

# State of the art of cultural tourism interventions



Smart Cultural Tourism as a Driver of  
Sustainable Development of European Regions

Deliverable  
**D3.1**



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## Deliverable D3.1

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### Dissemination Level

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# A

## bstract

This report serves as deliverable D3.1 of the SmartCulTour ‘Horizon 2020’ project (grant agreement number 870708). The goal of SmartCulTour is to support regional development in all European regions with important tangible and intangible cultural assets, including those located in rural peripheries and the urban fringe, through sustainable cultural tourism (SmartCulTour, 2020). To fulfil this supportive role, SmartCulTour Work Package 3 intends to first provide more clarity and in-depth knowledge on the state of art of ‘cultural tourism interventions’. Cultural tourism interventions are interpreted as a variety of initiatives, of different nature, potentially impacting on cultural tourism destinations and initiated by a wide variety of stakeholders (public, private, mixed). The fragmented range of possibilities and the diverse spectrum of involved actors stress the urgency to gather and frame structured insights on what are the typologies of cultural tourism interventions, what are their objectives, impacts and success conditions.

The collection and analysis of data concerning 107 cultural tourism interventions implemented all over Europe allowed to propose a taxonomy based on 5 ‘essential purposes’, therefore distinguishing between interventions:

- To protect, restore, safeguard and promote;
- To develop and innovate;
- To interpret, understand and disseminate;
- To involve and connect;
- To manage and influence.

Through an expert’s evaluation process and using the proposed taxonomy as a frame, 18 interventions were selected and further analysed through case studies. This selection also fulfils the SmartCulTour’s aim to identify good practices that seem especially innovative and significant for the project goals. Therefore, they can also be of particular interest for the SmartCulTour Living Labs. The case studies reported insights gathered through desk research and semi-structured interviews with relevant stakeholders, focusing especially on expected, perceived and/or measured impacts of the interventions, success conditions and their contribution to sustainable development.

A combination of insights from the case studies and data regarding the database of 107 interventions allowed to describe the ‘state of the art of cultural tourism interventions’ and outline a framework that shows the different types of cultural tourism interventions, their impacts and success conditions. The framework is more than just a summary. It is a starting point for engaging stakeholders in conversations or decision-making processes concerning cultural tourism interventions. Therefore, it might also be a valuable tool in the context of the SmartCulTour Living Labs, to stimulate and inspire reflections on cultural tourism and sustainable development.

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# 01 The urgency to define the state of the art of cultural tourism interventions

The goal of SmartCulTour is to support regional development in all European regions with important tangible and intangible cultural assets, including those located in rural peripheries and the urban fringe, through sustainable cultural tourism (SmartCulTour, 2020). To fulfil this supportive role, SmartCulTour intends to first provide more clarity and in-depth knowledge on the state of art of cultural tourism interventions. This introductory chapter aims to clarify the urgency of framing such a state of the art.

As reported by Hall (2019), although sustainable development, as a theme, dominated the academic and professional debate in tourism since decades, empirical measures suggest that, in a global perspective, tourism is actually less sustainable than ever (Hall, 2011; Rutty et al., 2015; Scott, Gössling, et al., 2016; Scott, Hall, et al., 2016). Considering the last decades before the Covid-19 pandemic situation, several well-known cultural tourism destinations around the world experienced a substantial increase of tourism pressure, often leading to discussions on the confrontation between the positive impacts of having a vibrant cultural tourism sector as a driver of socio-economic development and the negative impacts associated with overtourism and unbalanced tourism development. Despite the existence of several areas rich in cultural resources but mostly unvisited, a growing number of academics, professionals and policy makers have been discussing the urgency and the actions to mitigate negative socio-environmental impacts of tourism and the consequences of overtourism (Goodwin, 2017; Milano et al., 2019; Peeters et al., 2018) or even suggesting an alternative governance paradigm for tourism destinations (Matteucci et al., 2021).

Within this debate it is worth mentioning that cultural tourism counts for a good part of tourism as a global phenomenon. Richards (2018), collating contributions from different authors, indicates that cultural tourism<sup>1</sup> can be estimated to account for 40% of global tourism. This supports the idea that effective efforts to strengthen the sustainability of the tourism industry as a whole cannot disregard the role of cultural tourism and specifically the function of cultural resources in attracting tourists and promoting socio-economic development. In other words, making cultural tourism more sustainable can function as inspiration and driving force to improve the sustainability of the entire tourism industry.

Both the tourism and culture sectors have been abruptly disrupted by the Covid-19 pandemic. The necessary restrictions put in place to mitigate the health crisis and to contain the spread of the virus resulted in limited possibilities for people to travel and sometimes required temporary closures of tourism businesses and cultural sites. In areas heavily dependent on tourism, this meant that destinations and businesses went from facing issues concerning overtourism to a situation of limited or even complete absence of tourism. At the time of publication of this report, there are still several uncertainties about the future. There are hopes that a widespread vaccination will put an end to the health crisis and consequently the tourism and culture sectors

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<sup>1</sup> Richards (2018) reminds the new operational definition from the UNWTO at the 22nd Session of the General Assembly held in Chengdu, China: “Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination” (UNWTO, 2017: 18).

will start a recovery phase. When this will happen is not clear yet, and there might be significant differences between countries and continents. Nevertheless, sooner or later, people will start to travel again. This is the reason why it is still very relevant to reflect on cultural tourism challenges that were affecting destinations before the Covid-19 pandemic. As mentioned by Higgins-Desbiolles (2020), the Covid-19 pandemic polarised tourism academics and professionals into two different positions: one sees tourism going back as soon as possible to ‘the previous normal situation’, while the other considers the Covid-19 crisis as “an opportunity to critically reconsider tourism’s growth trajectory and to question the logic of more arrivals implying greater benefits” (Gössling et al., 2020, p. 13). In both cases, considering cultural tourism challenges in a pre-Covid-19 situation can provide useful insights, both as knowledge and awareness regarding challenges that might come back soon and to critically reflect on mistakes that have been done in the past and might be avoided in the future.

SmartCulTour Deliverable D2.2 described several macro trends that have been shaping cultural tourism and sketched possible scenarios for its evolution in the near future. The dichotomic interplay between global and local forces influences the interests and preferences of the demand. We live a global lifestyle, but we are increasingly interested in the specificities of the local cultures. The type and the intensity of the cultural component that tourists seek as a part of their experience can determine the typology of cultural products that the industry will offer on the market. New digital technologies themselves are changing the way of experiencing culture by tourists and provide business with the tools to collect and analyse an amount of data that was not even imaginable before. These trends and forces will most likely continue to influence the evolution of cultural tourism, in terms of supply, demand and governance approaches, stressing the urgency to constantly revisit how stakeholders approach concepts such as sustainability or community resilience, and how their approach is translated into practical decision, actions, interventions.

The complex interconnection of the mentioned macro trends and factors (for a more detailed analysis, please see SmartCulTour Deliverable D2.2, available [here](#)), suggests that restricting the level of analysis to public governance aspects and focusing on public policies concerning cultural tourism, might significantly limit the scope of the analysis. The ambition of this report is to offer insights that provide a comprehensive state of the art concerning initiatives impacting the sustainable development of cultural tourism destinations.

By pursuing different interests and objectives, cultural tourism stakeholders determine a wide range of impacts on destinations and their communities. On the one hand, a variety of governance settings are embraced by cultural tourism destinations, new policies are tested and implemented, bottom-up initiatives involving local communities are taking place. On the other, private businesses are constantly investing resources (time, money, expertise, skills, etc.) to innovate the cultural tourism offer and introduce new ways to experience culture, also experimenting with new opportunities enabled by technological developments. At the same time, local governments, national public entities, the European Union and other international organisations grant financial resources for a wide range of programs, projects and activities, aiming at uncovering, understanding, designing and implementing more sustainable forms of cultural tourism. Such a fragmented range of possibilities and the diverse spectrum of involved actors stress the urgency to gather and frame structured insights on what are the impacts and success conditions of these initiatives, actions and approaches.

The described situation gives rise to questions such as: where are all these efforts leading to? What is the contribution of these efforts in making cultural tourism destinations more sustainable? What are the good practices deserving more attention? What are the lessons learnt from previous experiences that can be useful for the future, especially considering a post Covid-19 phase? Clearly, a focus limited to policies adopted by local, regional or national governments would significantly reduce the scope of the analysis and would not

allow to provide a comprehensive answer to the above-mentioned open questions. For this reason, and considering the ambitious objectives of the project, it has been decided to focus on a broader concept of ‘cultural tourism intervention’. This concept, which will be more clearly defined in chapter 2, allows to include in the scope of the analysis a variety of initiatives, of different nature, potentially impacting on cultural tourism destinations and initiated by a wide variety of stakeholders (public, private, mixed).

By embracing the concept of cultural tourism intervention, this report will guide the reader through different steps that have been implemented in SmartCulTour Work Package 3, aiming to define a state of the art of cultural tourism intervention. This will provide meaningful insights on how cultural tourism is developing in European cities and regions, how cultural resources are practically utilised by stakeholders, what are main impacts, what are important successful conditions, what is the role of external and EU funding, etc. Below, Fig. 1 provides a visual representation of the followed steps.

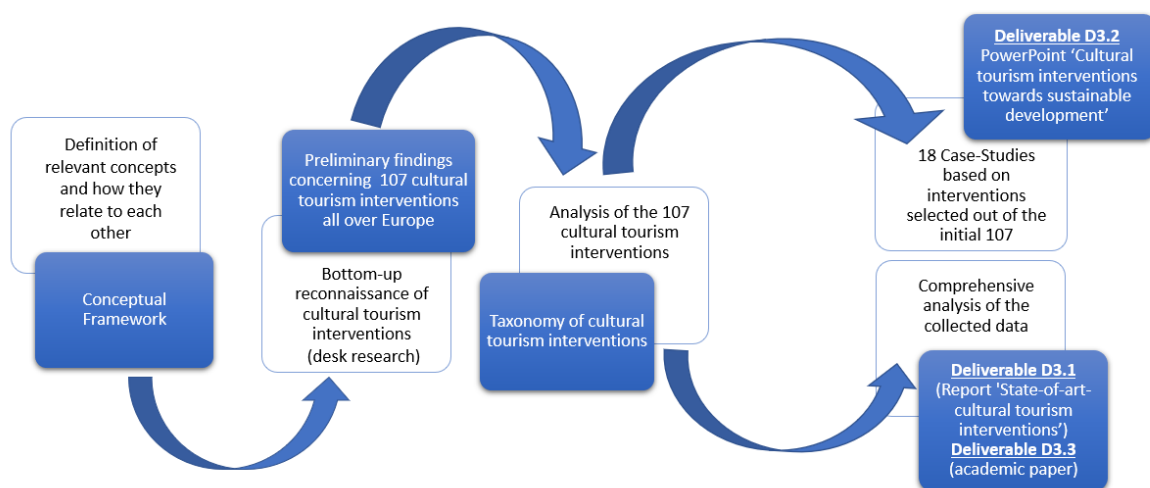


Figure 1: Methodological steps SmartCulTour Work Package 3. Elaboration of the author.

After an initial definition of the most important concepts and their relations among each other (chapter 2), the report will clarify the methodological aspects and steps (chapter 3) that have been followed to create a database concerning 107 interventions in cultural tourism initiated all over Europe. These interventions have been analysed to generate a taxonomy of cultural tourism interventions, which will be introduced in chapter 4. Then, 18 interventions have been selected as particularly interesting for the objectives of the project and as being representative of the taxonomy. In-depth case studies have been conducted on these 18 interventions, providing additional insights. Essential elements of these 18 interventions are presented [here](#) in a set of PowerPoint slides, also serving as Deliverable D3.2 of SmartCulTour ‘Cultural tourism interventions towards sustainable development’. Chapters 5 to 9 discuss the state of art of cultural tourism interventions by making use of insights provided by the database of 107 interventions and by the 18 case studies. The discussion is structured based on the taxonomy of cultural tourism interventions introduced in chapter 4. Each chapter discusses the state of art of a specific category of the taxonomy. The final chapter summarises the contributions of the previous sections by presenting a framework that shows the different types of cultural tourism interventions, their impacts, and success conditions. The several layers of data summarised in this report also provide useful inputs for the SmartCulTour Living Labs.



# 02 Conceptual Framework

The previous chapter discussed the urgency to analyse the impacts of a wide variety of initiatives. To pursue the objective of SmartCulTour, there is a necessity to identify an umbrella-concept that can include public policies but is not limited to them: a construct that allows to include in the analysis a variety of actions of different nature and that looks at the potential impacts on cultural tourism destination. Therefore, the concept of a ‘cultural tourism intervention’ has been defined and adopted.

A ‘cultural tourism intervention’ has not been precisely defined in the literature yet. The main theoretical contributions involving interventions and tourism focus on the role of local or national public authorities. For example, Blake and Sinclair (2007) discuss the economic rationale for government to be involved in the tourism sector, explaining that, in case of market failures or substantial externalities, the private sector provision of tourism services would be economically suboptimal. Adopting a similar economic perspective, Smeral (2006) investigated the conditions that justify a public-state intervention in tourism promotion. Several authors, for instance Bramwell (2010) and Ribarić and Ribarić (2013), focus on the role of government intervention to support sustainable tourism development. Pearce (1998) examines how public interventions foster the growth of tourism in big cities such as Paris, making the connection to urban development. In other cases, the concept of intervention is used to discuss the role and the potential use of other fields of studies within tourism, as in the case of Abram (2010), who discusses the possibility of anthropological interventions in tourism policies.

Therefore, interventions have been interpreted in tourism studies mostly as ‘public interventions’ and mainly in the field of public policies and planning. To define a construct that better fits the aim of this report, a step back is necessary, adopting a broader perspective and looking at the definition of intervention in other fields. The aim is to explore applications of the concept of ‘intervention’ that are potentially inclusive of different actors or agents and impacts. Ideally, the definition would allow a practical application of the concept of interventions in cultural tourism and its contribution to sustainable development of cities and regions, in line with the objectives of SmartCulTour. Following this line of reasoning, it seems logical and sensible to investigate general interpretations of the concept of intervention in the field of social sciences.

While Midgley (2000, p. 113) defines ‘intervention’ as a “purposeful action by an agent to create change”, Weiss (2000, p. 81) states that “Social science research can inform the complex and uncertain work of moving toward effective social change on three levels: by describing and analysing the problems that practitioners confront, by identifying better outcomes for individuals and society, and by illuminating strategies of intervention that practitioners can use to move toward better outcomes”. According to Schensul (2009, p. 241), “Interventions are systematically planned, conducted and evaluated social science-based cultural products intercepting the lives of people and institutions in the context of multiple additional events and processes (which also may be referred to as interventions) that may speed, slow or reduce change towards a desired outcome”.

Looking at the different contributions, it is possible to identify important elements associated with interventions. An intervention generally has a purpose, an objective that is intended to be achieved, a ‘desired’ or ‘better’ outcome. This often represents a change, compared to a certain *status-quo*, but it can

also be interpreted as an action aiming at maintaining a desired *status-quo* and avoid or slow down a change towards an un-desired outcome. Another important element is represented by the fact that an intervention is planned, initiated (and sometimes evaluated) by a certain actor, agent or practitioner that is interested in the desired outcome. Interventions are generally conducted in complex settings, involving multiple events and processes, and requiring specific resources in order to be effective and achieve desired outcomes. The involvement of other actors and agents might be necessary to reach a certain goal.

Based on these contributions, the essential components of interventions can be identified, as represented below (Fig. 2).

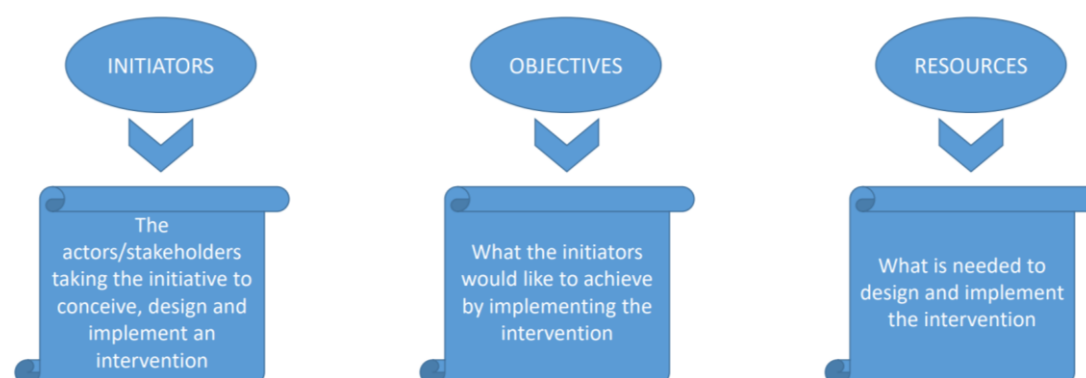


Figure 2: Essential components of an intervention. Elaboration of the author.

Using and interpreting the contributions above, adjusted according to the scope of SmartCulTour, we adopt the following definition of a ‘cultural tourism intervention’: *‘A purposeful action planned and conducted by public institutions, NGOs, private organisations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place’*. An intervention can be a policy, but it can also be a strategy, an action, an event, an entrepreneurial idea, a collaboration or partnership, a project, etc.

As mentioned in chapter 1, the goal of SmartCulTour is to support regional development in all European regions with important tangible and intangible cultural assets, including those located in rural peripheries and the urban fringe, through sustainable cultural tourism. Following up on this objective, we can look at interventions by considering their impacts on the cultural tourism destination and its stakeholders.

Economic Impact	Social Impact	Cultural impact	Environmental Impact
<ul style="list-style-type: none"> <li>•Number of tourists</li> <li>•Tourists’ expenditure</li> <li>•Tourism and cultural industry’s revenues</li> <li>•Number of jobs</li> <li>•Public expenditure in (cultural) tourism</li> <li>•Value of assets &amp; properties</li> </ul>	<ul style="list-style-type: none"> <li>•Living conditions</li> <li>•Quality of jobs</li> <li>•Facilities, infrastructures and affordable accommodations available for locals</li> <li>•Socio-demographic trends</li> <li>•Local community attitude towards tourism and participation in tourism</li> <li>•Social cohesion and respect of cultural identity</li> <li>•Participation of minorities and indigenous groups in social life</li> <li>•Ethics and social justice</li> </ul>	<ul style="list-style-type: none"> <li>•Protection, restoration and safeguarding cultural heritage</li> <li>•Valorisation of cultural heritage and contemporary creative and cultural expressions, activities and/or industries</li> <li>•Inter-cultural understanding</li> <li>•Awareness of the local culture</li> <li>•Pride of the local community</li> <li>•Participation of minorities and indigenous groups in local cultural life,</li> <li>•Management of heritage sites</li> </ul>	<ul style="list-style-type: none"> <li>•Waste production</li> <li>•Pollution and CO<sub>2</sub> emissions</li> <li>•Green areas available for public</li> <li>•Conservation or depletion of natural resources, water and energy consumption</li> <li>•Biodiversity</li> </ul>

Figure 3: Impacts of cultural tourism interventions. Elaboration of the author based on SmartCulTour Deliverable D4.1.

In line with SmartCulTour Work Packages 2 and 4 there are four categories of impacts to consider: economic, social, environmental, and cultural. Within this Work Package impacts have been investigated and interpreted taking into consideration the ‘framework of indicators of the sustainability of cultural tourism developments’ provided by Deliverable 4.1, available [here](#). We particularly focused on indicators that could reasonably be observed or interpreted in a qualitative research approach, based on desk research and semi-structured interviews. Fig. 3 contains a summary of these indicators.

