembly of Sicily
- ▶ Scientific organizations: Department of Cultural Heritage (University of Palermo), Regional Institute of Wines and Oils of Sicily
- ▶ Sites: Selinunte Archaeological Park, Valle dei Templi Archaeological Park
- ▶ Other members: Cooperative Credit Bank (Sambuca di Sicilia), Donnafugata winery, Firriato Wine House, GAL Kroton (Melissa), GAL Terre del Gattopardo, Planeta winery

### **Phoenicians' Route (2003)**

- ▶ Associations: Amici Asdrubale, "Amici della Terra Club Nebrodi Onlus", Associations ISACS, Aspit, Ata Hypsas, ATS Pro Terra Sancta, European Federation of historical cultural and tourist itineraries (Feisct), GAL Trasimeno Orvietano, Itineraries of the Mediterranean (ITIMED), OmniaCultura, Past Activity, Phoenicians' Route Association (Headquarters), Rete Bikendive
- ▶ Cities and municipalities: Bagheria, Castelvetro, Colli Al Metauro, Sambuca di Sicilia, Sefro, Torchiariolo, Verucchio
- ▶ Cultural organization: Claudio Faina Museum Foundation
- ▶ Networks: Bikendive Enterprises Network, Italian Sustainable Tourism Municipalities, Magna Grecia Network (Bright Side Association, CEA Terre di Enea Association, Etruscan Network, Hannibal Pathway Network, HeArts Association, Il Giunco Association, Otranto Municipality, Terra dei Messapi Association, "Terra – Archeorete del Mediterraneo" Association, "The Mediterranean traditions" Association, The Way to Jerusalem Association
- ▶ Tourism stakeholders: Marsala Tourist Facilities Association
- ▶ Other members: Coordination Local Agenda 21, Gruppo Archeologico Lilibeo, Gruppo Archeologico Selinunte, Tourism Observatory of European Islands (OTIE)

### **Prehistoric Rock Art Trails (2010)**

- ▶ Other members: MateraHUB (Local Development Organization)

### **Réseau Art Nouveau Network (2014)**

- ▶ Regions: Lombardy

### **Routes of El legado andalusí (1997)**

- ▶ Associations: Medieval Castles and Boroughs Circuit Association (Circuito Castelli)

### **Routes of the Olive Tree (2005)**

- ▶ Tourism stakeholders: Tourism organisation "Destination Makers"

### **Saint Martin of Tours Route (2005)**

- ▶ Associations: Cultural Centre «Saint Martin de Tours»



### **Santiago de Compostela Pilgrim Routes (1987)**

- ▶ Cities and municipalities: Assisi

### **TRANSROMANICA (2007)**

- ▶ Cities and municipalities: Pavia

### **Via Francigena (1994)**

- ▶ Cities and municipalities: Alseno, Barletta, Berceto, Bisceglie, Calendasco, Carbonara Ticino, Chignolo Po, Collecchio, Corato, Fidenza, Fiorenzuola d'Arda, Fornovo di Taro, Garlasco, Laurenzana, Lodi, Lucera, Medesano, Miradolo Terme, Molfetta, Morimondo, Noceto, Orio Litta, Palestro, Pavia, Piacenza, Rottofreno, Sala Baganza, San Giovanni Rotondo, Santa Cristina e Bissone, Senna Lodigiana, Terenzo, Tromello
- ▶ Regions: Apulia, Basilicata, Lombardy
- ▶ Other members: GAL Colline Joniche



## **MONTENEGRO**

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

### **Iter Vitis Route (2009)**

- ▶ Scientific organizations: University of Podgorica (Faculty of culture and heritage studies)
- ▶ Other members: Plantaze Winery



## **SERBIA**

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(Member State 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
- ▶ Cultural organizations: Historical Archives of Subotica, Modern Art Gallery "Likovni susret", Municipal Library Subotica, Municipal Museum of Subotica
- ▶ NGOs: NGO Smile at Subotica
- ▶ Scientific organizations: Institute for Urban Planning, Intermunicipal Institute for the Protection of Monuments

### **Roman Emperors and Danube Wine Route (2015)**

- ▶ Cultural organizations: Archaeological Museum Srem, Iron Gate Archaeological Museum, National Museum Zaječar (Felix Romuliana)
- ▶ Sites: Diana Site, Mediana Site, Sirmium Emperors Palace, Viminatum Site
- ▶ Tourism stakeholders: Tourism Organisation Magelan/ Kladovo/ Negotin/ Panacomp/ Robinson/ Sremski Karlovci
- ▶ Other members: Winery Benišek-Veselinović, Winery Ivanović, Winery Kiš