Moreover, as described in SmartCulTour deliverable D2.2, the concept of community resilience is gaining importance in the field of cultural tourism development. Magis (2010, p. 402), sees community resilience as “the existence, development and engagement of community resources by community members to thrive in an environment characterised by change, uncertainty, unpredictability, and surprise. Members of resilient communities intentionally develop personal and collective capacity that they engage to respond to and influence change, to sustain and renew the community, and to develop new trajectories for the communities' future”. Taking into account the contribution of Magis (2010), considering the key role assigned by Hartman (2016) to the concept of ‘diversity’ in the resilience of tourism areas and the numerous contributions on community resilience collated by Calvi and Moretti (2020), community resilience can be seen as potentially having socio-economic, cultural and environmental implications. Within this report, it is interesting to consider in which ways cultural tourism interventions contribute to strengthen the resilience of local communities from:

- An economic perspective (e.g., strengthening, diversifying and expanding sources of income for/within the local community);
- A social perspective (e.g., strengthening, diversifying and expanding networks and relationships among, within and outside the local community);
- A cultural and knowledge perspective (e.g., strengthening, diversifying and expanding knowledge, skills, expertise and cultural resources available for/within the local community);
- A governance perspective (e.g., strengthening the effectiveness and efficiency of governance infrastructure to support the local community in the implementation of adaptive mechanisms, in case of sudden disruptions and change of circumstances for the local community);

Considering the above-mentioned contributions and the objectives of SmartCulTour, the definition of cultural tourism intervention can be further elaborated. Therefore, in the context of this report, ‘sustainable cultural tourism intervention’ is defined as: *‘A purposeful action planned and conducted by public institutions, NGOs, private organisations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the social, cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations’.*

Desired social, cultural, economic, and environmental impacts are closely connected to the objective (expected and achieved) of the intervention. Moreover, ‘success conditions’ or ‘limiting factors’ can respectively support/facilitate or limit/obstacle reaching a desired outcome and influence the socio-cultural, economic and environmental impacts of the intervention. Putting in perspective these elements and considering how they relate to each other, Fig. 4 represents a conceptual framework for the state of the art of cultural tourism interventions. The combination of objectives, initiators, and resources determines the main characteristics of an intervention. Its implementation leads to impacts on the cultural tourism destination and the resilience of its community. The magnitude and desirability of these impacts are

influenced by success conditions and limiting factors. The interplay of these elements and impacts eventually determine the contribution of an intervention to the sustainable development of a region or city.

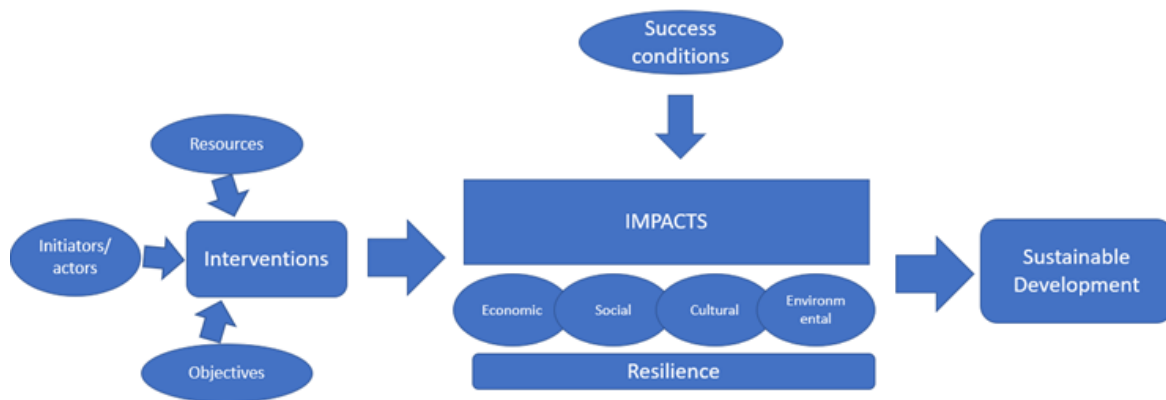


Figure 4: Conceptual framework. Elaboration of the author.

# 03 Methodological steps

The aim of SmartCulTour Work Package 3 is to provide a state of the art of cultural tourism interventions implemented in European cities and regions, thereby identifying good practices and the impacts and success conditions of these interventions. This is achieved through the creation of a taxonomy of cultural tourism interventions and providing examples of interesting interventions from European cities and regions, assessing (through primary and secondary resources) their expected, perceived and/or measured impacts and analysing how they contribute to sustainable urban and regional development and resilience.

To achieve these objectives, a multi-step methodological approach was implemented:

- Defining a meaningful taxonomy of cultural tourism interventions.
  - Preparation for the preliminary research (elaboration of a template/form to collect data);
  - Conduction of the preliminary research (desk research) implementing a bottom-up approach;
  - Analysis of the gathered preliminary insights, to identify meaningful patterns;
  - Based on the identified patterns, definition of a meaningful taxonomy.
- Identifying interesting examples (good practices) of interventions from European cities and regions.
- Further investigating these good practices through case studies. Focus on assessing their expected, perceived and/or measured impacts, success conditions and contribution to sustainable urban and regional development and resilience.
  - Preparing the conduction of case studies (guidelines, instructions and template);
  - Conducting case studies, including additional desk research and semi-structured interviews with relevant stakeholders;
  - Analysing case studies to identify and summarising objectives, resources, actors, impacts, and success conditions;
- Outlining the state of art of cultural tourism interventions for each category of the taxonomy;
- Providing a framework that shows the different types of cultural tourism interventions, their impacts and success conditions.

The process and some of the methodological choices will be briefly explained and justified below.

## 3.1. Towards a taxonomy of cultural tourism interventions

The lack of established literature concerning the concept of cultural tourism intervention brings additional challenges to the task of defining a meaningful taxonomy for them. An option might be to use, as a starting point, contributions in the field of public policies in tourism, such as the work of Velasco (2016), who

investigated the dynamics of the Spanish tourism policies. Nevertheless, this would only focus on policies and would not allow to embrace the broader and more comprehensive concept of interventions.

Therefore, an alternative bottom-up approach has been preferred, generating the taxonomy of cultural tourism intervention starting from the analysis of a wide range of cultural tourism interventions implemented all over Europe. Building up on the inputs provided by the conceptual framework, a document was prepared ('Internal form for preliminary data collection aimed at identifying a taxonomy of interventions in cultural tourism' attached as Appendix 1), as a basic guideline to collect secondary data about existing interventions. This template was structured in 3 sections:

- *General information*: basic information about what the intervention consists of, the context in which the intervention was implemented, who initiated its design and implementation, how the intervention was funded, which other actors were involved, etc.;
- *Objectives*: this section aimed to uncover the objectives of the interventions, the main focus and the essential core of the intervention;
- *Impacts*: most important expected, perceived, and/or measured impacts (positive or negative) of cultural tourism interventions;
- *Additional information and sources*: any significant additional information and useful sources.

Each of the SmartCulTour partners<sup>2</sup> were asked to conduct preliminary explorative desk research, identify interesting cultural tourism interventions implemented all over Europe and use the form to report relevant information. Some of the partners also made use of their local network in order to get informed about existing cultural tourism interventions in the area and then collect preliminary information about them. No pre-set guidelines were shared in terms of the type or nature of the interventions, to reduce the risk of influencing the data collection with pre-defined ideas or categories. Partners were asked to register the interventions in a shared Excel file, allowing for a periodical monitoring of the data collection. A good balance in geographical coverage was achieved by assigning different European countries as 'main area of research' to each partner, as described in Fig. 5.

Breda University of Applied Sciences	Modul University Vienna	UNESCO	University Ca' Foscari Venice	University of Split	University of Lapland	KU Leuven
Netherlands Spain Portugal	Germany Austria France Czechia	Cyprus Greece Bulgaria Romania	Italy Malta Poland	Croatia Slovenia Bosnia and Herzegovina Serbia UK Hungary	Sweden Finland Denmark Norway Estonia	Belgium Ireland Lithuania Latvia

Figure 5: Geographical coverage guideline for data collection. Elaboration of the author.

This approach and the contribution of multiple partners allowed:

- To gather relevant insights about 107 interventions, spread all over Europe;
- To define a taxonomy of cultural tourism intervention embracing a 'bottom-up' approach, in line with the vision of SmartCulTour;

<sup>2</sup> List of partners contributing to collect secondary data: Breda University of Applied Sciences, Modul University Vienna, UNESCO, University Ca' Foscari Venice, University of Split, KU Leuven.

- To make use of the knowledge of a network of experts (SmartCulTour partners and their local network), as each partner had the opportunity to report interventions considered interesting for the scope of the project;
- To overcome (some of the) language barriers and access a wider pool of information.

The collected information about the 107 interventions has been organised and summarised in an Excel database, creating a comprehensive overview on the available data. A content analysis has been applied to identify patterns for a meaningful taxonomy. According to Bryman (2004, p. 542), content analysis can be defined as “an approach to documents that emphasises the role of the investigator in the construction of the meaning of and in texts. There is an emphasis on allowing categories to emerge out of data and on recognising the significance for understanding the meaning of the context in which an item being analysed (and the categories derived from it) appeared”.

A first review of the collected data revealed substantial and relevant insights concerning the different contexts in which the interventions took place, initiators, stakeholders, and objectives. For several of the interventions, identifying and accessing secondary data concerning the expected or measured impacts proved to be challenging. Therefore, in this part of the investigation, insights on the impacts and success conditions sometimes appeared to be less in-depth than what was initially expected. Nevertheless, a combined interpretation of the description of the interventions and their objectives, leads to interesting patterns in terms of the meaning of the interventions in the domain of cultural tourism. This enabled the definition of a taxonomy of cultural tourism interventions based on their ‘essential purpose’, as represented by Fig. 8 (Chapter 4.2). Chapters 4 to 9 of this report will provide an extensive interpretation of these categories.

### 3.2. Identification of good practices from European cities and regions

The next step was the identification and selection of meaningful and valuable examples, out of the 107 interventions, that would be investigated more in-depth through case studies. This has been achieved through a series of sub-steps:

- Expert’s evaluation: 8 internal experts (selected among researchers at Breda University of Applied Sciences) were asked to evaluate each of the 107 interventions with a rating score in terms of ‘value of the intervention for the research project’ on a scale from 1 (min) to 5 (max). In providing their evaluation, the experts were asked to take into consideration the objectives of SmartCulTour and, specifically, Work Package 3. For each intervention, the average rating score was calculated;
- Each of the 107 interventions was categorised using a proposed taxonomy that will be presented in chapter 4.2. Considering the resulting distribution of interventions among the categories of the taxonomy and the human resources allocated for conducting case studies, a total of 18 interventions were selected to be further analyses, according to the distribution represented in Fig. 6.
- For each ‘essential purpose’ of the taxonomy, the identification of good practices started from considering the interventions with the highest average in the experts’ rating score;

'Essential purpose' of the intervention	N. of selected interventions
To protect, restore, safeguard and promote	4
To develop and innovate	4
To interpret, understand and disseminate	3
To involve and connect	3
To manage and influence	4
	18

Figure 6: Distribution of the case studies according to the taxonomy's categories.



- Adjustments in the set of selected interventions were necessary, in order to:
  - Contain risks connected with language barriers, as the case studies required semi-structured interviews with relevant stakeholders;
  - Contain the risks of limited or absence of additional insights available or reasonably accessible (especially concerning impacts of the intervention).

### 3.3. Preparation and conduction of case studies

Considering the scope of SmartCulTour, the objectives of Work Package 3 and the conceptual framework described in chapter 2, case study guidelines were provided to the project's partners. This guarantees a certain degree of uniformity in the data collection, while still ensuring the flexibility required. Practically, these guidelines were included in a case study template (Appendix 2), and included:

- General instructions concerning primary and secondary data collection;
- The required structure for presenting the results of the data collection:
  - Context and background information;
  - The 'reason why' of the intervention;
  - The intervention;
  - Resources and tools necessary to design and implement the interventions;
  - Impacts (expected, perceived and measured);
  - (Perceived) success conditions and limiting factors.

The instructions included a recommendation to start the case study by considering the information in the database and then proceed to enrich the information with more in-depth online desk research and/or other secondary data provided by relevant stakeholders. Moreover, each case study needed to include insights gathered through primary data collection, in the form of semi-structured interviews with at least 3 relevant stakeholders. To ensure adequate flexibility, the specific types of stakeholders to interview were decided by the researcher conducting the case study. The following list gives an idea about the variety of actors and stakeholders that could be approached:

- Representatives of the local community of residents;
- Representatives of the local entrepreneurs that the intervention (mainly or partially) intends/intended to benefit;
- Representatives of the local or national government in charge of tourism governance;
- Representatives of an organisation/business belonging to the tourism industry and directly involved in the planning and/or implementation of the intervention;
- Representatives of the cultural sector/industry directly involved in the planning and implementation of the intervention;
- Representatives of NGOs and No-Profit organisations directly involved in the planning and implementation of the intervention;
- Visitors who experienced the product/effects/results of the intervention;



- Experts who conducted research, studies, investigations concerning the design, implementation and/or the impact of the intervention (this might include academics, professionals, journalists, for example)

To support the data collection, it was proposed an extensive list of possible questions for the interviews (Appendix 3), covering the 6 sections of the case study. Researchers were instructed to use this as a pool of possible questions, from which they could select the most relevant and appropriate ones, focusing especially on issues that were not covered by secondary data.

The essential information gathered through the 18 case studies have been summarised in an Excel file. This, together with the information included in the initial database of 107 interventions, represented the data sources that have been used to describe the state of the art of cultural tourism interventions, as presented in chapters 5 to 9.

# 04 A taxonomy of cultural tourism interventions

Following the process described in chapter 3.1, and based on the database of 107 interventions<sup>3</sup>, a taxonomy of cultural tourism interventions has been proposed. This chapter, first, gives a general overview on the database. Then, after introducing the proposed taxonomy, it provides further explanation on how the taxonomy has been used to describe the state of the art of cultural tourism interventions.

## 4.1. A database of cultural tourism interventions in European cities and regions

The database includes interventions covering different areas of Europe, as shown in Fig.7. The north of Europe is mainly represented by interventions from Belgium, the Netherlands, UK, Finland, and Sweden. South-West Europe is covered mainly by interventions from Italy, France, Spain and Portugal, South-East and Central-Eastern Europe are represented by Serbia, Romania, Croatia and Hungary. 24 interventions come from other countries (Greece, Ireland, Lithuania, Poland, Cyprus, Malta, etc.), while 15 interventions were ‘transnational’, involving more than one country.

### Context, actors and general information

Concerning the geographical scope of the interventions, 24% of them were targeting or involving a specific site (monument, building, etc.), 38% focused on a destination, while 13% on a regional level. The remaining 25% had a national or transnational scope. In terms of context, 35% of the interventions took place in urban areas, 25% in towns and 30% in either rural or natural areas. Around 50% of the interventions were initiated by public entities, almost 20% of them by private businesses or Public-Private-Partnerships (PPP) and another 30% by NGOs or other non-profit oriented actors. Almost half of the interventions involved the local communities (or part of them) in designing, planning and/or implementing the intervention. The intensity of this involvement ranged from a simple collection of residents’ opinions to more active roles in the frame of participatory governance approaches. In most of the interventions, digital technologies were used as a means of communication (e.g., website, social media, etc.). Approximately 25% of them also made a more advanced use of technologies, for example by using big data or incorporating Virtual Reality (VR) and Augmented Reality (AR). Almost 60% of the interventions received some form of national or local public funding. 20% were funded or co-funded by the private sector and more than 30% received funding from the European Union as well.

Country	N. of interventions
Belgium	9
Italy	8
The Netherlands	8
Serbia	7
Romania	6
Croatia	5
Hungary	4
Portugal	4
Spain	4
UK	4
Finland	3
France	3
Sweden	3
Other countries	24
Multiple Countries	15
	107

Figure 7: Geographical distribution of the considered interventions.

<sup>3</sup> Appendix 4 contains the list of 107 interventions included in this database.

### Objectives and elements of the interventions

In their objectives almost all the interventions had a medium-long term orientation rather than a short-term goal. Around 35% of them involved developing new products or innovative experiences, while around 50% focused on developing, changing or adjusting an already existing form of cultural tourism. Multiple elements were identified as the core of the interventions: changes and innovations of cultural tourism products occurred in 49% of the interventions, marketing and communication activities were crucial in 44% of the cases, stakeholders' partnerships were relevant in 38% of the interventions. Processes of heritage interpretation were fundamental in 36% of the interventions and capacity building activities in 20% of the situations. In other cases, facilities and infrastructure for cultural tourism were crucial (21%), as well as interventions on governance structure (for about 10% of the interventions) or regulations concerning cultural tourism demand and/or supply (for around 12% of the cases). Besides these elements, necessary to implement the interventions and reach the desired goals, a content analysis of the description of the interventions and their objectives revealed their 'essential purposes' on which the proposed taxonomy has been defined. They will be described more extensively in the following chapters.

### Impacts

The information included in the initial database were gathered exclusively through secondary data collection, in the form of online desk research, and making use of relatively limited time. This approach limits the richness of insights regarding the impacts of interventions. This constraint has been partially tackled in the case study phase, by adding stakeholders' insights collected through semi-structured interviews. Nevertheless, preliminary insights about impacts also emerges from the initial database.

Considering the impacts on cultural tourism stakeholders, around 15% of the interventions did not have any significant positive impact on the types of stakeholders considered<sup>4</sup> (including situations in which the impact was not completely clear), around 52% positively impacted between 1 and 3 types of stakeholders, and 33% positively impacted more than 4 types of stakeholders. Only 16% of the interventions were reported to have negatively impacted some of the stakeholders (the local community, in most of the cases). As a matter of fact, data seem to report a substantial positive impact of interventions, while negative impacts do not appear so evidently. From one side this might be considered a limitation of the research approach. It is however also a consequence of the focus on 'good practices', in line with the objectives of the Work Package.

In regard to the contribution to sustainable development, only 13% of the interventions were reported not to have a significant impact on any dimension of sustainability<sup>5</sup>, while 18% had an impact on all of them. Moreover, 75% of the interventions were reported to have impacts on socio-cultural sustainability, 60% on economic sustainability, 38% on environmental sustainability, and 43% on intercultural dialogue and cooperation. For most interventions (around 55%) it was not clear if their impacts were formally measured, using specific qualitative or quantitative methodologies, while 21% of the interventions were reported as being measured using both qualitative and quantitative perspectives. Based on the available information, 19% of the interventions had their impacts evaluated only using qualitative criteria and 5% only using a quantitative approach.

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<sup>4</sup> The types of stakeholders considered were: a) Cultural service providers (e.g., museums) b) Private business operators offering cultural tourism services (e.g., guides) c) Other providers of tourism services (e.g., food and beverage, accommodation etc. d) Tourists and visitors e) Local community actors f) Others.

<sup>5</sup> The considered dimensions of sustainability were: a) Economic sustainability b) Socio-Cultural sustainability c) Environmental sustainability d) Intercultural dialogue and cooperation.

## 4.2. The proposed taxonomy of cultural tourism interventions

To arrive at the taxonomy a content analysis was conducted, considering all 107 interventions. Meaningful patterns were identified by considering the sections ‘description of the intervention’ and ‘description of the objectives’. The allowed to define useful categories for a taxonomy of cultural tourism interventions. Five categories representing the ‘essential purpose’ of the interventions emerged, determining the taxonomy represented in Fig. 8.

Although the taxonomy was generated starting from the database of interventions, its value as a tool to categorise cultural tourism interventions goes beyond this dataset. It aims at being a meaningful instrument for destinations and stakeholders to interpret, analyse, discuss or inspire cultural tourism interventions in a variety of settings.

'Essential purpose' of the intervention	Scope of the intervention
<b>To protect, restore, safeguard and promote</b>	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities
<b>To develop and innovate</b>	skills and professional knowledge
	products and experiences
<b>To interpret, understand and disseminate</b>	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities
<b>To involve and connect</b>	visitors and locals to cultural heritage
	cultural heritage located in different places
	destination stakeholders to form partnerships
<b>To manage and influence</b>	destinations' strategies and plans
	visitor's behaviour and actions
	quality and features of the offer

Figure 8: Proposed taxonomy of cultural tourism interventions. Elaboration of the author.