### **TRANSROMANICA (2007)**

- ▶ Tourism stakeholders: National Tourism Organisation of Serbia



## SLOVENIA

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

### **European Cemeteries Route (2010)**

- ▶ Sites: Dobrava cemetery and Pobrežje cemetery (Funeral Services Maribor), Žale cemetery (City Council of Ljubljana)

### **Impressionisms Routes (2018)**

- ▶ Cultural organizations: Ljubljana National Gallery

### **Routes of the Olive Tree (2005)**

- ▶ Scientific organizations: Science and Research Centre Koper (ZRS)

### **Saint Martin of Tours Route (2005)**

- ▶ Associations: Cultural Centre «Saint Martin de Tours»

# Appendix II.

## Speeches of the Routes4U meeting for the Adriatic-Ionian Region (6 June 2018. Venice, Italy)

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### **SPEECH OF GABRIELLA BATTAINI-DRAGONI, DEPUTY SECRETARY GENERAL, COUNCIL OF EUROPE<sup>135</sup>**

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Ladies and gentlemen,

It is a great pleasure to be here in what is a beautiful and inspiring setting.

I would like to begin by commending you on today's initiative. By bringing together this group of talented experts and professionals from countries across the Adriatic and Ionian Macro-Region, you are setting out in precisely the spirit of the Cultural Routes programme – and indeed the culture of the Council of Europe. Co-operation, intercultural dialogue and the mutual benefits that flow from these.

From its birth in 1949, our Organisation has always upheld the value of culture and heritage. We understand that these are crucial to our regional, national and European identities. And that they are the soul of our democracies, in which human rights and rule of law can flourish. The European Cultural Convention, adopted just five years after the founding of the Council of Europe, was an early indication of our approach.

Various strategies, initiatives and conventions have followed since. These include of course the Santiago de Compostela Declaration of 1987 – the catalyst for the 33 certified Cultural Routes that exist today, winding through all 47 of our member states and beyond, and upheld and promoted by more than 1,000 members of our networks.

And, importantly, we have our Convention on the Value of Cultural Heritage for Society. Its text stresses that cultural heritage is a factor in sustainable economic development. By this we understand that it is vital to support culture per se: to spur creativity, reinforce identity and enrich our lives in a democratic context. This is at the core of our mission.

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<sup>135</sup>. Available online at <https://www.coe.int/en/web/deputy-secretary-general/-/routes4u-meeting-of-the-adriatic-and-ionian-macro-region-on-fostering-regional-development-through-the-cultural-routes-of-the-council-of-europe>

Stimulating cultural innovation can, in turn, generate the activity, enterprise and employment that make any given area more economically sustainable too: a virtuous cycle in which sustainable culture creates sustainable communities and sustainable communities create sustainable culture.

Clearly, regional development cannot be sustainable if it does not take into consideration the specific culture of that area. Development must complement identity; not bump up against it.

So you are here today to share ideas and experiences and to learn lessons from one another: To ensure that Cultural Routes are the spark that lights a lasting flame in this region. And the Council of Europe is here to contribute our experience, lend our support and do what we can to help you deliver on your inherent promise. What promise you have.

The treasures of this region are unsurpassed. The beauty of the coastline, the diversity of the architecture, the depth of the art, history and religious sites. Your offer to tourists is truly special.

An understanding of that fact underpins the Routes4U joint programme, which I signed on behalf of the Council of Europe last year, along with our most important institutional partner: the European Union. Indeed, the EU Strategy for the Adriatic and Ionian Region also recognises this by making sustainable tourism one of its four thematic pillars.

So we are pleased that EUSAIR is making full use of the Cultural Routes programme too. Certainly, we must all work together on the task in hand. But how does it function in practice?

It begins with being clear about the uniqueness of our offer. Those who follow our Cultural Routes can expect to discover not only monuments, historical artefacts and archaeological sites, but landscapes, local produce and practices as well as traditions, beliefs and narratives.

And because the Programme reaches out to local SMEs and supports their contribution to the local economy, we are able to generate tourism that both



enhances the cultural well-being of visitors and boosts the economic dividend for residents.

Given that 90% of the territories crossed by the Routes are in rural, off-the-beaten-track areas, the sensitive development of local industries is of particular importance – whether in relation to transport or products, or food and accommodation. And our commitment is to respectful, sustainable development that maintains local heritage and enhances the environment too. In this way, economic inclusion for local people is not just a by-product of the Programme, but a practical and beneficial aim in itself.

Within the EUSAIR area, there are a total of 21 existing Cultural Routes. And from these there are already inspiring examples of projects that deliver sustainable development. Take, for example, the development of lesser known destinations.

The European Route of Cistercian Abbeys, which crosses Italy, achieves this with aplomb. Of the 180 abbeys and related sites, many are located in less well-known areas. But by hosting museum nights, open doors days and year-round activities, they have literally put themselves on the map, and attracted thousands of people to small towns in remote destinations.

The Cluniac Sites in Europe have added to this an online dimension. “Clunypedia” is a website that maps European monasteries and related sites. Free and accessible to all, each monastery has its own page that provides images and information. This central resource is therefore promoting local heritage for the 177 members of the Cultural Route and its 109 additional historical sites.

When it comes to tourism management, the Transromanica route that includes Italy and Serbia has much to teach us. It provides a master class in promoting local produce under an effective management plan.

And the Via Francigena has been equally effective with its “Stop and Taste” project that invites pilgrims to experience the route through the taste of Parmigiano Reggiano cheese and other food and drink along the way. But the Via Francigena provides an important example in at least one other respect.

With support from EUSAIR it has also embedded itself in a sustainable financial network. 200 municipalities from across France, Italy, Switzerland and the United Kingdom contribute to this Cultural Route through the payment of membership fees.

These annual contributions add up to a significant and stable funding source, and may well be a model for others to follow. So, the promotion of heritage destinations by old and new means alike. The development of an efficient and effective network of local businesses that use regional products and services to harness the interest and spending power of tourists,

visitors and pilgrims. And the use of existing mechanisms and interested parties to put in place the funding that ensures long-term viability.

This is what we mean when we speak about fostering regional development through the Cultural Routes of the Council of Europe. It is happening now. And by working together we have the potential to do so much more.

But I want to end by reflecting on one very special Cultural Route that crosses five countries in the Adriatic and Ionian Macro-region, namely Albania, Croatia, Greece, Italy and Slovenia.

The Olive Tree Route launched its Culinary Arts Charter last year. This brings together groups of twenty local people and twenty refugees in the Greek region of Kalamata. These include cooks, nutritionists and other culinary experts. Together, these people participate in interactive workshops where they exchange knowledge, skills and recipes. They learn about one another’s traditions and methods when it comes to growing, preparing and enjoying food. And during month-long collaborations, they provide:

- ▶ cooking demonstrations for local restaurateurs, hotel staff and others
- ▶ a seminar on the theme of cultural and gastronomic tourism
- ▶ and knowledge and information days in which the refugees are able to share their skills with local people and entrepreneurs.

This is the power of Cultural Routes at its best. A creative bridge that facilitates cultural exchange – yes – but one which also connects our history to the modern day, and indeed our common future too.

On the one hand it enables grassroots participation and strengthens democratic participation – and, on the other, it is packed with the entrepreneurial potential from which communities can benefit.

Ladies and gentlemen, since 2010 Council of Europe member states have benefitted from our Enlarged Partial Agreement on Cultural Routes. Earlier this year we welcomed its thirty second member. And our commitment to these cultural veins is resolute.

But I think that we all know that regional initiatives are at their most effective when local expertise drives their development from bottom up. The Council of Europe challenge is to facilitate and support your efforts. Along with our partners, it is a challenge that we accept.

So I not only wish you a fruitful exchange here today but assure you that we are listening and ready to engage with the initiatives that flow from it.

Thank you all for being here.

## **SPEECH OF HAJRULLA ÇEKU, DEPUTY MINISTER, MINISTRY OF TOURISM AND ENVIRONMENT OF ALBANIA**

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Such a pleasure to be in Venice, but most of all to be among distinguished participants who are dedicated to cultural development and cooperation between our nations and peoples.

I would like to begin by stressing the importance that the Albanian government pays to the Cultural Routes Program, which we think is a practical example of how we translate why cultural heritage is so important and has a value for the communities and particularly the Routes 4U project which is focusing on regional development, cultural cooperation and social cohesion, so having peoples and communities at its core of focus.