## 4.3. Reflections on the proposed taxonomy

The taxonomy must be interpreted as a flexible instrument to categorise cultural tourism interventions. There are certainly overlaps and grey areas between the categories. For example, an intervention primarily aimed at connecting cultural heritage sites through a cultural route can also have substantial meanings for the interpretation of cultural heritage and an intervention focusing on preserving certain historical buildings can e.g. be part of a broader destination management strategy. Nevertheless, it is usually possible to identify a dominant ‘essential meaning’, especially when considering the context in which an intervention has been implemented. Furthermore, these overlaps and grey areas between categories are part of the necessary flexibility in a taxonomy that can be used, for example, to initiate, guide and steer discussions among stakeholders about cultural tourism interventions, priorities, objectives, resources, impacts, etc.

## 4.4. Towards the state of art of cultural tourism interventions

The process of selecting good practices (chapter 3.2) led to the identification of 18 interventions. This selection also fulfil the SmartCulTour's aim to identify good practices that seem especially innovative and significant for the project goals. Therefore, they can be of particular interest for the SmartCulTour Living Labs. Three or four interventions were selected for each category. Fig. 9 shows the selected interventions:

Essential Purpose	Intervention	Practical implementation	Description, measures, instruments
<b>To protect, restore, safeguard and promote</b>	Historic villages of Portugal (Portugal)	Restore tangible cultural heritage and promote it for cultural tourism purposes	Renovation and recovery of facades and roofs of old buildings, renovation of castles and churches and creation of hotels from old houses and villas. Promotional campaigns.
	City museum Lier (Belgium)	Protect and safeguard tangible and intangible local cultural heritage by realising museums or cultural centres	Opening of a new museum mostly focused on the city itself by telling the stories of its residents, selected by residents.
	International Festival of Masquerade Games Surova (Bulgaria)	Safeguard and promote intangible cultural heritage through festivals	Organization of a parade through the city celebrating the traditional masquerade games. Additional side cultural events are organized.
	Rockerill Charleroi (Belgium)	Protect and restore industrial heritage by repurposing it for cultural and recreational aims	The forges in a former factory have been reconverted into an urban centre dedicated to popular, social and alternative culture (music, graphic and digital art, theatre, aperitifs, etc.).
<b>To develop and innovate</b>	Brabant Remembers Living History App (The Netherlands)	Innovate cultural experiences by using digital technology	Development of an Augmented Reality App based on stories about local life events in WWII that happened in the place where users are located.
	Hôtel du Nord cooperative (France)	Develop and introduce a new sustainable cultural tourism experience	Organization of a Cooperative of residents managing an hotel and tourism services (e.g., heritage walks), providing alternative narrations of neighbourhoods out of the mass-tourism map.
	Strengthening Capacities for Tourism Changes - CulturWB	Capacity building actions	Develop of a) a Lifelong Learning (LLL) program aimed at skill enhancement; b) an interdisciplinary MA program that consolidates the field of tourism management and culture & heritage; c) an Internet platform as a communication tool for the experts from the cultural and tourism sectors.
	Storytelling Festival at the Alden-Biesen Castle (Belgium)	Develop and introduce a new sustainable cultural tourism experience	Valorise the cultural tourism potential of the castle by introducing an International Storytelling Festival. Beside the festival, the staff regularly visits other events for 'scouting' new talents.
<b>To interpret, understand and disseminate</b>	Migrantour (several European cities)	Heritage interpretation through cultural tourism	Organisation of 'Intercultural walks' facilitated by residents with migration background (intercultural companions), exploring neighbourhoods shaped by migrations. Capacity building activities are also part of the initiative.
	The "crazy guides" of Nowa Huta (Poland)	Heritage interpretation through cultural tourism	Launch of a new cultural tourism product, focused on an ironic narration of the everyday life during the communist past of Nowa Huta, combining education, entertainment and experiences of iconic stereotypes.
	Pakruojis Synagogue (Lithuania)	Heritage interpretation through heritage restoration	Renovation of the old synagogue to support the accessibility of spaces to interpret and understand the cultural heritage and history of Jewish people, who were part of the local community in the past.
	Ontourage (Belgium)	Connect people and heritage	Connection of cultural heritage sites to a more youthful audience by organizing DJ sets at selected heritage locations. Live-streamed images

To involve and connect			of the events captured via camera-operators and drones (valuable also for marketing purposes).
	CultPlatform21- Danube Culture Platform Creative Spaces (several countries)	Connect heritage belonging to the same narrative	Conduction of pilot projects concerning artistic and digital interventions uncovering and connecting heritage places (chosen by involved local communities), stories and objects through cultural routes. Definition of an innovative strategy for cultural routes and creation of a Policy Learning Platform as a network for cooperation between culture and tourism stakeholders.
	Transylvanian Eco-Destination (Romania)	Involve and connect stakeholders	Creation of a Destination Management Unit to act as a bridge between stakeholders who are directly or indirectly involved in tourism, consolidating partnerships, developing social and nature-friendly infrastructures.
To manage and influence	Bistrot de Pays (France)	Quality/sustainability certifications and schemes	Introduction of a label/certification scheme to support independent bistros in rural communities by providing support concerning: quality audit, events, communication materials, inventory of the needs, trainings.
	Sámi Duodji handicraft label (Finland)	Quality/sustainability certifications and schemes	Introduction of a trademark for handicraft, which certifies a product is genuinely Sámi, ensuring the quality, the protection of local Indigenous heritage, and making sure incomes are directed to Indigenous handicraft makers.
	Plan Braies 2020 (Italy)	Visitor management actions	Introduction of visitor management actions and tools (people counters and road closure), mobility/infrastructure improvements (e.g., App to book parking, shuttle bus, hydrogen bus in the future), and communication strategies (list of responsible behaviours that visitors need to adopt to respect the nature).
	Culture Strategy London (United Kingdom)	Management/development plans	Launch of a new 'Culture strategy plan' setting out a framework to address the need of investments in supporting new skills and creative employment opportunities in the cultural sector for a more diverse community of residents.

Figure 9: List of interventions selected for the 18 case studies. Elaboration of the author.

The reader is invited to use SmartCulTour deliverable D3.2 as a reference for a synthetic overview on the selected interventions. This deliverable, a set of PowerPoint slides on '[Cultural tourism interventions towards sustainable development](#)', is a portfolio showcasing essential features of these 18 interventions.

The following chapters present the state of the art of cultural tourism interventions, structured according to the taxonomy. For each category, the essential meaning is explained, some examples from the initial database are mentioned, together with the case studies belonging to that category. Then, the state of the art is discussed, combining insights from the case studies and the interventions in the database that can reasonably be 'assigned' to the specific category. The discussion, for each category of the taxonomy, is structured in 6 sections:

- Contexts and challenges;
- The 'reason why' of the interventions;
- The interventions;
- Resources and tools required to implement that specific type of interventions;
- Expected, perceived and measured Impacts;
- (Perceived) success conditions and limiting factors.

# 05 Interventions ‘to protect, restore, safeguard and promote’

As reminded by the ‘European Economic and Social Committee’, cultural heritage is a great asset. It serves as a link between past and present, keeps creativity alive, reminds us of people and innovations, but also of conflicts, wars and changes that have shaped places and their history (EESC, 2019). By fulfilling this role, cultural heritage is essential for understanding places and societies, but also extremely fragile, as coming from the past and exposed to the time passing and to regular changes of societies and the environment.

‘Essential purpose’ of the intervention	Scope of the intervention
To protect, restore, safeguard and promote	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities

Figure 10: Taxonomy: interventions to protect, restore, safeguard and promote.

Referring to tangible heritage this fragility has a more physical connotation. Buildings, monuments, pieces of art, etc., are subject to physical deterioration and, if not adequately preserved and maintained, can be irreparably damaged. Nevertheless, tangible heritage also carries more intangible meanings and values. When referring to intangible cultural heritage expressions, fragility take on a less physical connotation. Elements such as traditions, social practices, rituals, local ways of living etc., transmitted from generation to generation, are constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, thus being exposed to socio-cultural and technological transformations, more and more frequent in the fast-changing world we live in.

The fragility of cultural heritage, as well as its importance for people, explains the significance of this category in the taxonomy. It includes interventions with an essential purpose to protect, restore and safeguard cultural heritage, but also interventions to safeguard and promote contemporary creative and cultural activities, goods and services, (e.g., contemporary artistic expressions, film, music, literature, gastronomy, etc.), as these expressions are key elements of cultural diversity and may become the cultural heritage of the future.

Usually, interventions within this category aim at mitigating the above-mentioned fragility and ensuring that cultural heritage and contemporary creative and cultural expressions keep serving as important assets for the identity, cohesion and inclusiveness of a community, as well as elements of attraction for cultural tourists. Interventions aiming at protecting, restoring and safeguarding cultural heritage and contemporary creative and cultural expressions may also contribute to - or be combined with - their promotion as cultural tourism resources.

The initial database of interventions contains several examples that can ‘assigned’ to this category. For instance, the intervention in the Ancient Aptera archaeological site (Greece) included restoration activities of archaeological sites and their promotion through events and exhibitions, aiming at fostering cultural tourism in the destination. Looking at examples involving intangible cultural heritage, the case of the EU co-funded project ‘MEMOFISH - memory and future’ in the lower Danube region focused on exploring the heritage of cross-border fisheries communities between Romania and Bulgaria, promoting their practices as an example of conservation of the aquatic and terrestrial ecosystem. In Kruszyniany, Poland, the



establishment of a dedicated cultural centre aimed at preserving the intangible cultural heritage of Polish Tatars, one of the smallest ethnic groups in Poland, while it also functions as an attraction of tourists to the area.

The four interventions listed below have been analysed in-depth through case studies. The clickable links allow the reader to access a summary of the key elements of the interventions, as described within SmartCulTour deliverable D3.2<sup>6</sup>.

- [Historic Villages of Portugal \(Portugal\)](#)
- [City museum Lier \(Belgium\)](#)
- [International Festival of Masquerade Games Surova \(Bulgaria\)](#)
- [Rockerill Charleroi \(Belgium\)](#)

The following part of this chapter describes the state of the art of the interventions within this category. Summary tables outline essential aspects of the case studies. These are integrated into the discussion together with insights emerging from the database of interventions.

### Context and background information

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>• History very much connected with industrial heritage.</li> <li>• Post-industrial economic crisis.</li> <li>• Availability of industrial heritage that can be used for other purposes.</li> <li>• City in transformation, need of a new vision.</li> <li>• Importance of how citizens see this transformation</li> </ul>	<ul style="list-style-type: none"> <li>• Increasing depopulation of these old villages</li> <li>• Economic crisis, lack of opportunities</li> <li>• Tourism seen as a possible solution.</li> <li>• Area rich of natural and cultural resources</li> <li>• Including the local community represents a challenge</li> </ul>	<ul style="list-style-type: none"> <li>• Town in a rural and green region.</li> <li>• Importance of organisation of volunteers in the governance.</li> <li>• Difficult to compete with nearby cultural tourism destinations.</li> </ul>	<ul style="list-style-type: none"> <li>• Post-industrial context, not very developed in terms of tourism.</li> <li>• Economic crises, depopulation, unemployment.</li> <li>• Enormous unexplored potential as cultural tourism destination.</li> <li>• Lack of tourism infrastructures and facilities.</li> </ul>

Considering the interventions in the database belonging to this category, 60% concern a destination or a specific site (Fig. 11). Almost 40% have a regional or national scope, which is a slightly higher percentage than

Geographical scope	Interventions 'to protect, restore, safeguard and promote'	Total Database interventions
Transnational	3%	7%
National	20%	18%
Regional	17%	13%
Destination	37%	38%
Specific Site	23%	24%

Figure 11: Interventions to protect, restore, safeguard and promote - Geographical scope. Elaboration of the author.

the ratio considering the complete database. The contexts in which the interventions have been implemented share challenges concerning the role these areas had in the past (e.g., industrial centres, vibrant rural communities, etc.) and the role they might play in the current/future European society, where the economy is more and more service-oriented and people tend to move to urban areas, because of education and professional opportunities. There is a

common ground represented by the fact that tourism has not been developed at the full of its potential, beside potentially having an important role in providing future opportunities for socio-economic development and combat issues such as depopulation and lack of opportunities for youngsters. Nevertheless, a further tourism development also entails new challenges, such as finding an appropriate positioning in the

<sup>6</sup> Deliverable D3.2: set of PowerPoint slides 'Cultural tourism interventions towards sustainable development'.



tourism market, developing a long-term strategic vision, having adequate infrastructure and facilities, and including the local community in this process.

### The ‘reason why’ of the interventions

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>• Need to restore and re-purpose this heritage can be an opportunity.</li> <li>• Support of public actors</li> <li>• Connect past to the present through creativity and culture</li> </ul>	<ul style="list-style-type: none"> <li>• Cultural tourism seen as an opportunity to overcome challenges and promote socio-economic development.</li> <li>• Renovate historical buildings and use them as tourism resources.</li> <li>• In the beginning lack of focus on the residents.</li> </ul>	<ul style="list-style-type: none"> <li>• Previous museum questioned by politics and not inclusive of local heritage.</li> <li>• Opportunity to create something new where different voices of the community could be heard.</li> <li>• Cultural identity &amp; top-down approach is a difficult match.</li> </ul>	<ul style="list-style-type: none"> <li>• Municipality vision: cultural tourism as a way to safeguard and promote the Surova traditions.</li> <li>• Opportunity to make local heritage internationally visible.</li> <li>• Future vision: year-round cultural tourism product, more sustainable.</li> </ul>

Due to the rich local cultural heritage of these areas, cultural tourism is generally seen as a potential opportunity to put these destinations on the tourism map and maintain a liaison with the past by enlightening a new future. The available cultural resources may vary and be connected to an industrial past, to historical buildings or to the local culture and traditions. Nevertheless, they are recognised as part of the cultural identity of a community, and they are potentially in danger of becoming inaccessible or disappear. The ‘reason why’ of this type of interventions lies in the conviction, often shared or promoted by the local political power, that preserving, restoring and safeguarding forms of cultural heritage can strengthen the cultural identity and function as a means to promote and attract cultural tourists interested in the values and meanings associated with this identity. According to this view, cultural tourism development would contribute to socio-economic revitalisation and help destinations to overcome the above-mentioned challenges.

### The interventions

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>• Conversion of industrial heritage into an artistic stage and concert venue.</li> <li>• Started by an art collective of friends (part of the local community), then supported by public actors.</li> <li>• Preserve the industrial heritage, but also innovation.</li> </ul>	<ul style="list-style-type: none"> <li>• Restore historical buildings in ancient villages and use them to develop cultural tourism as a solution to socio-economic challenges.</li> <li>• Initiated by public actors, initially with a low involvement of the community.</li> <li>• Initial focus on tangible elements.</li> </ul>	<ul style="list-style-type: none"> <li>• Opening of a new museum (merging 2 old ones and focusing on the city by representing meaningful elements and stories of residents).</li> <li>• Citizens were asked about what represents them (cultural identity)</li> <li>• Residents involved in selecting meaningful elements.</li> </ul>	<ul style="list-style-type: none"> <li>• Parade and performance of traditional masquerade groups, initially local ones, then also groups from Bulgaria &amp; other countries.</li> <li>• Initiated by the local municipality, but there's a permanent cooperation with groups of residents, supported by academics, NGOs &amp; experts.</li> <li>• It has become an 'umbrella' intervention, willing to make a 'year around' attraction.</li> </ul>

The case studies themselves show the variety of cultural elements that might need and deserve to be protected, restored or safeguarded, together with the wide nature of initiatives that can be implemented to do so. For example, an intervention can aim at restoring historical buildings or implementing a functional conversion of industrial heritage into an artistic venue. More intangible elements need to be protected and safeguarded as well, for example through festivals, celebrating old traditions, or museums where the voices of the local communities are heard and represented. Even the interventions focusing on more tangible elements should not forget about the values and meanings attached to them by people.

Initiator	Interventions 'to protect, restore, safeguard and promote'	Total Database interventions
Public actors	70%	50%
Private businesses	7%	11%
PPP	3%	7%
NGOs	17%	21%
Others	3%	11%

Involvement of	Interventions 'to protect, restore, safeguard and promote'	Total Database interventions
The local community	50%	48%

Use of technology	Interventions 'to protect, restore, safeguard and promote'	Total Database interventions
Communication & Marketing	77%	76%
Big Data Analytics	3%	7%
Enhancing experience	20%	22%

Figure 12: Interventions to protect, restore, safeguard and promote – Various category information .

Elaboration of the author.

The analysis of the initial database of interventions reveals that, within this category of the taxonomy, the great majority of interventions are usually initiated by public actors (70%, considerably higher than the ratio regarding the complete database), as visible looking at Fig.12. While NGOs do have a discrete part in initiating this type of interventions, the role played by private businesses or Public-Private-Partnerships (PPP) is very limited. Half of them, in some form, involved the local community in the process of designing or implementing the intervention. Technology was mainly used as a means of communication or for marketing purposes (77%), while in some cases (20%) it was used to enhance the visitor experience, for example through Augmented Reality (AR) or Virtual Reality (VR).

### Resources and tools

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>Financial: initially private funds, then support from local and regional governments. Municipality's future plans is to provide more support.</li> <li>Innovation &amp; entrepreneurial skills, business management, HORECA practical skills, PR, networking.</li> <li>Future: technical and architectural.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: EU funding and supported by public national agencies and local governments.</li> <li>Technical, renovation and architectural expertise, financial management.</li> <li>Networking and coordination</li> <li>In the future: smart, green, inclusive expertise</li> <li>Knowledge about EU funding processes and procedures.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: provided by local and regional governments. A sub-project was financed by private partners.</li> <li>A vision and expertise in participative and inclusive processes.</li> <li>Communication and promotion skills.</li> <li>Ability to listen (citizens).</li> <li>Technology: App, Instagram wall inside the museum.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: mainly funded by the municipality, but local businesses are generous sponsors.</li> <li>Logistic and organisational skills. Artistic talent.</li> <li>Experts in the field of culture, organisation, museum specialists and ethnologists.</li> <li>'helping hands' provided by volunteers (locals).</li> <li>Future: VR and more technology facilities.</li> </ul>

Financial resources appear to be essential to start off this type of interventions. Especially when regarding tangible heritage, preservation, restoration and conservation can be very expensive processes and might require professional and technical skills, expensive as well. When looking at the initial database, it seems that the financial support provided by public actors and the EU is very important within this category, as 70% of these interventions received public funds and 33% of them were supported by EU funding (Fig. 13). Private parties seem to have a minor role in funding interventions to preserve, restore and safeguard cultural heritage. The case studies show how public funding is often critical to set in motion a certain intervention, then forms of private support might be important to further develop an initiative, although in the specific case of Rockerill the opposite happened.

Funding	Interventions 'to protect, restore, safeguard and promote'	Total Database interventions
Public	70%	61%
EU	33%	32%
Private	10%	19%
Donations	10%	5%
Other	23%	25%

Figure 13: Interventions to protect, restore, safeguard and promote – Funding sources. Elaboration of the author.

The specificities of each intervention might require particular types of skills and expertise (e.g., built environment expertise, ethnologists, etc.) depending on the type of heritage or cultural resource that need to be protected, restored or safeguarded. Concerning promotion, of course communication, networking and

PR abilities are often useful. In general, management and organisational skills are always considered valuable resources. When EU funds are an opportunity, the knowledge concerning required procedures can be crucial for getting access to the funds. When implementing a participative approach, a consultation with experts on how to effectively apply participative strategies can make the difference. Expertise concerning digital and smart technologies are generally considered when looking at future evolutions of the cultural experience, rather than skills perceived as essential for the considered intervention itself.