The translational cultural and tourism management that brings together wide range of actors, be it national, regional, local, like businesses, public institutions and so on, is an approach that Council of Europe is promoting and Albania tries to follow firmly. As part of these efforts, we are happy to be part of the EUSAIR macro-region and be part of the efforts to promote its objectives, and as we are chairing the TSG4 on Sustainable Tourism we are focused on two main objectives. First is diversification of tourism products and services and second is sustainable and responsible tourism development, which in practical terms means facilitating socio-economic perspectives, removing bureaucratic obstacles, creating business opportunities, and enhancing the competitiveness of SMEs. We consider that macro-regional strategies gained importance as platforms of exchange mainly between EU members states and non-EU members states. They support our countries which aspire to become member states in our integration path. And our particular EUSAIR macro-region with its very distinct nature is a format of cooperation applicable to the entire region, for other initiatives and is a real impetus for the enlargement and the integration process.

Being part of such initiatives and platforms, Albania utilized this experience to accelerate its internal reform processes, one of which being the tourism development. We now have a new sustainable tourism development strategy in Albania, which has five main pillars, pretty much similar to those of EUSAIR. We now focus on product diversification, skills development and improving the quality of services, effective marketing for promoting Albania as a yearlong tourism destination, private and public investments and also seeing tourism from a more market oriented point of view, in terms of destination management.

We put regional tourism cooperation, especially in culture and nature tourism as one of the most important pillars of our strategy, which we think is an effective way of remaining competitive in world tourism market, and also together with the neighboring countries attracting third and distant markets. In this regard, the macro-regions have also supported other initiatives emerging in the Balkans region. We have now new ideas arising, namely cultural itineraries, the WB6 countries getting closer in tourism cooperation, and at the same time a lot of bilateral agreements of tourism development and cooperation.

I would like to conclude by echoing once again one particular mention of the Madam Deputy-Secretary General of the Council of Europe and this is the reference to Faro Convention, which stresses the importance of community and the role of heritage to society. What we are trying to accomplish here is really to translate that declaration into practice, understanding that objects and places are not in themselves what really matter, but rather what communities see in them and what value they attach to objects and places.

So thank you once again for this opportunity, for the invitation and I would like to end by reconfirming the Albanian government's commitment to regional cooperation, especially through culture and cultural heritage.

## **SPEECH OF FRANO MATUŠIĆ, STATE SECRETARY, MINISTRY OF TOURISM OF THE REPUBLIC OF CROATIA**

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Dear Deputy Secretary-General of the Council of Europe, dear hosts, dear colleagues, ladies and gentlemen!

I am honoured to speak at this high-level session of the First Routes4U meeting for the Adriatic and Ionian Region.

Regional development is at the heart of European policies and it is additionally supported through the establishment of the four macro-regional strategies: the Baltic, the Danube the Adriatic and Ionian and the Alpine. As all of those strategies deal with tourism and culture in one or the other way, fostering regional development through the Cultural Routes of the Council of Europe, became an obvious path for future activities.

Croatia, as the coordinator of the EUSAIR Pillar 4, the one that deals with sustainable tourism, together with our partners from Albania and the national representatives in our Thematic Steering Group, worked hard on selecting the top priorities out of fifteen possible ones as accepted in the Communication concerning the European Union Strategy for the Adriatic and Ionian Region. One of those priorities is development of sustainable and thematic routes.

In the three years of our work we also:

- ▶ analysed the national products and offer,
- ▶ created a basket of possible products,
- ▶ developed our own evaluation criteria and the project proposal template,
- ▶ evaluated 39 project concepts and proposal,
- ▶ issued letters of support,
- ▶ analysed eight national tourism strategies,
- ▶ proposed eight activities, as a result of that analysis, to be managed by the Pillar 4 members,
- ▶ identified priorities for the second targeted ADRION call,
- ▶ chose some projects to be developed and
- ▶ voted for two thematic routes to be worked on and/or developed within the Routes4U project.

The ones that Pillar 4 representatives voted for are the Route of the Olive Tree, already certified route among the twenty-two cultural routes crossing the Adriatic and Ionian region, and the Roman Emperor Route- still to be developed in the EUSAIR area.

Since in May this year Croatia assumed the chairmanship of the Council of Europe, among the planned activities is also organization of a workshop about the Route of the Olive Tree. The said workshop will be organized in mid –November on the Island of Lošinj. The event presents a perfect opportunity to exchange good practices, propose actions and learn from the national experts and the Cultural Route Institute.

Croatia is also holding the presidency of the Central European Initiative this year as well. Within that context, the representatives of the Initiative will also be invited, thus establishing cooperation between not only EU and CEI, but also the Council of Europe. We shall additionally organize the ninth TSG 4 meeting, to enable our Pillar 4 representatives to attend the event and learn more about the route they chose to be further developed.