### The impacts of the interventions

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>• Direct economic impact (jobs and income) is limited to the organisation and the artists. Indirect but significant impact on the tourism industry, due to the attraction of visitors.</li> <li>• Socio-cultural revival of the area (together with other initiatives): this makes local proud of being part of the community.</li> <li>• Social cohesion enhanced by culture.</li> <li>• Waste produced during events.</li> <li>• Preservation of industrial heritage that would otherwise disappear. Cultural revival of the area and improved cultural image: pride of the community.</li> <li>• Positive impact on the community resilience from a social point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Direct economic impact (jobs, incomes) due to construction works. Tourism numbers had a moderate increase but the economic impact on the community was initially low. Better in a 2<sup>nd</sup> phase.</li> <li>• Improvement of living condition at a slow pace (and generally due to investments in infrastructure).</li> <li>• Heritage conservation respected the relationship with the environment.</li> <li>• Restoration and preservation of tangible cultural heritage that otherwise would have been lost. Increased visibility and awareness of cultural heritage.</li> <li>• Locals initially not included, they felt left out. In a second phase more included: sense of belonging and pride.</li> <li>• Constant frictions among stakeholders due to different priorities and value. Frictions because locals not involved.</li> <li>• Initially, limited impact on community resilience from an economic point of view, in a second phase more also from a social point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Increased number of visitors, but not exactly quantified. Indirect economic impact on local artisans showcasing their products.</li> <li>• Difficult to measure, but residents seem to feel that their cultural identity is represented by the new museum and its elements, although this is not valid for all the social groups.</li> <li>• Increased awareness among locals and visitors about their cultural heritage and identity.</li> <li>• Participating approach: locals feel more in charge. This increase sense of belonging and pride.</li> <li>• Some frictions caused by not clarifying roles, too high expectations and the reasons why of local involvement.</li> <li>• Positive impact on community resilience from a socio-cultural point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Significant economic impacts on tourism businesses (jobs, incomes) due to the increased n. of visitors, but concentrated in few days.</li> <li>• Challenge: make the Festival more economically sustainable in terms of organisation (fewer public subsidies) and make Pernik an 'all year around' cultural tourism destination, focusing on its masquerade traditions.</li> <li>• Participation of locals to social life, openness to foreign people and tourism. Social cohesion, gender equality and socio-cultural integration of minorities. Positive social encounters visitors-locals.</li> <li>• Positive impact on socio-demographics trends.</li> <li>• Increased waste production.</li> <li>• Participation of locals (especially youths) in the cultural life. Inter-cultural awareness and understanding.</li> <li>• Positive impact on community resilience from a social, cultural and, to some extent, economic point of view.</li> </ul>

The direct economic impact of preserving and restoring activities might be limited in terms of number of beneficiaries. Nevertheless, widespread economic impacts (typically in terms of incomes, jobs and business opportunities for tourism and cultural actors) tend to derive from the promotion of the cultural resources for tourism purposes, once they have been protected, restored or safeguarded. Sometimes, overcoming the initial stage and making them economically sustainable or financially independent can be a challenge.

Substantial positive social impacts tend to derive from the socio-cultural revival of the areas or site where the restoring-safeguarding initiatives took place, leading to a higher participation of locals in the social life of the place. Sometimes, living conditions might improve also as a result of the facilities and infrastructure that have been improved in connection with the intervention. When successful, this type of interventions can generate more opportunities for the future of the residents and mitigate negative socio-demographic trends, such as depopulation. Nevertheless, this appears to be an objective to achieve in the medium-long term, rather than a visible impact in the short term. As demonstrated by the first phase of the Historic Villages of Portugal, socio-economic impacts on the community can be lower than expected if the needs and the conditions of residents are not taken into consideration while designing an intervention, because of a top-down approach to the intervention. The most evident cultural impact regards the protection, restoration,

safeguard and promotion of cultural heritage that would otherwise disappear or become inaccessible. As a result, this contributes in generating more knowledge and awareness about certain aspects of the local cultural identity, leading to beneficial results in terms of pride and sense of belonging to a community. Moreover, participative strategies can lead the community to feel more responsible and committed in preserving and safeguarding cultural heritage, also contributing to generate sense of belonging and pride.

From an environmental point of view, the type of impact depends on the nature of the intervention. When the intervention includes the organisation of events, a negative environmental impact is determined by the carbon footprint and the waste production associated with the events. Nevertheless, the case of the Historic Villages of Portugal shows a good example of interventions to protect, restore and safeguard tangible heritage by respecting the relationship with the environment, with indirect benefits on biodiversity.

Interventions belonging to this type of the taxonomy revealed potential impact on the resilience of the local community, essentially from a social and cultural point of view. The protection and safeguard of important elements of the cultural identity seems to activate processes that helps strengthen, diversify and expand social networks and relationships among local stakeholders, as well as strengthening, diversifying and expanding knowledge and the availability of cultural resources within the local community.

### The success factors of the interventions

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<ul style="list-style-type: none"> <li>• Perceived as success, it gave a new perspective and vision to a context of industrial decay, combining old and new.</li> <li>• Success factors: <ul style="list-style-type: none"> <li>a) entrepreneurial &amp; professional aspects (vision for a change, bravery, passion)</li> <li>b) artistic aspects (art passion, vision and knowledge)</li> <li>c) availability of industrial spaces in need of a re-conversion.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Success: restore and safeguard tangible heritage.</li> <li>• Failure: stimulate the socio-economic development and improving the living condition of residents. In a more recent phase of the project things started to change and improve.</li> <li>• Success factors: EU funding.</li> <li>• Limiting factors: initially a top-down approach was adopted, the needs and the conditions of locals were not adequately taken into consideration.</li> </ul>	<ul style="list-style-type: none"> <li>• Generally perceived as a success, the value of the museum is recognised by the community and politics.</li> <li>• Success conditions: a) using elements that are representing the cultural heritage of the community b) commitment of the involved actors c) stakeholders collaboration.</li> <li>• Limiting factor: lack of long-term vision able to connect the museum with the general tourism offer of the city.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceived as a success: high attendance, safeguard of cultural heritage, destination image strengthened nationally and internationally. It can be a catalyst for further cultural tourism development.</li> <li>• Success conditions: a) uniqueness b) commitment and passion c) participatory approach</li> <li>• Limiting factors: a) lack of strategic vision b) low carrying capacity c) limited financial and human resources</li> </ul>

The interventions analysed in this category are generally perceived and represented as successful examples of how to protect, restore, safeguard and promote tangible and intangible cultural heritage. Sometimes they are able to connect cultural heritage with contemporary creative and cultural expressions, creating a meaningful bridge between the past and the present, sometimes also seen as a key success factor. The authenticity and uniqueness of specific elements of the cultural identity and the availability of cultural elements able to represent this identity is often a precondition for a successful initiative. The ability of the initiators to gather and convey the necessary resources into the planning and implementation of the interventions also appears as a critical success factor. These resources depend on the nature of the interventions and may vary between managerial and organisational skills, specific artistic, professional and technical skills or general attitudes such as commitment, passion, vision for a change etc. Availability of financial resources to set the intervention in motion is often a key success factors, while the lack of funding can represent a limitation for even more successful interventions. Embracing a participatory approach by including the local community in the design and implementation of the intervention also emerged as a success factor. Nevertheless, this comes with an increase of the complexity of the intervention and this needs to be appropriately managed, in order to avoid frictions, contrasts, lack of support and limitations concerning its contribution to the sustainable development of the destination.

### Summary of the category and ‘lessons learnt’ from the case studies

As a conclusion on the state-of art of cultural tourism interventions regarding this category of the taxonomy, it is useful to summarise the main message concerning each section discussed above. Afterwards, more detailed ‘lessons learnt’ from the case studies concerning this category are presented<sup>7</sup>.

- *Context*: areas rich in cultural resources but challenged by a transition from the role they had in the past (e.g., industrial centres, vibrant rural communities, etc.) and the new role they might play in the current European society, where the economy is more and more service-oriented and people tend to move to urban areas because of education and professional opportunities;
- *Reason why of the intervention*: it lies in the conviction that preserving, restoring and safeguarding elements of a cultural identity, and promoting them, can function as a means to attract cultural tourists interested in the values and meanings associated with this identity. According to this view, cultural tourism development would contribute to socio-economic revitalisation and help destinations in the above-mentioned transition to a new role in the current socio-economic system;
- *The intervention*: there is a wide range of cultural elements that might need and deserve to be protected, restored or safeguarded, together with a variety of initiatives that can be implemented to do so. For example, restoring historical buildings, implementing a functional conversion of industrial heritage, festivals celebrating traditions or museums where cultural heritage is represented;
- *Resources and tools*: Financial resources appear to be essential. Depending on the type of heritage or cultural resource that need to be protected, restored or safeguarded, specific skills and expertise are required (e.g., built environment expertise, conservation experts, ethnologists etc.). Communication and marketing skills are crucial to promote the safeguarded or restored elements. General management and organisational skills are always considered valuable.
- *Impacts*: positive economic impacts often occur (typically in terms of incomes, jobs and business opportunities for tourism and cultural actors) mainly as a consequence of promoting the cultural resources, once they have been protected, restored or safeguarded. Generally, substantial socio-cultural impacts can be observed as well (e.g., improved living conditions, better opportunities for the future, positive socio-demographic trends, socio-cultural revitalisation of the area, strengthened sense of community, knowledge and awareness concerning cultural identity);
- *(Perceived) success conditions*: Availability of financial resources and the uniqueness and authenticity of cultural resources are key factors for this type of interventions. Embracing an inclusive and participatory approach by including multiple stakeholders (local community as well) in the design and implementation of the intervention also emerged as a frequent success factor.

#### *Specific ‘lessons learnt’ from each of the case studies*

<b>Rockerill Charleroi</b>	Rockerill sets a useful example for the several European cities that are going through a postindustrial transformation and want to experiment new forms of socio-economic development of peripheral areas. The rich industrial heritage of these cities has a huge potential that can be enhanced by combining the historical meaning of this heritage with contemporary forms of artistic expression.
<b>Historic Villages of Portugal</b>	When aiming at having an impact on the living condition and socio-economic perspective of residents, a bottom-up approach is desirable. This can lead to a more inclusive and effective intervention that considers the needs, specificities and values of the local community. The Association Historic Villages of Portugal (HVP) is building on these mistakes and adopts now a more inclusive, smart and green approach.
<b>City museum Lier</b>	Cultural identity is a sensitive topic. Whenever an intervention involves cultural identity, the participation, engagement and support of the local community is fundamental. In a participative approach, clarity from the start about who to involve, why and with which role, is crucial as well. In the case of City Museum Lier, some of the involved residents did not have a clear idea about how much their input would have been retained by the museum, and this created some frustration that could have been avoided.
<b>International Festival of Masquerade Games Surova</b>	A Festival that celebrates the local intangible cultural heritage can be a meaningful way to strengthen social cohesion within the communities and increase intercultural understanding. The Festival contributes to social cohesion also at a national level, because people from the whole country come to attend the Festival and masquerade groups from other Bulgarian regions participate in it.

<sup>7</sup> ‘Lessons learnt’ are also included in the SmartCulTour Deliverable D3.2 available [here](#).



# 06 Interventions ‘to develop and innovate’

As reminded by Katsoni & Spyriadis (2020), a central theme in cultural tourism is represented by the need of a more holistic approach to tourism development, aligned with principles of sustainability. In this regard, heritage can represent a resource for innovation, creativity, small business creation, and development of cultural tourism products and services. Răvar (2015) stressed the innovation potential of tourism businesses as well, reminding how innovation in tourism exerts a considerable impact on the sustainable development of tourism destinations, affecting all dimensions of sustainability.

While analysing the initial database, the theme ‘innovation and development’ emerged as well as one of the essential purposes of the interventions, specifically with a two-folded interpretation. Several interventions revealed an essential purpose focused on developing and innovating the cultural tourism offer, for example by launching, innovating or adjusting cultural tourism products as a way to catch opportunities and overcome certain challenges. This also meant innovating by developing new ways to experience culture, for instance by enhancing the cultural experience via digital technologies. On the other hand, some of the interventions revealed an ‘innovation and development’ perspective more centred on human resources. In these cases,

'Essential purpose' of the intervention	Scope of the intervention
To develop and innovate	skills and professional knowledge
	products and experiences

Figure 14: Taxonomy: interventions to develop and innovate.

the focus of the interventions lied more in the innovation and development of skills, expertise and professional knowledge of people. Sometimes, the two perspectives were combined, as strengthening people’s skills contributes to generate organisations with an innovative mindset

and eventually promote the innovation of cultural tourism offer and the development of new concepts for experiencing culture.

The database of 107 cultural tourism interventions contains several examples that can be attributed to this category of the taxonomy. Some of the interventions were pointing at creating a more immersive and participative experience to the visitors, such as the case of ‘Magnificat: experiential tourism and religious sites’ implemented at the Sanctuary of Vicoforte (Italy, Piedmont region). The dome was made accessible to public through an innovative and unusual experience: a challenging tour climbing up to the dome with a safety helmet and harness, taking the visitors to secret passages and areas of the church and allowing them to admire over 6,000 square meters of fresco and enjoy a fascinating panoramic view from the top of the building. In Algarve (Portugal), the project ‘365 Algarve’ developed a cultural programme with events of international relevance for the Algarve region. While the cultural event landscape of Algarve is already dense in the high season, the innovative character of the initiative, in this case, lies in the focus on the low season, with a higher attention to the involvement of the local community, both as audience and as a source of recruitment of artists and performers. As mentioned, in other cases the interventions might focus more on developing and innovating skills and professional knowledge. For instance, Arctisen is a transnational research partnership which aims to support small and medium tourism businesses in the Arctic to operate in a culturally sustainable way. With the support of a new concept, cultural sensitivity, a series of online courses guide entrepreneurs, their employees and cultural tourism developers towards a better understanding of cultural sustainability in tourism and how best to integrate it in existing tourism products and experiences.

Moreover, the four interventions listed below, recognised as belonging to this category of the taxonomy, have been analysed more in depth through case studies. The clickable link allows the reader to access a summary of the key elements of the interventions, as described within SmartCulTour deliverable D3.2<sup>8</sup>.

- [Brabant Remembers Living History App \(The Netherlands\)](#)
- [Hôtel du Nord cooperative \(France\)](#)
- [Strengthening Capacities for Tourism Changes - CulturWB \(Western Balkans\)](#)
- [Storytelling Festival at the Alden-Biesen Castle \(Belgium\)](#)

In the following part of this chapter, the state of the art of cultural tourism interventions belonging to this category will be considered, discussing general information emerging from the initial database and more detailed insights revealed by the above-mentioned case studies.

### Context and background information

Considering the interventions in the initial database that can reasonably be ‘assigned’ to this category, half of them concern a destination or a specific site, but 26% of them regards national or transnational initiatives.

Geographical scope	Interventions 'to develop and innovate'	Total Database interventions
Transnational	13%	7%
National	13%	18%
Regional	25%	13%
Destination	17%	38%
Specific Site	33%	24%

*Figure 15: Interventions to develop and innovate - Geographical scope. Elaboration of the author.*

Compared to the complete database of interventions (fig. XX), this category seems to be implemented more in specific sites (in connection to a specific experience) and in regional or transnational settings (such as the case of EU-funded projects), rather than in destination or national settings. This is also in line with the geographical scope of the 4 case studies analysed for this category. Specifically, the 4 case studies describe contexts rich in cultural resources, with unexplored opportunities to

further develop cultural tourism in a sustainable way. Nevertheless, these potential opportunities are often limited by a range of challenges that can be very different in their nature, but they all contribute as limitations to sustainable cultural tourism development, resulting in a continuation of a certain *status quo*. The case studies provide some examples of these challenges: absence of incentives to organise a supply of cultural experiences, difficult connection with cultural tourism markets, ‘hidden’ cultural resources, lack of adequate institutional framework, lack of necessary skills to drive changes, poor or ineffective cooperation between the tourism and cultural industry.

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>• Large offer in terms of cultural tourism, but several hidden and historical attractions spread throughout the province. They could be valorised more.</li> <li>• Possibility to combine a variety of cultural experience without travelling too much.</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on the northern districts of the city, which are areas in the shadow of the tourist geography.</li> <li>• Absence of an offer to visit these districts.</li> <li>• The northern districts host the poorest neighbourhood. They are disproportionately populated by the city's minority residents and are reputed to be dangerous.</li> </ul>	<ul style="list-style-type: none"> <li>• Rich in cultural resources but ineffective interpretation of their potential (inadequate institutional framework).</li> <li>• Cultural sector lacks knowledge on project management, marketing, finances and tourism, while tourist sector lacks knowledge on culture/heritage assets sustainable use and management.</li> <li>• Initiatives for partnerships usually come from talented individuals.</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly rural environment, attracting walking/bike tourists.</li> <li>• Far from the centre of the country, difficult to reach.</li> <li>• Castle today used as conference and cultural centre, where workshops, festival, courses etc. are held.</li> </ul>

<sup>8</sup> Deliverable D3.2: set of PowerPoint slides ‘Cultural tourism interventions towards sustainable development’.

## The 'reason why' of the intervention

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>• Need to transfer historical knowledge about the WWII to a younger audience.</li> <li>• Difficult to do so using traditional tools.</li> <li>• Get people to visit locations with 'hidden heritage' that will otherwise be unvisited.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide a cultural tourism offer that gives an alternative perspective to the negative stereotypes and image of the district.</li> <li>• Emphasise 'small stories and 'small heritage' embodied in the daily life of the district.</li> </ul>	<ul style="list-style-type: none"> <li>• Need to strengthen the cultural tourism industry.</li> <li>• Need of filling the gaps between culture and tourism industries.</li> <li>• Need to enhance skills and knowledge of key stakeholders from both the cultural and tourism sector.</li> </ul>	<ul style="list-style-type: none"> <li>• Overcome challenges due to being seen as a 'remote' area.</li> <li>• Use the strengths of the area and the castle to gain a position in the cultural tourism market.</li> </ul>

The 'reason why' of this type of interventions often lies in the attempt to shake and disrupt the *status quo* generated by the above-mentioned challenges and introduce a change able to free-up possibilities and opportunities for further development of sustainable cultural tourism. Hence, the essential purpose of developing and innovating. Depending on the challenges posed by the contextual factors, the attempts to disrupt the *status quo* might assume different forms, which overall seems to reveal 2 main groups: a) interventions focused on developing skills and knowledge (capacity building) b) interventions aiming at the development and innovations of cultural tourism products and experiences.

## The interventions

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>• Living history app with stories about life changing events in WWII, that happened exactly in the place where users are. Based on AR.</li> <li>• Useful for transferring historical knowledge to youngsters.</li> <li>• Initiated by the foundation Crossroads, in cooperation with the Province and 4 institutions.</li> <li>• Locals involved in the process of gathering stories' content.</li> </ul>	<ul style="list-style-type: none"> <li>• Hotel managed by a Coop with open membership (small fee is required to be a member), democratic power exercised by the members, control by residents.</li> <li>• Range of services including heritage walks, local products, accommodation services.</li> <li>• Alternative narrations of these neighbourhoods, organising hospitality activities emphasising 'the small heritages embodied in the daily life of citizens with attention for workers' memories, migration stories.</li> </ul>	<ul style="list-style-type: none"> <li>• a) Develop a Lifelong Learning (LLL) program aimed at skill enhancement b) Develop an interdisciplinary MA program that consolidates the field of tourism management and culture &amp; heritage c) an Internet platform that serves as a point of communication for the experts from both the cultural and tourism sectors.</li> <li>• Initiated by an NGO "Sarajevo Meeting of Cultures" and developed with the cooperation of the University of Niš. Indirect involvement of the local community.</li> </ul>	<ul style="list-style-type: none"> <li>• Annual International Storytelling Festival organised at the Castle.</li> <li>• Alden-Biesen has become a well-known storytelling festival certainly in Europe.</li> <li>• The staff regularly visits other such festivals for talent spotting.</li> <li>• Storytellers can stay over, they can meet and get to know each other. The castle becomes a creative hub where creative people like storytellers can meet and share knowledge.</li> </ul>

Depending on the type of challenges posed by the contextual factors, the attempt to disrupt the *status quo* might assume different shapes and determine a range of different interventions. To mention few examples provided by the case studies: strengthening and developing skills in the industry that would promote, inspire

Initiator	Interventions 'to develop and innovate'	Total Database interventions
Public actors	33%	50%
Private businesses	21%	11%
PPP	17%	7%
NGOs	4%	21%
Others	25%	11%

Involvement of	Interventions 'to develop and innovate'	Total Database interventions
The local community	38%	48%

Figure 16: Interventions to develop and innovate - Various category information. Elaboration of the author.

and trigger a change, introducing a new cultural experience able to reach out a new market (maybe using technology innovation), launching a new cultural product using tools and techniques based on the strength of a business or a destination, experimenting cultural experiences base on hidden heritage or in areas ignored by mass tourism, etc. The variety of shapes an intervention can assume within this category is echoed by the range of actors that might be the initiator of these interventions: private tourism businesses or cultural venues, foundations, partners of an EU funded project. The role of the private sector in initiating interventions 'to develop and innovate' is higher than



the average, if considering the complete database (Fig. 16). Private businesses or PPP contributed with initiating almost 40% of the interventions. Nonetheless, public actors also initiated one third of the interventions, as well as NGOs and other non-profit actors considered together. In almost 40% of the interventions the local community was somehow involved in designing or implementing the intervention. Digital technologies were massively used for communication or marketing purposes (Fig. 17), but more than 40% of the interventions also made a more sophisticated use of technologies, for example using big data or enhancing cultural experiences through AR.