The choice of time and venue of the event also supports our intentions to develop products and organize events out of the main tourist season and at a more distant and less easily accessible destinations.

The cooperation with the Council of Europe and involvement in the Routes 4U project will definitely help achieve some of the priorities of Pillar 4. Aside from development of thematic routes, this project will assist us in fostering our heritage, expanding the tourist season and, potentially, develop network of sustainable tourism businesses and clusters.

We are looking forward to add some more thematic, cultural routes to our region. Moreover, with the development of the Roman Emperor Route we shall connect with the Danube Strategy, where this route already exists, at least in part of its territory, and has already been certified.

I believe this cooperation will bring about some concrete results and better cooperation at the macro-regional level.

Thank you.

## SPEECH OF ZORAN JANKOVIC, STATE SECRETARY, MINISTRY OF FOREIGN AFFAIRS OF MONTENEGRO

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Dear Ms. Battaini-Dragoni,

Distinguished Colleagues,

Ladies and Gentlemen,

First of all, I would like to greet you on behalf of Montenegro, in the Chair capacity of the EU Strategy for the Adriatic-Ionian Region (EUSAIR) in 2018 – 2019, and to thank our host for kind hospitality and the excellent organization of today's event. It is my great pleasure to be here and to emphasize the **importance of culture** as an essential component and basis for peaceful and tolerant living together in a complex international community.

Promoting culture means: **respect** for basic human rights and freedoms grounded on principles of non-discrimination and equal treatment, including encouragement of dialogue among nations and religions; **foster** diversity between countries in order to ensure that all of them coexist in a democratic society with fair and equitable access to cultural resources; **exchange** of direct experience and individual discovery across boundaries as a tool for strengthening mutual understanding and confidence between people, but also preventing any kind of conflicts in a future. I am confident that already **certified Cultural Routes** belonging to the 4 EU macro-regions, with very different themes, history and heritage, can and will contribute to an interpretation of the diversity of Europe today.

Successfully implementing projects in the second year of the **"Routes 4U Project"**, as a joint project of the Council of Europe and the European Union, we are more than assured that this program is a unique platform for common Europe, based on values, standards and principles acceptable and applicable for all of us.

Allow me to remind you that Montenegro, as a candidate country for future membership of the European Union and the next EU member state, **in 2011 joined the Enlarged Partial Agreement on Cultural Routes (EPA)**, which enabled our national institutions and organizations to engage in the program and to cooperate with partners from all over the Europe.

Montenegro is fully committed and interested in being included in existing cultural routes and to contribute throughout international promotion of material and non-material cultural heritage, cultural diversity and identity features. In that regard, earlier this year, in **March 2018**, when the Executive Secretary, Mr. Stefano Dominioni was visiting Montenegro, a special presentation with emphasis on the **cultural route of wine and the cultural route of the olive**

**tree**, was launched. Presented offers, such as "Wine road" and "Wine village", showed the path of development of wine tourism in Montenegro from the beginning to nowadays. Montenegro is participating in the Cultural route **"Iter Vitis"**, which integrates spaces across Europe - from the Caucasus and the Black Sea, through Greece and the Balkans. That is of a great importance for our land - the land of great wines which, by its autochthonous varieties, the largest vineyard in Europe in one complex, the extraordinary climate conditions and soil, represents an area of large vineyard-tourism potentials.

In addition to that, possibilities for enlarging the **"Routes of the Olive tree"**, inclusion of the Lipci Rock in seaside old town Kotor in the Cultural route **"Prehistoric Rock Art Trails"** and the building of the French diplomatic mission to the former Kingdom of Montenegro located in Old Royal Capital Cetinje in the Cultural route **"Art nouveau Network"**, exist.

Wishing to further strengthen our overall cooperation in the field of cultural tourism and cultural heritage management, the Partnership Agreement between the European Institute for Cultural Routes and the University of Montenegro and the University of Donja Gorica was signed. Bearing in mind that cultural tourism, as a branch of tourism, is experiencing continuous growth both in Europe and in the world, Montenegro as a very known and recognized tourist destination, presenting its cultural wealth and long-standing sustainable development, can certainly find its special place in this program.

As a Mediterranean and Adriatic country, Montenegro considers Adriatic and Ionian Sea as the greatest natural, economic and development resources. With its constructive and proactive engagement, contributes to the development of the entire Adriatic-Ionian region which is in historical, social, political and economic terms, one of the most important region of the whole Europe.

Countries and regions in Europe do not only share common challenges, but also common potentials. Montenegro will continue to develop links between the Adriatic-Ionian Initiative and the European Union through close cooperation between the EU and non-EU Member states. *"The European Union reaffirms its unequivocal support for the European perspective of the Western Balkans"* may be considered as the most important message of the EU – Western Balkans Summit held in Sofia, on May 17<sup>th</sup>. We are encouraged to deepen our cooperation in the strengthening of democracy and the rule of law, especially with regard to the fight against corruption and organized crime, good governance, respect for human rights and the rights of persons belonging to minorities and the interconnectivity, primarily through infrastructure projects such as Adriatic-Ionian Motorway,



also known as Blue Corridor. We are assured that our close cooperation in this fields as results achieved will contribute to political stability and economic prosperity, but also to cultural, tourist and social development of the entire Region.

It is a pleasure that countries can work closely together in areas of a common interest, having the opportunity to learn and share common values and joint interest in solving all the issues of macro regional importance.

In order to facilitate and aim our future cooperation, Presidency have defined main **priorities** which include: **tourism** – in particular sustainable and cultural tourism, taking into account that the tourism is becoming an increasingly important factor of economic prosperity of Montenegro, Adriatic-Ionian region and Europe; **culture** - particularly through ensuring the adequate valorisation of the cultural heritage, cultural and artistic creativity in the field of cultural tourism, considering the possibility of creating a common touristic offer of the entire Adriatic-Ionian region based on the cultural heritage and under the influence of the specific cultural-historical circumstances, such as a legacy of the past civilizations, as well as on the cultural and artistic creativity; **environment protection** - with focus on protection of the maritime area and a coastal territory; **blue growth** – with special attention on promoting and deepening cooperation in areas of sustainable fishery, aqua culture and integral management of coastal area; **financial dialogue** – organizing meetings between countries, international financial institutions and EU institutions, managing authorities, as this format of cooperation can be a good opportunity for finding funding resources; **infrastructure networks** in the Adriatic-Ionian region by strengthening ties between the EUSAIR and the Western Balkan Investment Framework Instrument; improvement of existing cooperation mechanism including further operation of the **EUSAIR Facility Point strategic project** (project in place in all Partner countries); full operation of the **EUSAIR Facility Point Plus** project with focus on development of inter-pillar projects between EU and non EU participating countries and strengthening the dialogue with subnational, local and non-governmental stakeholders.

All this topics will be in detailed discussed during **numerous meetings** which Montenegro will host in the 3<sup>rd</sup> quarter of this and during the first half of the next year such as: Council of All Ministers, EUSAIR Forum, EUSAIR -UK meetings, Round tables on tourism, culture, transport and infrastructure connectivity, blue growth, environmental protection and civil protection, Ad hoc Round Table on anticorruption, etc.

Moreover, I am sure that even today, participating in scheduled **workshops** on regional development cultural tourism, transnational networks for cultural cooperation and marketing strategies for the visibility of heritage, we will identify some common ideas and perspectives which will bring us closer to achieving our main goal – successful implementation of a very important activities and priorities. In that sense, I encourage all actors involved to use this project in its best capacities and ensure active participation, at all levels. We are particularly happy to greet and welcome **the Republic of Macedonia** as a new full-fledged member of Adriatic-Ionian Initiative. We are confident that their contribution will be important for our future work.

At the very end, wishing you a fruitful and constructive meeting, let me reassure you that Montenegro is and will be a reliable partner to all of you, in future and ongoing activities of EUSAIR, primarily aiming at further development of our region.

Thank you for your attention.

# List of abbreviations

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**AR:** Augmented Reality

**AIR:** Adriatic and Ionian Region

**CCI:** Culture and Creative Industries

**CoE:** Council of Europe

**CRM:** Customer Relationship Management

**Cultural Routes:** Cultural Routes of the Council of Europe

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

**DMO:** Destination Management Organisation

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

**ESIF:** European Structural and Investment Funds

**EU:** European Union

**EUSAIR:** European Union Strategy for the Adriatic and Ionian Region

**EUSALP:** European Union Strategy for the Alpine Region

**EUSBSR:** European Union Strategy for the Baltic Sea Region

**EUSDR:** European Union Strategy for the Danube Region

**ICT:** Information and Communication Technologies

**ICOMOS:** International Council on Monuments and Sites

**OECD:** Organisation for Economic Co-operation and Development

**SME:** Small and medium enterprises

**UNESCO:** United Nations Educational, Scientific and Cultural Organization

**UNWTO:** United Nations World Tourism Organization

**VR:** Virtual Reality

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