Use of technology	Interventions 'to develop and innovate'	Total Database interventions
Communication & Marketing	92%	76%
Big Data Analytics	4%	7%
Enhancing experience	38%	22%

Figure 17: Interventions to develop and innovate - Various category information. Elaboration of the author.

### Resources and tools

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>Financial resources for App development.</li> <li>Historical knowledge, storytelling and scriptwriting abilities</li> <li>IT skills, video editing expertise.</li> <li>Organisational and project management skills</li> </ul>	<ul style="list-style-type: none"> <li>Annual operating budget covered 50% from membership fees, sales of heritage walks, local products and accommodation services. 50% from urban regeneration consulting and public funding.</li> <li>Generally, Coop members are not employed, HdN depends on the passionate commitment of its member.</li> </ul>	<ul style="list-style-type: none"> <li>Financed through EU Erasmus+ programme.</li> <li>Education and research skills</li> <li>Knowledge of cultural tourism concepts &amp; trends and business management.</li> <li>Organisational skills, project management and reporting.</li> <li>IT skills for communication, dissemination and education.</li> </ul>	<ul style="list-style-type: none"> <li>Organisational skills and event management experience, provided by the event organisers.</li> <li>Creativity and storytelling expertise, provided by the storytellers.</li> <li>'Helping hands' such as volunteers supporting the festival with practical tasks.</li> <li>Networking and PR abilities.</li> </ul>

Normally, financial resources are very important to initiate an intervention that would shake and disrupt the *status quo* and produce a meaningful change. The initial database shows how the funding structure of interventions 'to develop and innovate' is somehow in line with the average of the entire database (Fig. 18). 63% of the interventions in this category received public funding, 30% received funding from the EU and 22% were funded or self-funded by private businesses<sup>9</sup>.

Interventions aiming at innovation and development are usually initiated by stakeholders with a vision on opportunities determined by breaking the *status quo*. As seen, the nature of these opportunities can assume different shapes, nonetheless they usually require a variety of different skills and knowledge. Interventions focused on capacity building require strong education and training skills. To innovate the visitor experience by using technology, solid IT skills are necessary, although combined with expertise and knowledge in other fields, depending on the intervention (e.g., knowledge of history, creativity, storytelling skills etc.). To develop new cultural experiences in areas not yet on the tourism map, the need arises for a set of skills able to provide an alternative narration of that territory (e.g., socio-anthropological expertise, customer experience design skills, etc.). Organisational and project management abilities are supporting skills that are generally necessary to contribute to an effective implementation of all these interventions.

Funding	Interventions 'to develop and innovate'	Total Database interventions
Public	63%	61%
EU	30%	32%
Private	22%	19%
Donations	0%	5%
Other	11%	25%

Figure 18: Interventions to develop and innovate - Funding sources. Elaboration of the author.

<sup>9</sup> An intervention can receive funding from more than one source.

### Impacts

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>• Limited impact compared to expectations, due to the Covid-19 outbreak, but it is expected it will get people visiting less popular places.</li> <li>• Socio-cultural impact in terms of community participation while collecting stories. Rich educational and cultural experience. Able to reach out younger generations due to combination of technology and storytelling.</li> <li>• AR enhances emotions during visitors experiences.</li> <li>• Finding a balance between storytelling, historical correctness and technical feasibility caused some frictions.</li> </ul>	<ul style="list-style-type: none"> <li>• Coop member receives fees and royalties from HdN activities. There's also a local indirect economic impact.</li> <li>• Hosts and visitors benefit through personal encounters and authentic experiences. Alternative heritage narratives are recovered, produced, experienced and shared. Nevertheless, risk of 'zoo effect'.</li> <li>• Contributes to sustain handicraft and local traditions through selling locally made products. Boost local pride and community cohesion.</li> <li>• Environmental awareness.</li> <li>• Positive impact on community resilience (socio-economic, cultural perspective)</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impacts expected in the long run (diversified offer, quality of experiences, more jobs and higher revenues).</li> <li>• Education and training might provide opportunities for the future, higher participation of local community to tourism, improved living conditions.</li> <li>• Enhances expertise in cultural tourism management, raises awareness on the local culture, in the long run changes attitudes towards safeguarding cultural heritage.</li> <li>• Expected positive impact on community resilience from an economic, social, cultural and governance point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impact due to the connection with cultural tourism (international) markets leading to an increased number of visitors.</li> <li>• Helps to keep alive and develop the art of storytelling.</li> <li>• Stories are often about cultural heritage of the area, the festival keeps both the stories and the heritage visible.</li> </ul>

The observed and expected impacts for this category of interventions include substantial direct economic impacts as a result of breaking the *status quo* and being able to cater to more cultural tourists (for example, because of offering a new product or experience, because of reaching out to a new market, or as a long-term result of training and capacity building), creating more jobs, incomes, entrepreneurial opportunities, etc. Indirect economic impacts on the area are also possible, for tourism and non-tourism businesses, but they are usually not measured and difficult to estimate. Significant economic impacts can also determine important social impacts, due to increased opportunities for the future leading to better living conditions. This is particularly true when capacity building is part of the intervention. Although not always directly part of the explicit objective of these interventions, breaking a certain *status quo* can also determine socio-cultural impacts. For instance, a strengthened awareness, pride and community cohesion around the local cultural heritage that was hidden, difficult to access or regarding stories embodied in the daily life of the residents. In the long run these impacts can also change attitudes of locals towards safeguarding their cultural heritage. Technology, as enabler of memorable experiences, can potentially support and enhance the above-mentioned impacts. According to the case studies, there are also expected positive impacts on community resilience from an economic, socio-cultural point of view. Frictions might occasionally occur as a consequence of disrupting the *status quo*. This might not necessarily happen because of an open contrariety of stakeholders to a change *per se*, but due to lack of interest or vision concerning change-related opportunities.

### (Perceived) success conditions and factors

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<ul style="list-style-type: none"> <li>• Complementary perspectives and skill: locals deliver the content, historians give context and interpretation, technology change the type of experience.</li> <li>• Collecting/selecting stories was a challenge. Management of frictions was key.</li> <li>• Limiting factors: a) because of Covid: no marketing b) AR technology not perfect yet.</li> </ul>	<ul style="list-style-type: none"> <li>• Strong commitment, dedication and passion of the people involved 'public entrepreneurs of change'.</li> <li>• A strong associative network in the districts (cultural, social, proximity associations and collectives).</li> <li>• The adherence to the convention of Faro helps to promote the process of heritage development.</li> </ul>	<ul style="list-style-type: none"> <li>• Strong collaboration among stakeholders involved, sharing a vision for change.</li> <li>• Variety of expertise and experience brought by partners in the project (both tourism and cultural industry).</li> <li>• EU funding for the project.</li> </ul>	<ul style="list-style-type: none"> <li>• Strengths of the team organising the festival (skills, PR skills, organisation etc).</li> <li>• International orientation.</li> </ul>

Not surprisingly, elements revolving around the concept of ‘change’ are often perceived as key success factors for this category of interventions. Again, this can assume different forms depending on the *status quo* the intervention aims to disrupt. Some examples of these success conditions: a vision for change shared by the stakeholders, the entrepreneurial role viewed as a change-agent, the use of technology as an innovation to change the way of experiencing cultural heritage.

Besides necessary financial resources, the contribution of complementary expertise, skills and perspectives provided by stakeholders with different backgrounds (academic, professional, artistic, etc.) seems crucial. Strong collaboration and cooperation among stakeholders help in supporting the interventions and the achievement of their objectives. Frictions among stakeholders and poor implementation of change-oriented plans can have negative consequences on the success of the intervention and its impacts.

### Summary of the category and ‘lessons learnt’ from the case studies

As a conclusion on the state of the art of cultural tourism interventions regarding this category of the taxonomy, it is useful to summarise the main message concerning each section discussed above. Afterwards, more detailed ‘lessons learnt’ from the case studies within this category are presented<sup>10</sup>.

- *Context*: interventions to develop and innovate have been successfully implemented in contexts that are rich in cultural resources but where specific challenges to further develop sustainable cultural tourism resulted in a prolonged *status quo*, determining unexplored opportunities;
- *Reason why of the intervention*: it often lies in the attempt to shake and disrupt the *status quo*, by introducing a change that enables opportunities to further develop sustainable cultural tourism;
- *The intervention*: generally, the attempt to disrupt the *status quo* can assume the practical form of skills development and capacity building programs or the launch of new cultural products or new ways of experiencing culture;
- *Resources and tools*: financial resources and initiators with a clear vision on opportunities determined by breaking the *status quo* are essential elements of this category of interventions. Particular technical and professional skills (e.g., IT, storytelling, experience design) are necessary depending on the specific intervention. General skills such as organisational and project management abilities support an effective implementation of all these interventions;
- *Impacts*: substantial direct economic impacts are generally determined as a result of breaking the *status quo* and being able to further develop cultural tourism in a sustainable way. Socio-cultural impacts can be significant as well and somehow determined by the broken *status quo*: increased awareness, pride and community cohesion around cultural heritage, improved opportunities for the future. Frictions might occasionally occur as a consequence of disrupting a *status quo*;
- *(Perceived) success conditions*: Initiators and/or stakeholders acting as change-agents and enabling change forces disrupting a status quo. Complementarity of skills and expertise, allowing to look at change-related opportunities from different perspectives. Poor management of frictions among stakeholders (due to disrupting a status quo) can undermine the effectiveness of the interventions.

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<sup>10</sup> ‘Lessons learnt’ also included in the SmartCulTour Deliverable D3.2 available [here](#).

### *Specific 'lessons learnt' from each of the case studies*

<b>Brabant Remember App</b>	The experience of Brabant Remembers showed how to reach out a wider and younger audience, maybe not familiar/interested in historical events. The key relied on combining innovative technology-oriented approaches (AR, App) with storytelling based on personal real-life stories gathered from the local community. Overall, the intervention shows the value of using personal stories to bring history alive. Several (technical) lessons were also learnt regarding technical possibilities and future improvements of the AR app.
<b>Hôtel du Nord Cooperative</b>	The HdN initiative has led to hosts and visitors benefitting through personal encounters, and more authentic experiences, off the beaten track. By organising all of this together, starting from the basis of the Faro Conventions, members derive pride and satisfaction. When organising community-based / bottom-up initiatives fluidity and adaptability are essential, as well as strong personalities, passionate dedication guided by ethics of care and a sense of stewardship.
<b>Strengthening Capacities for Tourism Changes CulturWB</b>	Sustainable cultural tourism development requires collaboration and partnership between a wide variety of stakeholders from culture and tourism. Working separately leads to missed opportunities and waste of resources. Creating a common ground to work together starts from educating and training current and future professionals. By developing and strengthening their skill set, combining tourism and culture knowledge and expertise, they are empowered to embrace innovative and sustainable approaches for sustainable cultural tourism.
<b>Storytelling Festival</b>	Rural areas are often rich in hidden and unique pieces of cultural heritage. When valorised in a coherent and respectful way (for example as a stage of a particular form of art), they can provide unique opportunities to innovate the cultural offer of a region and position this region in a specific niche of cultural tourism.

# 07 Interventions ‘to interpret, understand and disseminate’

As documented by Tatarusanu & Iatu (2018), tourism demand trends show an increasing desire of visitors to understand the past, the history and the architecture of a destination, to learn about different cultures and the way of living of the communities of the places they are visiting. According to the authors, these trends increase the importance of appropriate processes of interpretation of cultural heritage, also in relation to sustainable cultural tourism development.

The urgency of interpreting and understanding cultural heritage emerged as well as one of the essential purposes identified through the content analysis conducted on the large initial database of interventions.

'Essential purpose' of the intervention	Scope of the intervention
To interpret, understand and disseminate	tangible cultural heritage and repositories
	intangible cultural heritage
	contemporary creative and cultural expressions / activities

Figure 19: Taxonomy: interventions to interpret, understand and disseminate.

Beside the necessity of appropriate interpretations and understandings of cultural heritage, similar needs might also concern creative and cultural expressions of a community (e.g., contemporary artistic expressions, film, music, literature, gastronomy, etc.) as these expressions are key elements of cultural diversity and may become the cultural heritage of the future. Often, they also represent, or are part of, the current ‘way of living’ of locals. Cultural heritage and contemporary creative and cultural expressions are often used, communicated and promoted as resources to attract cultural tourists. This often results in cultural tourism interventions that not only aim at interpreting and understanding, but also at disseminating the outcome of the interpretation process. Therefore, this category of the taxonomy includes cultural tourism interventions seeking to ‘interpret, understand and disseminate’.

The initial database of 107 cultural tourism interventions contains several examples that can reasonably be ‘assigned’ to this category. For instance, the opening of the interpretative Museum of “Sinjska Alka” knights’ game, in Sinj (Croatia). The Alka is a chivalric tournament annually taking place in Sinj since the 18th century. The tournament is also intertwined with local religious practices and social gatherings. It has become a marker of local history and a medium for transferring collective memory from one generation to another. The opening of the museum allows visitors to access detailed information about the tournament, its history and its meaning for the local community as an intangible cultural heritage expression, expanding a one-day event into a sustainable model of heritage interpretation, raising awareness about the significance of this event for the local community.

Another example is provided by the Hateg UNESCO Global Geopark in Romania, which implemented a new approach in the interpretation and promotion of local heritage and values within an Interreg Danube Project. The initiative is called ‘Discover, Appreciate, Respect!’ and consists in defining specific directions and strategies for the interpretation and communication of the natural and cultural heritage of the Geopark. This included new interpretative approaches of geotourism products through local inhabitants’ engagement.

Still very much related to this category of the taxonomy, the ‘Heritage walks’ project in Novi Sad (Serbia) had the aim to reinterpret the cultural heritage of the city by emphasising its diversity and referring to personal

stories of locals offering an alternative interpretation and understanding of the past and its connection with the present. Contrary to the official historical narrative of a place, which are often based on great events and people, this intervention offers an alternative cultural heritage interpretation, in the form of ‘heritage walks’ around the city, during which unofficial and personal histories and stories of the ordinary people are shared by citizens.

Moreover, the interventions listed below could be reasonably ‘assigned’ to this category of the taxonomy as well. They have been analysed more in-depth through case studies. The clickable links allow the reader to access a summary of the key elements of the interventions, as described within SmartCulTour deliverable D3.2<sup>11</sup>.

- [Migrantour \(several European cities\)](#)
- [The 'crazy guides' of Nowa Huta \(Poland\)](#)
- [Pakruojis Synagogue \(Lithuania\)](#)

The following part of this chapter describes the state of the art of cultural tourism interventions pertaining to this category of the taxonomy. Summary tables outline essential aspects of the interventions analysed through case studies. These elements have been used to describe the state of the art and might sometimes be mentioned as examples. Nevertheless, the discussion often takes into consideration not only detailed insights revealed by the case studies but also information emerging from the larger database of interventions.

### Context and background information

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• District of Krakow, created during the Soviet Union as utopian socialist ideal city. Unique example of architecture and urban planning of that period.</li> <li>• After the change of the political system: socio-economic struggles, unemployment, poverty, bad reputation.</li> <li>• Disagreement in the interpretation of the community heritage among locals.</li> <li>• In recent years, both tourist and locals started to recognise its uniqueness.</li> </ul>	<ul style="list-style-type: none"> <li>• Pakruojis is a small town in the north of Lithuania, mostly known by visitors for the Pakruojis Manor and the synagogue.</li> <li>• The Jews settled in 1710 in the village and contributed heavily to the local economy and social life of the town.</li> <li>• Nowadays there is no Jewish community in the village, therefore it is difficult to maintain its cultural heritage and ensure appropriate interpretations.</li> <li>• The state of conservation of the Pakruojis synagogue was poor. It became almost dangerous to enter as the construction was unsafe.</li> </ul>	<ul style="list-style-type: none"> <li>• Started in Turin (Italy), now it's a network involving several European cities with historical presence of residents with migration background.</li> <li>• Typically, these cities are in transformation from an industrial past. Challenges and political tensions influence how people see migrants.</li> <li>• Urban segregation: areas inhabited by specific groups of migrants. Socio-economic challenges (language, unemployment, lack of opportunities).</li> <li>• Socio-cultural heritage and background of these ‘new residents’ are often neglected and looked at with stigma.</li> </ul>

Almost 80% of the interventions in the initial database that can reasonably be ‘assigned’ to this category were implemented at a specific site or destination, a significantly higher percentage if compared with the

Geographical scope	Interventions 'to interpret, understand and disseminate'	Total Database interventions
Transnational	7%	7%
National	7%	18%
Regional	7%	13%
Destination	43%	38%
Specific Site	36%	24%

Figure 20: Interventions to interpret, understand and disseminate - Geographical scope. Elaboration of the author.

ratio observed considering the complete database (Fig. 20). Insights from the case studies shows how this type of interventions share a context challenged by the presence of contested, dissonant, unclear or neglected cultural heritage. This might regard cultural heritage representing a controversial period in the history of the area, such as in the case of Nowa Huta or it might regard cultural heritage components related to groups that are not part of the local

<sup>11</sup> Deliverable D3.2: set of PowerPoint slides ‘Cultural tourism interventions towards sustainable development’.



community anymore, like in the case of Pakruojis. It can also be the case of cultural heritage of ethnic minorities or disadvantaged groups, like in the case of Migrantour. Similar challenges can also emerge when considering contemporary creative and cultural expressions with a contested, dissonant or unclear cultural interpretation.

Although each of these contexts represent a specific and different situation, they all share a common element: the presence of neglected heritage or heritage subject to unclear or dissonant interpretations, determined or shaped by the profound socio-economic and cultural changes that these areas and destinations went through. Examples of these changes are: transitions to a completely different socio-economic system, tragic historical events and the disappearance of a component of the local community, struggles in moving from an industrial to a more service-oriented economy, going through a process that entails several socio-economic and political challenges and adjustments.

### The ‘reason why’ of the intervention

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• Fracture in the society between the part willing to silence the socialist heritage and the part willing to understand it better.</li> <li>• Unique heritage and its dissonant interpretation entail challenges but also opportunities (new cultural tourism products offering an alternative to mass tours in Krakow).</li> <li>• Launching Nowa Huta as alternative cultural tourism destination might help the interpretation of dissonant heritage</li> </ul>	<ul style="list-style-type: none"> <li>• Combating anti-Semitism through the preservation and interpretation of Jewish cultural heritage.</li> <li>• Making the building accessible for visitors and locals provides a useful space for the community.</li> <li>• A space where the cultural heritage and history of Jewish who lived there could be explained and interpreted.</li> </ul>	<ul style="list-style-type: none"> <li>• Opportunity to give a new perspective on the historical and contemporary meanings that migrations represented for cities and how migrations and migrants contributed to its evolution.</li> <li>• To promote encounters among people with different cultures.</li> <li>• To generate more knowledge about neighbourhood often associated with a stigma and contribute to the socio-economic development through cultural tourism.</li> </ul>

As mentioned, profound socio-economic and cultural changes reshaping sites, destinations and regions can lead to neglected heritage or heritage subject to unclear or dissonant interpretations, sometimes also portrayed in (or somehow connected with) contemporary creative and cultural expressions. These changes determine both challenges, due to the existence of different perspectives on the relevance, significance and meaning of certain cultural elements, and opportunities as a variety of stakeholders might see a value in responding to these challenges. Data concerning this category of interventions confirm that cultural tourism is often seen as a viable instrument to address or mitigate some of the above-mentioned challenges. The promotion and dissemination of an appropriate interpretation of cultural elements usually becomes part of the reason why of the intervention. Hence, the essential purpose ‘to interpret, understand and disseminate’.

### The interventions

The case studies themselves represent just few examples of the variety of situations from which neglected heritage or heritage subject to unclear or dissonant interpretations can emerge, also revealing examples of a wide range of responses stakeholders can implement, partially or completely focused on cultural tourism. If properly designed and implemented, this type of interventions contributes to sustainable cultural tourism by disseminating appropriate interpretations or clarifications of contested or unclear cultural elements. A dissonant heritage interpretation or narrative linked to a controversial past can represent the opportunity for launching a new cultural tourism product, providing an alternative/appropriate interpretation of that heritage. This process might sometimes generate controversial reactions among the residents, but through discussion and dialogue, distant positions might get closer, especially when interventions generate other positive impacts on the socio-economic development of the area (e.g., new job opportunities, image, etc.).

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• Entrepreneurial initiative to provide alternative tours than the mass tourism in Krakow. It now counts 11 employees.</li> <li>• The tours guides are young Poles, who present and narrate ironically the past of their parents. Tourists experience some iconic stereotypes from the past, such as attending to a Communist disco or driving in an old Trabant.</li> <li>• Tours are characterised by personal stories by the guides and forms of edutainment.</li> <li>• This initiative was imitated by other businesses that are now offering similar products.</li> </ul>	<ul style="list-style-type: none"> <li>• Restoration of the wooden Pakruojis synagogue, initiated, developed and implemented by the municipality of Pakruojis.</li> <li>• Inside the renewed building: a) exhibition Pakruojis Jewish culture and history, to promote an appropriate interpretation and understanding of the Jewish cultural heritage that was destroyed. b) cultural centre available for the local community (events, film, music, cultural and education projects for children).</li> <li>• Sessions with local community were organised to include the local community in the restoration process.</li> </ul>	<ul style="list-style-type: none"> <li>• ‘Intercultural walks’ through neighbourhoods shaped and influenced by migrations. Facilitated by an ‘intercultural companion’ (residents with migration background).</li> <li>• Part of the experience includes interactions with other locals with migration background. Bottom-up approach.</li> <li>• Focus on broad cultural tourism (including schools), proved to be more economically sustainable.</li> <li>• Initiated by a spontaneous encounter between an anthropologist and a TO in responsible tourism. Initially supported by 2 NGOs, then expanded in EU, thanks to EU-projects.</li> </ul>

Curiously, if the intervention in Pakruojis focuses on the cultural heritage of ethnic minorities not living anymore in a certain place, Migrantour is actually representing the opposite situation, focusing on the cultural heritage of ‘new residents’ (migrants), which are often neglected or looked at with stigma. As visible from the case studies, the range of possible initiators of this type of interventions is quite wide: private businesses (Nowa Huta) public actors (in the case of the Synagogue) or spontaneous encounters between a private business and an academic (anthropologist) interested in migrations and tourism (Migrantour). This appears to be in line with data from the initial database (Fig.21). Although interventions initiated by public actors are the most frequent for this category of the taxonomy, their relative number is significantly lower than the ratio calculated for the complete database. Half of the interventions were designed and implemented with the involvement of the local community, which seems sensible and appropriate to do, as the focus relies on cultural heritage. The core of the interventions focused on heritage interpretation and marketing, promotion and dissemination activities, although each intervention also had other important components (e.g., building renovation, launch of new products, etc.). Digital technologies have been massively used for internal communication and marketing purposes.

Initiator	Interventions 'to interpret, understand and disseminate'	Total Database interventions
Public actors	29%	50%
Private businesses	14%	11%
PPP	14%	7%
NGOs	29%	21%
Others	14%	11%

Involvement of	Interventions 'to interpret, understand and disseminate'	Total Database interventions
The local community	50%	48%

Use of technology	Interventions 'to interpret, understand and disseminate'	Total Database interventions
Communication & Marketing	100%	76%
Big Data Analytics	0%	7%
Enhancing experience	36%	22%

Figure 21: Interventions to interpret, understand and disseminate - Various category information. Elaboration of the author.

## Resources and tools

The financial support provided by public actors and the EU is substantially relevant for this type of interventions (Fig. 22). Often, public and EU funding are critical to set in motion a certain intervention or to scale up the scope of the intervention. In the case of Migrantour, the participation in EU-funded projects was fundamental to scale up the initiative from a local level to an organisational network connecting different cities in Europe. Nevertheless, both the case of Migrantour and the Crazy Guides in Nowa Huta demonstrate the important role of entrepreneurial vision and

Funding	Interventions 'to interpret, understand and disseminate'	Total Database interventions
Public	64%	61%
EU	36%	32%
Private	29%	19%
Donations	7%	5%
Other	29%	25%

Figure 22: Interventions to interpret, understand and disseminate - Funding sources.



private resources in catching cultural tourism opportunities as a response to challenges posed by neglected heritage or heritage subject to dissonant interpretations.

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• Limited financial resources initially provided by the entrepreneur.</li> <li>• Entrepreneurial vision.</li> <li>• Human capital in terms of knowledge of the tour guides.</li> <li>• Storytelling skills, especially in terms of heritage interpretation, combining art, history and personal touch.</li> <li>• Marketing and communication.</li> <li>• Technology: website.</li> </ul>	<ul style="list-style-type: none"> <li>• Financial: 11% of the total project budget was coming from the Pakruojis District Municipality Administration. The rest was funded by Lithuania Jewish community and the EEA Norway Grant to combat antisemitism.</li> <li>• Project Management skills, renovation expertise, knowledge of renovation techniques and legal knowledge connected to that.</li> <li>• Knowledge about laws and regulation concerning heritage restoration.</li> </ul>	<ul style="list-style-type: none"> <li>• Initial own resources + Funding from the EU (projects) and AICS.</li> <li>• Organisational skills, entrepreneurial and professional expertise (incoming responsible cultural tourism). Educational/training and pedagogic skills</li> <li>• Listening skills to understand territories and people and storytelling skills to narrate them.</li> <li>• Storytelling skills, speaking in public, narration techniques, language skills.</li> <li>• Anthropological scientific &amp; academic skills and knowledge.</li> </ul>

Interventions sometimes require specific knowledge concerning legal and technical aspects regarding a specific field, while organisational skills and business/project management expertise are always valuable. The interpretation of cultural heritage is a complex activity. Depending on the type of the intervention, this might require scientific and academic skills and knowledge, such as historians, sociologists or anthropologists, to appropriately guide the process of interpretation. Moreover, as part of the interpretation process requires an open investigation about certain elements, such as cultural heritage and identity, the ability to listen and ensure an open-minded and bottom-up approach often appears as essential. Dissemination activities require resources beyond basic communication or promotional skill. Specifically, the knowledge and practical use of storytelling techniques is often a useful tool to effectively disseminate the interpreted meanings.

### The impacts of the interventions

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• Profits for the owner and (limited) jobs for locals. More visitors to Nowa Huta: business opportunities for local small businesses. The success triggered other entrepreneurs to start with similar products, revitalising local economy and improving living conditions for some. The attraction of more tourists helped to change the perception of proletarian identity of NH.</li> <li>• Local pride and patriotism among the inhabitants, increased their awareness about their cultural heritage. It helps international tourists to create an alternative gaze or critical views to the East European communist heritage (intercultural understanding).</li> <li>• In the beginning some residents were irritated by the banalization of the communist symbols or glorification of a difficult period. There was no consensus in how to represent the heritage of NH, the Crazy Guides somehow helped to find an appropriate and less divisive interpretation.</li> <li>• Positive impact on community resilience from a social point of view, cultural and, to some extent, economic.</li> </ul>	<ul style="list-style-type: none"> <li>• Direct Economic impact: Construction company, workers and project studio who were involved in the renovation.</li> <li>• No study has been done on the economic impacts, but presumably there is an economic benefit for the local entrepreneurs (relatively more visitors).</li> <li>• The synagogue has been restored not only as a building, but also as history of an extinct community. Heritage interpretation: visitors and young locals get to now know what happened during the WWII and about the Jewish community who used to live there.</li> <li>• Deeper understanding of the history of the former Jewish community. By leveraging the restored synagogue as a community space, non-Jewish locals and visitors better understand such heritage.</li> <li>• Social cohesion: the intervention was used to introduce community spaces where people can interact, meet, recreate and get educated, potentially increasing the sense of community.</li> </ul>	<ul style="list-style-type: none"> <li>• Creation of a certain number of (part-time) jobs. The trainings also contribute to professionalisation, which might help in getting other jobs. Additional, but limited, economic impact on the neighbourhood (small businesses).</li> <li>• Migrantour alone does not dramatically increase n. of tourists visiting a neighbourhood. Tour operators mainly benefit in terms of brand positioning.</li> <li>• Intercultural companions reported professional growth, social integration, self-esteem and self-realisation, making them more involved in the society.</li> <li>• Allowing a territory to express and narrate itself, self-interpreting their heritage. It can shake opinions and beliefs about migrants and fight stigma.</li> <li>• Risks of promoting gentrification and danger of 'zoo effect'. Small-scale frictions, negative attitudes, different interpretations of migrations, critics from politicians.</li> <li>• Positive impact on resilience of part of the community (socio-cultural and, to some extent, economic).</li> </ul>

The interventions analysed for this category revealed the capacity to generate a certain economic impact, although this is usually limited to a reduced number of individuals or businesses. Nevertheless, due to the small scale of the spatial scope of these interventions (e.g., districts, neighbourhoods, specific heritage sites),

even small impacts can start off a broader economic revival (e.g., the case of Nowa Huta). In this case, positive economic impacts might bring benefits for a larger audience. Being focused on the interpretation of cultural elements, these types of interventions do not necessarily determine a dramatic increase in the number of tourists, as they rather focus on the quality of the cultural experience (which sometimes becomes even an educational experience) for visitors already interested in less ‘mainstream’ activities. Economic impacts of businesses initiating this type of interventions might include positive effects in terms of brand image, although in case of dissonant or contested heritage this might result in a controversial brand positioning.

Not surprisingly, interventions in this category generally determine substantial socio-cultural impacts, such as an increasing sense of community and a strengthened social cohesion. The way in which this is achieved, depends very much on the context, actors involved and nature of the intervention. In some cases, the interpretative process helps to heal pre-existing fractures in the socio-cultural fabric, due to contested cultural interpretations of the past (such as in Nowa Huta). Other forms of social impact might benefit the actors actively involved in the process of cultural interpretation or its dissemination. For instance, the ‘intercultural companions’ in the case of Migrantour, who reportedly perceived it as an opportunity of professional growth, social integration, self-esteem and self-realisation of their capabilities, making them more active citizens, more participative and involved in the society. In other cases, culture’s interpretative processes can generate higher levels of connections and understanding towards cultural minorities, such as in the case of Migrantour and Pakruojis. Interventions in this category might also support inter-cultural understanding among different cultures living in the same territory or among locals and visitors. Nevertheless, culture interpretative process come with risks of generating frictions as well. Stakeholders might not share the same interpretation of cultural elements, determining frictions or even exacerbating social conflicts.

Interventions belonging to this category of the taxonomy revealed potential positive impact on community resilience from a socio-cultural and, to some extent, economic point of view. The interpretation and understanding of cultural elements of a community seems to activate processes that help to strengthen, diversify and expand social networks and relationships among the local community, as well as strengthening, diversifying and expanding knowledge and the availability of cultural resources within the local community. The extent and the audience of this impact depends on the specific intervention.

### The success factors of the interventions

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<ul style="list-style-type: none"> <li>• Generally seen as a success, not only as a tourist attraction, but also as historical education project.</li> <li>• It was imitated, so it's another signal of success.</li> <li>• Success factors include a) Storytelling skills b) the place is unique and not easily imitable by other destinations c) location (close to Krakow, very well connected to Western European markets).</li> </ul>	<ul style="list-style-type: none"> <li>• It has exceeded its expectations for both the locals and the Jewish community. It has become quite a tourist attraction.</li> <li>• Success factors include a) financial support b) the fact that people use and see value in it c) it created an intercultural meeting space.</li> <li>• Limiting factor: tight regulations for the renovation of Cultural Heritage.</li> </ul>	<ul style="list-style-type: none"> <li>• Generally considered a success, also from an entrepreneurial view, although not fully economically sustainable yet.</li> <li>• Success factors include a) external funding available b) Bottom-up approach, both in terms of content and organisation c) learning from mistakes d) high level of flexibility (it allowed replicability in different cities).</li> <li>• Limiting factors: outside the ‘funded phases’ it is clearly visible that the project scales down.</li> </ul>

The analysed interventions are generally perceived as successful, both in terms of realisation of their essential purpose and resulting positive contribution in terms of sustainable cultural tourism development. Financial resources are perceived as a critical success factor for the achieved results, and they can easily become a limiting factor if missing. The availability of unique cultural resources, difficult to imitate, is crucial in terms of increasing the number of cultural visitors. In terms of dissemination, the ability to adequately portray a

certain cultural interpretation represents a key success factor and the use of storytelling techniques to do so appears to be an important success factor. An active involvement of the local community in the interpretation process can also be a key factor. It allows a territory or people to self-interpreting their heritage.

### Summary of the category and ‘lessons learnt’ from the case studies

As a conclusion on the state of the art of cultural tourism interventions regarding this category of the taxonomy, it is useful to summarise the main messages concerning each section discussed above. Afterwards, more detailed ‘lessons learnt’ from the case studies within this category are presented<sup>12</sup>.

- *Context*: Situations where these interventions were implemented share the presence of neglected heritage or heritage subject to unclear or dissonant interpretations, determined by profound socio-economic and cultural changes these areas and destinations went through (e.g., transitions to a different socio-economic system, tragical historical events, struggles in moving from an industrial to a more service-oriented economy, socio-economic and political challenges and adjustments);
- *Reason why of the intervention*: the mentioned challenges determine different perspectives on the relevance, significance and meaning of cultural elements that are unclear, dissonant, neglected or forgotten. Cultural tourism is often seen as a viable instrument to mitigate these challenges by providing and disseminating cultural interpretations, leading to a better understanding;
- *The intervention*: A cultural meaning can be interpreted, understood and disseminated through cultural tourism in several ways. Often this process translates into the launch of new cultural products, experiences or spaces offering the tools for an appropriate cultural interpretation;
- *Resources and tools*: Availability of funding (often from EU or public actors) are critical to set in motion or scale up the scope of this type of interventions, as well as the ability to listen and ensure an open-minded and bottom-up approach to cultural interpretation. The support of scientific and academic knowledge (such as historians, sociologists or anthropologists) is often important to guide the process of interpretation. Dissemination activities require good communication skills. Storytelling techniques are becoming more and more important. Organisational skills and business/project management expertise are always valuable for this type of interventions;
- *Impacts*: Generally substantial socio-cultural impacts can be observed (e.g., strengthened sense of community and social cohesion, inclusion and integration of cultural minorities, intercultural understanding, improved living conditions and perspectives, etc.). Economic impacts can also be significant, although often limited to a reduced number of individuals or businesses;
- *(Perceived) success conditions*: Financial resources are perceived as a critical success factor and they can easily become a limiting factor if missing. The ability to communicate and engage visitors (e.g., by using storytelling techniques) represent a key success factor, as well as listening skills and let territories/people to express and narrate themselves.

#### Specific ‘lessons learnt’ from each of the case studies

<b>Crazy guides in Nowa Huta</b>	Cultural tourism interventions based on edutainment (combining education and entertainment) supported by appropriate storytelling skills and narrative techniques represent a possible solution for the interpretation of dissonant and divisive heritage. They might even help healing profound fractures existing in the socio-cultural fabric of a community.
<b>Pakruojis Synagogue</b>	Preserving and restoring tangible cultural heritage is not only about renovating a building. It's about interpreting the complex socio-cultural values that a place carries from the past and giving them a new place and function in the contemporary society, possibly balancing its value for the local community and its potential as a tourism resource.
<b>Migrantour</b>	Migrations are complex phenomena, with implications on several layers of the socioeconomic and cultural structure of societies. Interventions dealing with such complex and multi-faced phenomena require to ‘have on board’ a wide range of expertise and skills, to anticipate and balance the variety of potential impacts. Having a ‘bottom-up’ approach, both in terms of content and organisation, helps to ensure flexibility, adaptability and replicability of the intervention in different contexts and the successful creation of a network.

<sup>12</sup> ‘Lessons learnt’ also included in the SmartCulTour Deliverable D3.2 available [here](#).

# 08 Interventions ‘to involve and connect’

The connection between tourism, culture and tradition has always been very strong and, since tourism is embedded in the wider socio-cultural context, authentic tourist experiences are fundamentally influenced by the connections between people, their culture, places and their stories. While discussing a research agenda for creative tourism, Duxbury & Richards (2019) recognised and stressed the great need for connections on a human level globally and to our planet, and the essential importance of intercultural learning and sharing experiences. These needs might become even more urgent in a post Covid-19 scenario, after a challenging period during which human connections and the joy of sharing experiences have been challenged and limited by the social distancing measures necessary to contain the spread of the virus. To contribute in fulfilling these ambitious needs, in a future perspective cultural tourism might need to overcome pragmatism, as also mentioned by IRTA (2020), aiming for an even stronger emotional contribution to the visitor experience. The enhancement of this emotional contribution necessarily requires a strengthened network of inclusive connections among and between cultural tourism stakeholders and cultural heritage.

The theme of ‘connecting’ emerged quite clearly from the analysis of the initial database of interventions, as a logical connection with the mentioned theoretical contributions. Besides a more general philosophical pattern, stressing the pursuit of enhanced connections among elements of cultural experiences, a threefold scope emerged as well from the data: connect people (visitors and locals) to cultural heritage, connect elements of cultural heritage belonging to the same narrative but located in different places and connect people to other people, forming meaningful partnerships among stakeholders. The involvement appeared to be a precondition for establishing different types of connections, therefore the essential purpose of this category of the taxonomy has been defined as ‘to involve and connect’.

'Essential purpose' of the intervention	Scope of the intervention
To involve and connect	visitors and locals to cultural heritage
	cultural heritage located in different places
	destination stakeholders to form partnerships

Figure 23: Taxonomy: interventions to involve and connect.

The database of 107 cultural tourism interventions contains several examples that can be attributed to this category of the taxonomy. For instance, the ‘Unknown Heritage’ routes opened in Toledo (Spain) in 2004 had the fundamental objective of establishing a connection between citizens and their cultural heritage, interpreting this strengthened connection as a resource for offering more meaningful cultural experiences to both locals and visitors. When it comes to connect elements of cultural heritage belonging to the same ‘story’, but located in different places, cultural routes are the typical example of interventions pursuing that goal. For instance, the ‘Amazon of Europe Bike Trail Project’ is a transnational, EU-funded, project that involved the efforts of stakeholders in 5 countries crossed by the Danube (Austria, Slovenia, Croatia, Hungary and Serbia). The purpose in this case is to establish a flagship cycling tourism product able to connect natural and cultural heritage located across different countries but sharing a common story, as being part of an area called ‘the Amazon of Europe’. Ideally, this process of actively connecting heritage allows to enhance regional development and economic growth of the involved areas, thanks to an integrated and sustainable

management of natural and cultural heritage, seen as an interconnected and meaningful ‘whole’ and not as disconnected parts of different stories. Another interesting example of the power of ‘involving and connecting’ is provided by the England’s Historic Cities (EHC) initiative, which aimed at involving, connecting and bringing together stakeholders of historic cities and destinations across England. This partnership promotes exchange of relevant information and best practices, stimulates the involvement of stakeholders in meaningful discussions to identify solutions to common challenges, including cultural tourism sustainability and resilience of the local communities.

Moreover, the 3 interventions listed below, recognised as belonging to this category of the taxonomy, have been analysed more in depth through case studies. The clickable link allows the reader to access a summary of the key elements of the interventions, as described within SmartCulTour deliverable D3.2<sup>13</sup>.

- [Ontourage \(Belgium\)](#)
- [CultPlatform21- Danube Culture Platform Creative Spaces \(several countries along the Danube\)](#)
- [Transylvanian Eco-Destination \(Romania\)](#)

In the following part of this chapter, the state of the art of cultural tourism interventions belonging to this category will be illustrated, discussing general information emerging from the initial database and more detailed insights revealed by the above-mentioned case studies.

### Context and background information

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>• 7 heritage venues in the Belgian region of Flanders, chosen because of their heritage characteristics.</li> <li>• Some of the locations had a more tourism-related profile (being a castle, a fort, a tower e.g.), while others not (stations).</li> <li>• Some don’t really have a cultural tourism function or connection with tourism markets (especially youngsters), although they have value and meanings as heritage sites.</li> </ul>	<ul style="list-style-type: none"> <li>• Towns/ villages along the Danube river, which connects regions belonging to different countries, with a wide variety of cultures, languages and communities.</li> <li>• The area experienced a chequered past, resulting in a rich but fragmented history. Tensions between a possible macro-regional identity and diverse specificities.</li> <li>• Need to promote Danube as a linkage of different products increasing the cultural tourism significance of the region. A framework to coordinate the several stakeholders is missing.</li> </ul>	<ul style="list-style-type: none"> <li>• Râșnov is a town in the South Transylvania in Romania. There’s no mass tourism and it is not desired. It receives mainly domestic tourists.</li> <li>• The town has great heritage value.</li> <li>• Due to its history, there is not a tradition of people working together. Institutions are weak and may be politicised.</li> <li>• Most of the people are still not experienced entrepreneurs or tourism professionals. Few have backgrounds in investments, marketing or quality control.</li> </ul>

Considering the interventions in the initial database that can reasonably be ‘assigned’ to this category, more than half were implemented at a specific site or destination, while almost a third of them had a national scope, a percentage significantly higher than the average observed considering the complete database

Geographical scope	Interventions 'to develop and innovate'	Total Database interventions
Transnational	5%	7%
National	32%	18%
Regional	11%	13%
Destination	37%	38%
Specific Site	16%	24%

Figure 24: Interventions to involve and connect - Geographical scope. Elaboration of the author.

(Fig.24). Nevertheless, the distribution of interventions across the geographical categories shows the variety of possible geographical scopes, which is confirmed by the case studies, as they regard specific sites, regional initiatives and transnational projects. As mentioned before, the enhancement of the emotional contribution provided by cultural tourism requires a strong network of inclusive connections among and between cultural tourism stakeholders

and cultural heritage. Combining the contributions from the initial database and the case studies, it becomes clear how interventions in this category are generally implemented in situations where one or more elements

<sup>13</sup> Deliverable D3.2: set of PowerPoint slides ‘Cultural tourism interventions towards sustainable development’.

of this network are disconnected or not meaningfully and inclusively connected with the others, determining a failure of this network. As a result, the network becomes ineffective or unable to support cultural tourism development in a sustainable way. In some cases, the failure regards a lack of cooperation among stakeholders, which operate as disconnected and not coordinated actors. In other situations, elements of heritage are disconnected from each other, while if meaningfully connected they could become part of a much stronger storyline with higher potential in terms of sustainable cultural tourism. In other cases, the disconnection might occur between cultural heritage and certain groups of stakeholders (usually visitors or residents).

### The ‘reason why’ of the intervention

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>• The objectives of the 3 initiators were more oriented towards their business reputation and results. The intervention was an instrument to achieve other results.</li> <li>• Although the initiators had different objectives, they saw opportunities in connecting cultural heritage to a more youthful audience.</li> </ul>	<ul style="list-style-type: none"> <li>• Find out new ways of developing products and places, trying to connect heritage located in different places by using a narrative.</li> <li>• Contemporary art and technologies were deployed in order to facilitate the intended connection.</li> <li>• Connecting communities, overcoming division and encouraging dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>• The project seeks to consolidate a multi-levelled local partnership including local NGOs, Action Groups, Public administrations, as well as local tourism entrepreneurs, service providers, farmers, producers and artisans.</li> <li>• This would allow developing nature friendly visiting infrastructures and promoting the development of sustainable forms of tourism.</li> </ul>

The ‘reason why’ of this type of interventions often lies in the attempt to mitigate or address the failure of the network stakeholders-heritage, by creating the conditions for a meaningful and inclusive connections among and between elements of this network. Practically, this means designing and implementing interventions aimed, for example, to ensure a better and more inclusive cooperation among stakeholders, or to meaningfully connect elements of cultural heritage that belongs to a common narrative but are disconnected, for example because they are located in different places or because they are subject to different governance systems. In other cases, the reason why of the intervention relates to the need or the opportunity to connect cultural heritage with a specific group of stakeholders, for instance a certain type of visitor or a certain component of the local community. In all these cases the aim would be to strengthen the network stakeholders-heritage, to form a strong and inclusive network able to generate more sustainable and inclusive forms of cultural tourism. Hence, the essential purpose of this category, ‘to involve and connect’.

### The interventions

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>• Free DJ-sets played at selected heritage locations for a (randomly) selected group of people. The DJ-sets were captured via camera-operators and drones and were live-streamed, providing valuable footages for marketing purposes.</li> <li>• Initiated out of a chance encounter between the 3 initiators: a local DJ, an experiential and marketing agency, a consulting business for heritage locations. Initiators wanted to use the events as a marketing/ promotion tool to reach their own specific objectives.</li> <li>• A small part of the local communities of municipalities around attended the event.</li> </ul>	<ul style="list-style-type: none"> <li>• Designed pilot projects providing artistic and digital interventions uncovering and connecting heritage places (chosen by involving local communities), stories and objects through cultural routes.</li> <li>• An innovative strategy for cultural routes and the creation of a Policy Learning Platform as a network for cooperation between culture and tourism stakeholders.</li> <li>• Under the project lead, 9 project partners and 10 associated strategic partners contributed to the project.</li> </ul>	<ul style="list-style-type: none"> <li>• The project aims at consolidating partnerships among stakeholders, developing social and nature-friendly infrastructures and professional and entrepreneurial skills.</li> <li>• A Destination Management Unit was created to act as a bridge between the stakeholders who are directly or indirectly involved in tourism.</li> <li>• Different sub-projects that although limited in time, can provides value in a long-term perspective. Such projects push for cultural entrepreneurship.</li> <li>• The project involved NGOs, local Action Groups, Public Administrations at local level, and members of the community.</li> </ul>



Depending on the element/s of the stakeholder-heritage network that are not meaningfully and inclusively connected, the attempt to mitigate or address this failure might assume different shapes and determine a range of different interventions. To mention few examples provided by the case studies: introduction of entities and strategies aiming to consolidate partnerships among stakeholders, creation of cultural routes to connect cultural heritage elements located in different places, events staged with the aim to connect cultural heritage with specific target audiences. If looking at the initial database of interventions, we see several examples of interventions trying to include and connect stakeholders, connect places through itineraries,

Initiator	Interventions 'to develop and innovate'	Total Database interventions
Public actors	53%	50%
Private businesses	16%	11%
PPP	0%	7%
NGOs	32%	21%
Others	0%	11%

Involvement of	Interventions 'to develop and innovate'	Total Database interventions
The local community	53%	48%

Use of technology	Interventions 'to develop and innovate'	Total Database interventions
Communication & Marketing	74%	76%
Big Data Analytics	11%	7%
Enhancing experience	21%	22%

Figure 25: Interventions to involve and connect - Various category information. Elaboration of the author.

involve the local community and bring together stakeholders by establishing forms of partnerships.

Considering the initial database of interventions (Fig. 25), public actors and NGOs are by far the stakeholders more active in initiating interventions to involve and connect (almost 85% of the total). Private businesses have a reduced role, if compared with NGOs and public actors, but still slightly higher than the percentage of interventions initiated by private actors within the complete database. Around half of the interventions in this category implemented a certain participation of the local community, in line with the ratio of the complete database. Digital technologies were mostly used for communication or marketing purposes, but more than 30% of the interventions also made a more sophisticated use of technologies, for example using big data or enhancing cultural experiences through AR.

### Resources and tools

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>The events were financed by commercial sponsors in exchange for the exposure of their brands during the event and sales of drinks at the events. In certain cases, through small contributions from local municipalities.</li> <li>Complementary skillset provided by initiators: musical aspects, organisational, marketing and logistic skills, connection &amp; network skills to connect with the heritage network.</li> <li>External professionals with technical and IT skills (e.g., for the live streaming)</li> </ul>	<ul style="list-style-type: none"> <li>Funded by European Union Danube Transnational Programme 2014-2020</li> <li>Cooperation and collaboration skills inspired by adequate leadership.</li> <li>Storytelling expertise and art-based methods, Experience Design, research, training and engagement skills.</li> <li>Project management, IT skills, PR &amp; networking, marketing</li> </ul>	<ul style="list-style-type: none"> <li>Activities and sub-interventions often funded through European projects and external funding but following a start-up vision: emphasis on producing results after the time limit of the initial funding.</li> <li>Networking, communication, coordination, negotiation, ability to involve and engage people towards a common goal: important to create partnerships and reach agreements.</li> <li>Technical knowledge concerning sustainable tourism principles.</li> <li>Project management, organisational and leadership skills.</li> </ul>

Alike other categories, financial resources are crucial also for interventions aiming to involve and connect. Financial resources are also necessary to compensate skills and expertise that are needed to design and implement interventions to effectively strengthen the stakeholders-heritage network. Fig. 26 describes the distribution of the sources of funding concerning this category, compared to the sources of funding considering the complete database. In general, the role of public entities and the EU in financing this type of interventions is very important. Compared to the complete database, public and private sectors seem relatively less relevant, while EU funding is relatively more important. This might

Funding	Interventions 'to involve and connect'	Total Database interventions
Public	47%	61%
EU	42%	32%
Private	16%	19%
Donations	11%	5%
Other	21%	25%

Figure 26: Interventions to involve and connect - Funding sources. Elaboration of the author.



also be a consequence of the high concentration of EU-funded projects in this category (for example, aiming at strengthening collaborations among stakeholders or implement cultural routes).

Considering other skills and expertise, available data stress the absolute importance of a set of connective skills revolving around the ability to involve and create connections, such as cooperation, negotiation, conciliatory attitudes and abilities, networking skills, the ability to connect with people. Moreover, the nature of each intervention might require more specific expertise, such as knowledge of sustainable tourism principles and art-based methods such as storytelling. Project management, leadership, marketing, organisational and IT skills are often necessary to ensure an effective implementation of the intervention.

### Impacts

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>• Limited direct economic impact, initiators and heritage locations might benefit in the long run, in terms of marketing/promotion/networking.</li> <li>• Socio-cultural impact due to connect heritage with a young audience: awareness and valorisation of cultural heritage. Heritage sites learning new ways to connect with new audiences.</li> <li>• Environmental impact: noise pollution and waste production (limited due to the small scale of the event and mitigating actions by the organisers).</li> </ul>	<ul style="list-style-type: none"> <li>• Ideas and tests generated by the project might have a potential positive economic impact for the local community (jobs, incomes, business opportunities etc.) that is difficult to estimate.</li> <li>• Social cohesion, sense of community, proud of cultural identity, awareness of cultural diversity of the Danube region.</li> <li>• Awareness about the potential of cross-border cooperation.</li> <li>• Feeling of becoming Europeans.</li> <li>• Potential of strengthening community resilience from a socio, economic and cultural point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Increase of tourism and tourism businesses. Economic sustainability for local businesses is still hard to achieve (legal framework is still too unclear, and lack of entrepreneurship skills).</li> <li>• Some communities are revitalised, growing population due to increased opportunities and better infrastructure.</li> <li>• Awareness about cultural heritage preservation. Local pride, intercultural dialogue and cooperation.</li> <li>• Frictions due to political interfering or different stakeholders' priorities.</li> <li>• Strengthening community resilience from a socio, economic and cultural point of view.</li> </ul>

The observed and expected impacts particularly stress the socio-cultural significance of strengthening the stakeholder-heritage network with interventions aimed at 'involving and connecting'. The case studies reveal how this type of interventions can promote social cohesion, revitalise communities and create better living conditions, including improved infrastructure and facilities. From a cultural point of view, such interventions help in connecting people with their heritage, increase pride of communities in their cultural identity, strengthen the awareness about cultural heritage preservation, promote intercultural dialogue and cooperation. This is very much in line with other interventions of this category included in the database, from which other socio-cultural impacts emerge, such as an improved dialogue and inclusion of minorities, strengthened cross-national cooperation and closer cultural connections between locals and visitors.

A strengthened stakeholders-heritage network is normally able to further develop sustainable cultural tourism offers, determining new business opportunities (also for local entrepreneurs) and economic benefits such as jobs and incomes for locals. Nevertheless, the collected evidence shows economic impacts as being less appreciable and less frequent than socio-economic ones. Moreover, environmental impacts have sometimes been reported, both in a negative (increased pressure on environmental resources) and positive (increased awareness concerning environmental impacts) perspective. Only minor frictions have been reported. When occurring, they are mostly related to different stakeholders' priorities concerning cultural tourism development (e.g., more attention to socio-cultural aspects or to economic results). Interventions belonging to this category of the taxonomy revealed potential positive impact on community resilience from a socio-cultural and, to some extent, economic point of view.

### (Perceived) success conditions and factors

The outcome of the case studies shows how the ability to implement and use connective strategies and tools is paramount for interventions aiming at involving and connecting. These can consist, for example, of innovative strategies to connect heritage to a specific market, abilities to use storytelling or other art-based method to connect heritage to people or processes that promote dialogue and cooperation among

stakeholders. As the availability of financial resources is often a requirement for a successful intervention, their lack, as well as an unbalanced dependency on external funding, can limit their effectiveness, alongside with uncertain legal framework and bureaucracy.

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
<ul style="list-style-type: none"> <li>• Novel way of connecting cultural heritage with younger generations.</li> <li>• Complementarity of skills &amp; expertise.</li> <li>• Larger funding opportunities and a more long-term oriented vision could strengthen the potential impacts.</li> </ul>	<ul style="list-style-type: none"> <li>• Storytelling as a key methodology for connecting heritage to people.</li> <li>• Inclusion of the local community.</li> <li>• Bureaucracy and the dependency on external funding represented limiting factors.</li> </ul>	<ul style="list-style-type: none"> <li>• Emphasis on dialogue and cooperation among stakeholders.</li> <li>• Long-term vision and HR training.</li> <li>• Limiting conditions: uncertainty of local legal frameworks and frictions among some of the stakeholders.</li> </ul>

### Summary of the category and ‘lessons learnt’ from the case studies

As a conclusion on the state of the art of cultural tourism interventions regarding this category of the taxonomy, it is useful to summarise the main messages concerning each section discussed above. Afterwards, more detailed ‘lessons learnt’ from the case studies concerning this category are presented<sup>14</sup>.

- *Context:* situations where the connection among and between cultural tourism stakeholders and cultural heritage need to be strengthened, because one or more elements of this connection are detached or not meaningfully and inclusively connected with the others, leading to missed opportunities in terms of cultural tourism development;
- *Reason why of the intervention:* it often lies in the attempt to create the conditions for a meaningful and inclusive connections among and between cultural tourism stakeholders and cultural heritage;
- *The intervention:* to mention few practical examples: strategies to consolidate partnerships among stakeholders, cultural routes and itineraries connecting cultural heritage elements located in different places, events staged with the aim to connect cultural heritage with a specific audience;
- *Resources and tools:* financial resources are paramount, as well as connective skills revolving around the ability to involve and create connections, such as cooperation, negotiation, conciliatory attitudes and abilities, networking skills, ability to connect with people using techniques such as storytelling;
- *Impacts:* Socio-cultural impacts are the most significant (social cohesion, better living conditions, improved infrastructure and facilities, pride in the cultural identity, cultural heritage preservation, intercultural dialogue and cooperation). Economic impacts occur but seem to be less profound;
- *(Perceived) success conditions:* the ability to implement and use connective strategies and tools (for example, abilities to use storytelling, processes promoting dialogue and cooperation among stakeholders). Availability of financial resources is a key factor and, when missing, limits the effectiveness and the impacts of the interventions.

### Specific ‘lessons learnt’ from each of the case studies

Ontourage	Private businesses base their own existence on developing connections with people. Therefore, when it comes to connecting people to cultural heritage, it is possible to identify interventions where private businesses pursue their own interests and, intentionally or not, also play a role in getting people closer to a cultural heritage that would otherwise not be accessible or not even considered by specific groups of people. In the case of Ontourage, this happened unintentionally, but cultural destinations might also be able to intentionally design creative interventions aiming to exploit the mentioned opportunity.
CultPlatform_21	Sustainable cultural tourism development requires collaboration and partnership between a variety of stakeholders from both culture and tourism. Working separately leads to missed opportunities and waste of resources. Through the development of the Policy Learning Platform, CultPlatform21 showed how such a framework can be generated, when it is missing. Nevertheless, the project showed the beneficial outcomes of using art-based methods, such as storytelling, for interpreting cultural heritage and connect it to people.
Transylvanian Eco-Destinations	The experience of Râșnov highlights the importance of taking a long-term approach to destination development. By continuing to build upon earlier work under a single vision, with a diversity of stakeholders (cooperation is difficult but important), it has become possible to make a change to the local community. In addition, it is important not to focus on quick gains and mass tourism, but instead to focus on using tourism as part of a diverse economy, in a way that fits with the values of the local community.

<sup>14</sup> ‘Lessons learnt’ also included in the SmartCulTour Deliverable D3.2 available [here](#).

# 09 Interventions ‘to manage and influence’

The idea of using sustainable tourism development as a framework to promote environmental, socio-cultural and economic development in tourist destinations is supported by several authors (Vafadari, 2008). Within SmartCulTour, Matteucci and Von Zumbusch, (2020) and Calvi and Moretti (2020) investigated some of the theoretical and practical implications of embracing this approach, considering the peculiarities of cultural tourism and cultural tourism destinations.

Without a doubt, (cultural) tourism development comes with opportunities and risks for destinations and their communities. The international tourism growth of the last decades (pre Covid-19 pandemic) led to a situation in which several destinations were suffering an excessive socio-cultural and environmental tourism pressure and developed an economic dependence on tourism. The largest part of tourism flows usually concentrates in popular destinations already well positioned on the tourism map and, within these destinations, an even higher concentration is generally visible in specific areas or hot spots. A growing number of academics, professionals and policy makers have been discussing the urgency to mitigate the negative consequences of overtourism (Goodwin, 2017; Milano et al., 2019; Peeters et al., 2018). Nevertheless, there are areas and destinations, also rich in cultural and other tourism resources, which remain under-visited and do not benefit from potential tourism-related opportunities. In this perspective, heritage and cultural assets are increasingly seen as “a resource not only for cultural promotion, but also for social and economic sustainable development and well-being of populations, especially through its use as one of the main attractions of cultural tourism market” (Yáñez, 2011, p. 1).

These challenges and opportunities call for adequate strategies to manage cultural tourism development and destinations, pursuing more balanced and sustainable forms of cultural tourism. In fact, the theme of cultural tourism (destination) management also emerged from the analysis of the database of interventions, mainly in the form of strategies, policies and regulations implemented by governments, but also involving private actors or NGOs willing to undertake initiatives to regulate or influence specific aspects of cultural tourism.

The database of 107 cultural tourism interventions contains several examples pertaining to this category of the taxonomy. For instance, the destination management plan designed in Canterbury (United Kingdom) to position the city as a first class ‘cultural heritage destination’. Furthermore, the Association of Arctic

Expedition Cruise Operators aimed at strengthening the socio-environmental sustainability of tourism in the Arctic by defining specific guidelines for visitors, concerning both environmental and cultural matters. They also created a template that can be used by individual communities to create their own specific guidelines, without the need of large

investments in terms of time and resources. Another example is provided by the subsidy scheme for the organisation of cultural events in Cyprus, which is supporting the organisation of events that are in conformity with certain sustainability targets and conditions, or the ethical guidelines implemented by the Sámi

'Essential purpose' of the intervention	Scope of the intervention
To manage and influence	destinations' strategies and plans
	visitor's behaviour and actions
	quality and features of the offer

Figure 27: Taxonomy: interventions to manage and influence.

Parliament<sup>15</sup> to avoid the spread of misrepresentations and disinformation of the Sámi culture through tourism.

Moreover, the 4 interventions listed below, recognised as belonging to this category of the taxonomy, have been analysed more in depth through case studies. The clickable link allows the reader to access a summary of the key elements of the interventions, as described within SmartCulTour deliverable D3.2<sup>16</sup>.

- [Bistrot de Pays \(France\)](#)
- [Sámi Duodji handicraft label \(Finland\)](#)
- [Plan Braies 2020 \(Italy\)](#)
- [Culture Strategy London \(United Kingdom\)](#)

In the following part of this chapter, the state of the art of cultural tourism interventions belonging to this category will be illustrated, discussing general trends emerging from the initial database and more detailed insights revealed by the above-mentioned case studies.

### Context and background information

Considering the interventions in the initial database reasonably ‘assigned’ to this category, around 20% of them had a national scope, while more than half were implemented in the context of a specific destination,

Geographical scope	Interventions 'to manage and influence'	Total Database interventions
Transnational	4%	7%
National	21%	18%
Regional	8%	13%
Destination	54%	38%
Specific Site	13%	24%

*Figure 28: Interventions to manage and influence - Geographical scope. Elaboration of the author.*

a percentage significantly higher than the ratio observed considering the complete database (Fig. 28). Data from the initial database and the case studies show how interventions grouped in this category have been implemented in a variety of settings, ranging from rural areas to urban centres. Nevertheless, a contextual similarity among these cases is the existence of problematic issues concerning economic, socio-cultural or environmental sustainability of cultural tourism

and its impact on the well-being of the local population. These issues can be of different nature, as also visible from the case studies. For example, they might regard the economic sustainability of activities or assets part of the cultural offer, but that primarily have a vital social function for the local community. Other challenges might involve a misuse of elements of the cultural identity, or an excessive socio-cultural-environmental pressure exerted by cultural tourists. Furthermore, they might regard the priority and the role assigned to culture as an element to attract tourists and as a tool to strengthen the well-being of the residents.

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>• In small rural communities bistros have a very important social function for the local communities.</li> <li>• They are an integral part of the living heritage of these rural regions; therefore, they also have a potential value in terms of cultural tourism.</li> <li>• Keeping them profitable (economic sustainability) is a challenge.</li> </ul>	<ul style="list-style-type: none"> <li>• Local culture (including Sámi culture) is still underutilised in tourism in Lapland, on Indigenous communities.</li> <li>• Sámi culture has been misused and misrepresented in tourism business by non-Sámi tourism companies.</li> <li>• Culture-based tourism can sometimes attract foreign tourism actors who have nothing to do with local culture, spreading a wrong image about local culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Since parts of the Dolomites, including Lake Braies, have been inscribed on the UNESCO World Heritage List, tourism flows have reportedly increased substantially.</li> <li>• The tourism pressure has been causing long queues of cars trying to reach the Lake and an unbearable traffic congestion.</li> <li>• Governance based on a working table.</li> </ul>	<ul style="list-style-type: none"> <li>• London is rich in cultural heritage and well known for its multiculturalism.</li> <li>• Despite an increasing population, its creative communities are gradually decreasing, because of living costs and increasing inequalities.</li> <li>• Artistic organisations/venues are struggling and many of them were forced to close.</li> </ul>

<sup>15</sup> The Sámi Parliament is the representative body for people of Sámi heritage in Finland. Some of the responsibilities of the Finnish Sámi Parliament include matters related to the languages and culture of the Sámi, and also their status as an indigenous people.

<sup>16</sup> Deliverable D3.2: set of PowerPoint slides ‘Cultural tourism interventions towards sustainable development’.

## The ‘reason why’ of the intervention

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>• Answer to social needs of small rural communities by ensuring a network of quality bistros.</li> <li>• Leverage the authentic character of bistros in terms of (cultural) tourism.</li> <li>• Indirect social function of reviving certain villages and mitigating depopulation.</li> </ul>	<ul style="list-style-type: none"> <li>• A labelling system can empower the local community and benefit the area economically as well.</li> <li>• It helps tourists and locals be aware of local heritage and learn more about the local Sámi culture.</li> <li>• Ensuring that incomes are directed to local Sámi handicraft makers.</li> </ul>	<ul style="list-style-type: none"> <li>• Limit mass tourism and define new strategies for a sustainable development of tourism.</li> <li>• Reduce the number of people visiting the lake Braies and limit the access to private vehicles by closing the main parking when full.</li> <li>• Encouraging green mobility to reach the lake.</li> </ul>	<ul style="list-style-type: none"> <li>• Vision: culture can play a role in unifying residents from different backgrounds, enhancing social cohesion.</li> <li>• Address the challenge of inadequate and declining cultural infrastructure.</li> <li>• Provide opportunities to support diverse Londoners in finding creative employments and participate effectively in cultural activities.</li> </ul>

The ‘reason why’ of this type of interventions often lies in the attempt to address the problematic issues concerning economic, socio-cultural or environmental sustainability of cultural tourism and its impact on the well-being of the local population. This means designing and implementing interventions aimed, for example, at influencing or regulating cultural tourism demand or supply, in order to mitigate negative impacts or enhance the quality of the experience or the economic, socio-cultural or environmental sustainability of cultural tourism. Interventions on the governance system or concerning the destinations/sites management plans might also serve the same objective. Hence, the essential purpose ‘to manage and influence’.

## The interventions

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>• Label/certification scheme by the Federation of Bistrot de Pays to support independent bistros in rural communities.</li> <li>• Support provided: quality audit, events, communication materials, inventory of the needs, trainings.</li> <li>• Creates an authentic customer experience and attracts visitors, increases quality by adhering to certain standards, strengthens connections &amp; networks</li> </ul>	<ul style="list-style-type: none"> <li>• Sámi Duodji label is a trademark made for handicrafts.</li> <li>• It certifies a product is genuinely Sámi, helps protecting local Indigenous heritage, ensures incomes are directed to Indigenous handicraft makers.</li> <li>• It requires that the handicraft is made by Sámi and the materials and working methods are based on Sámi handicraft traditions</li> </ul>	<ul style="list-style-type: none"> <li>• ‘Plan Braies 2020’ aims at protecting the natural heritage of the area.</li> <li>• It includes visitor management policies, mobility/infrastructure improvements, and communication strategies.</li> <li>• Top-down approach, but the plan was prepared through cooperation among relevant stakeholders with decision making power.</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic pro-culture plan that sets out several programmes and policies that will both safeguard and promote culture in London.</li> <li>• Priorities: more people experiencing &amp; creating culture, supporting, saving and sustaining cultural places and spaces, investing in a diverse creative workforce.</li> <li>• Wide consultations with stakeholders on the draft.</li> </ul>

Case studies and the initial database of interventions provide a wide range of interventions that can be categorised as aimed ‘to manage and influence’. Three main groups of interventions emerged. Interventions with a focus on defining and implementing cultural tourism development strategies for a certain site, destination or region. Typically, this is the case of broader interventions consisting of, or included in, tourism development plans or projects. A second group focuses on regulating and influencing the supply side of cultural tourism, therefore aiming to influence or determine what cultural tourism suppliers can do (or not). Sometimes these interventions aim at setting a certain standard in terms of quality of the offer or limiting a certain impact on the destination. Eco-labels, quality and sustainability certifications can also be included in this category. A third group of interventions focuses on regulating and influencing the demand side of cultural tourism, to mitigate negative

Initiator	Interventions 'to manage and influence'	Total Database interventions
Public actors	58%	50%
Private businesses	4%	11%
PPP	8%	7%
NGOs	17%	21%
Others	13%	11%

Involvement of	Interventions 'to manage and influence'	Total Database interventions
The local community	42%	48%

Use of technology	Interventions 'to manage and influence'	Total Database interventions
Communication & Marketing	50%	76%
Big Data Analytics	17%	7%
Enhancing experience	8%	22%

Figure 29: Interventions to manage and influence - Various category information. Elaboration of the author.

impacts of tourism flows at the destination and pursuing a more balanced cultural tourism impact. For instance, these interventions might concern visitor management activities or incentives aiming at influencing visitors' decisions and behaviours.

Considering the initial database of interventions (Fig. 29), public actors such as local or national governments are by far the stakeholders more active in initiating interventions 'to manage and influence' (almost 60% of the total). Private businesses have a limited role as initiators of this type of interventions. Around 40% of these interventions implemented a certain level of participation of the local community, a percentage almost in line with the ratio of the complete database. The use of digital technologies does not appear to be a distinctive character of this category, besides the fact that big data analytics appear to be used more frequently, if compared with the ratio regarding the complete database.

### Resources and tools

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>Financial support from different levels of the public system + indirect EU funding through Leader programme.</li> <li>Managerial, organisational and negotiation skills (to organise and develop the network, negotiate funding, manage budget etc.).</li> <li>Marketing-communication expertise, practical &amp; training skills to support the bistros.</li> </ul>	<ul style="list-style-type: none"> <li>Significant investment by Finland's Duojarát association (nowadays Sámi Duodji).</li> <li>Legal and regulatory knowledge concerning labels/trademarks.</li> </ul>	<ul style="list-style-type: none"> <li>The Autonomous Province of Bolzano funded the intervention.</li> <li>Tourism strategies and visitor management expertise.</li> <li>IT &amp; engineers' expertise</li> <li>Mobility expertise to plan new infrastructures and solutions.</li> </ul>	<ul style="list-style-type: none"> <li>Significant public funds.</li> <li>Variety of expertise: organisation and leadership skills, networking and engaging abilities, academic knowledge, industry and professional knowledge about cultural products.</li> <li>Recognises the importance of digital literacy in the development of talent for the culture and creative industry.</li> </ul>

Alike other categories, financial resources are crucial also for interventions aiming to manage and influence. Financial resources are also necessary to compensate skills and expertise needed to design and implement these interventions. Fig. 30 describes the distribution of the sources of funding concerning this category, compared to the sources of funding considering the complete database. In general, the role of public entities in financing this type of intervention is the most important, while funds provided by private actors and the EU seem to be relatively less relevant.

Funding	Interventions 'to manage and influence'	Total Database interventions
Public	61%	61%
EU	21%	32%
Private	14%	19%
Donations	0%	5%
Other	32%	25%

Figure 30: Interventions to manage and influence - Funding sources. Elaboration of the author.

Not surprisingly, available data stress how interventions 'to manage and influence' require managerial and organisational skills, abilities to communicate, negotiate and persuade people. Moreover, the nature of each intervention might require more specific expertise or knowledge, such as marketing and PR, knowledge of visitor management and sustainable development principles, engineers' expertise, etc. IT skills are sometimes necessary to ensure an effective implementation of the intervention.

### Impacts

As mentioned above, the 'reason why' of this type of interventions often lies in the attempt to address challenges concerning economic, socio-cultural or environmental sustainability of cultural tourism. Logically, within this category there is a variety of possible impacts and there is no clear predominance of a particular type of impact. Whether economic, social, environmental or cultural impacts prevails, really depends on the specific issue that the intervention aims to address.

What emerges from the large database of interventions is that a focus on regulating or influencing the demand side of cultural tourism generally determine a more socio-cultural or environmental oriented impact. This is a logical consequence of the main objectives of those interventions, often implemented to mitigate



an excessive tourism pressure on the environmental or socio-cultural fabric of a certain area. Interventions more focused on regulating and influencing the supply side might have a mixed outcome in terms of impacts. Interventions specifically regulating what business can or cannot do tend to have a prevalence of socio-cultural impacts, while interventions aiming at ensuring a certain quality standard of the offer produce also substantial economic impacts (such as increase in revenues and number of customers due to quality of their offer). Interventions focusing on cultural tourism development plans, projects and strategies usually try to balance interests of different stakeholders and generally aim to manage complex situations, often determining a mix of socio-cultural, economic and environmental impacts.

This is also partially in line with the four case studies included in this category, as all of them led to complex outcomes including substantial economic, social, cultural and sometimes environmental impacts. Interventions belonging to this type of the taxonomy also revealed potential positive impact on community resilience from an economic, social and cultural point of view.

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>• Positive impact on bistros economic sustainability (lower costs due to support for marketing, communication, trainings and more revenues due to quality standards making them more attractive).</li> <li>• Indirectly, other local businesses benefit from it.</li> <li>• Having an open and active Bistrot contributes to revive a village, improve liveability and the quality of life.</li> <li>• Inhabitants and visitors can attend events organised (participation in socio-cultural life, social cohesion etc.). increase awareness about local culture, pride and sense of belonging.</li> <li>• Strengthen socio-economic-cultural community resilience.</li> </ul>	<ul style="list-style-type: none"> <li>• It proves that a product is genuinely Sámi, helps protecting local heritage and directs income to local Indigenous handicraft makers, improving their income and living conditions.</li> <li>• Helps handicraft makers feeling part of a community.</li> <li>• It certifies a product is environmentally sustainable.</li> <li>• Increase knowledge and understanding of local culture.</li> <li>• collective traditional cultural expression of a collective identity.</li> <li>• Strengthen economic-cultural community resilience.</li> </ul>	<ul style="list-style-type: none"> <li>• It seems the accessibility limitations do not have a negative impact on tourists' expenditure. It should positively affect the quality of tourist experience.</li> <li>• A second future part of the intervention is expected boost visitors' expenditure (due to a Dolomites museum and a visitor centre).</li> <li>• Improves living condition of residents and environmental conditions (no unsustainable traffic congestion). Cultural-natural heritage more accessible for residents.</li> <li>• Guidelines on responsible behaviours will raise awareness among visitors, reduce rubbish and preserve biodiversity.</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impact of London's cultural and creative industries has significantly risen.</li> <li>• It is likely to generate more creative jobs, reducing poverty.</li> <li>• High likelihood of achieving social inclusion in the industry of different groups (ethnic minorities, disabled, people from lower socio-economic backgrounds).</li> <li>• Participation of locals in cultural and creative life.</li> <li>• Preservation of green spaces and conservation areas.</li> <li>• Potentially able to strengthen socio-economic-cultural community resilience.</li> </ul>

### (Perceived) success conditions and factors

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<ul style="list-style-type: none"> <li>• Public system involved and committed (also financially).</li> <li>• Partnerships and negotiation skills by the organisation.</li> <li>• The fact that it produces positive results for several stakeholders.</li> <li>• Limiting factors: scarce IT literacy or level of engagement of certain owners.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognition: the handicraft maker who uses the label, does not have to promote/prove anymore her or his being Sámi (less costs and resources needed).</li> <li>• Quality of the products and their cultural associations.</li> </ul>	<ul style="list-style-type: none"> <li>• Support of digital technology (apps and people counters).</li> <li>• Involvement of all the governance stakeholders with decision-making power.</li> <li>• Limited accessibility to alternative mobility solution represents a limiting factor.</li> <li>• is a 'soft' intervention so it just mitigates the traffic, but it did not solve entirely the overcrowding issues.</li> </ul>	<ul style="list-style-type: none"> <li>• Devolution of powers to effectively deliver the strategy.</li> <li>• Cross-sector partnerships among relevant stakeholders.</li> <li>• Bottom-up approach (consultation process with stakeholders).</li> <li>• Potential limiting factor of post Brexit rules on cultural and creative industries.</li> </ul>

Being a quite broad category that might include interventions tackling significantly different perspectives, finding common success conditions and limiting factors is a challenge. A visible general pattern revolves around the importance of partnerships among stakeholders and the idea that processes aimed at 'managing and influencing' should not be interpreted in a top-down perspective but should be the result of a participative and inclusive approach that defines 'the rule of the games' by taking into consideration different interests and perspectives. Producing positive impacts for a variety of stakeholders, instead of a specific type



of actors, also appear as a recurring success factor. Similarly to other categories of the taxonomy, financial resources are often important for a successful implementation of the interventions.

### Summary of the category and ‘lessons learnt’ from the case studies

As a conclusion of the state of the art of cultural tourism interventions regarding this category of the taxonomy, it is useful to summarise the main message concerning each section discussed above. Afterwards, more detailed ‘lessons learnt’ from the case studies concerning this category are presented<sup>17</sup>.

- *Context*: interventions ‘to manage and influence’ have been usually implemented in contexts characterised by problematic issues concerning economic, socio-cultural or environmental sustainability of cultural tourism and its impact on the well-being of the local population;
- *Reason why of the intervention*: often lies in the attempt to address the problematic issues concerning economic, socio-cultural or environmental sustainability of cultural tourism and its impact on the well-being of the local population, by an improvement in the management of cultural tourism and/or trying to regulate or influence decisions of cultural tourism stakeholders;
- *The intervention*: three visible sub-groups: a) interventions to design and implement cultural tourism development strategies, plans and projects b) interventions to regulate and/or influence the supply side of cultural tourism c) interventions to regulate and/or influence the demand side of cultural tourism;
- *Resources and tools*: Financial resources, managerial and organisational skills, abilities to communicate, negotiate and persuade people. The specific nature of each intervention might require more specific expertise or knowledge (e.g., visitor management principles). IT skills are sometimes necessary to ensure an effective implementation of the intervention;
- *Impacts*: there is a variety of possible impacts and no clear predominance of a particular type of impact within this category. Whether economic, social, environmental or cultural impacts prevail, depends on the specific issue that the intervention aims to address;
- *(Perceived) success conditions*: avoiding purely top-down approaches and embracing more participative and inclusive perspectives, defining ‘the rule of the game’ by taking into consideration different interests and perspectives. Producing positive impacts for a variety of stakeholders, instead of a specific type of actors, also appears as a success factor.

#### Specific ‘lessons learnt’ from each of the case studies

<b>Bistrot de Pays</b>	In the context of small communities in rural areas, the presence of small businesses such as bistros can make a huge difference for the quality of life of residents. They can function as a catalyst for socio-economic development. Starting from the needs of the local community and embracing a bottom-up approach helps to design successful interventions and identify the role of cultural tourism, also when it is not the focus of the initiative.
<b>Sámi Duodji handicraft label</b>	The intervention showed that labels/certifications can be useful instruments for protecting original and indigenous handicrafts productions, helping customers to distinguish the original from imitated products. This proved to support local handicraft producers and contributes to the recognition and knowledge of local cultural heritage.
<b>Plan Braies 2020</b>	It is too early to outline a full picture of the insights provided by this experience. Nevertheless, it is already evident how digital technologies enabled the use of innovative and smart solutions to manage visitors’ flows and, to some extent, influence tourist behaviours/choices. Despite that, we see that ‘soft’ measures like the ones included in the plan, might mitigate an issue, but they might not entirely solve it. Another lesson learnt concerns the need to anticipate and manage visitors’ responses to specific limitations. For instance, anticipating the increased demand of transport by bus (e.g., planning more buses) would avoid endless queues for the shuttle when the road is closed to private vehicles
<b>Cultural Strategy London</b>	The Culture Strategy for London represents a complex intervention, and its full implementation will probably lead to several lessons we will learn in the coming years. For now, the wide range of actions and programmes part of this strategy shows how culture can be interpreted as the backbone of socio-economic development for a wide and diverse community that is facing challenges often occurring in highly urbanised areas

<sup>17</sup> ‘Lessons learnt’ also included in the SmartCulTour Deliverable D3.2 available [here](#).

# 10 A framework of cultural tourism interventions

As a final step, this chapter puts in perspective the information used to describe the state of the art of cultural tourism interventions, presenting a comprehensive framework that shows the different types of cultural tourism interventions, their impacts and success conditions. The framework is shown on the next 2 pages and gives an overview of the elements that have been discussed in the previous chapters.

Nevertheless, the framework is more than just a summary. It is a starting point for engaging stakeholders in conversations or decision-making processes concerning cultural tourism interventions. Once the conversation evolves into more in-depth discussions, several insights and details included in chapters 5 to 9 of this report might be of added value. The framework might also be valuable in the context of the SmartCulTour Living Labs, to stimulate and inspire reflections on cultural tourism and sustainable development.

The framework shows the most significant aspects of the state of the art of cultural tourism interventions. For each of the 5 categories of the taxonomy, it indicates the main challenges of the situations (contexts) in which a certain type of intervention is usually implemented. It briefly describes the ‘reasons why’ generally inspiring those interventions, and the resources and skills the analysis identified as:

- Distinctive: resources, skills and expertise that are essential to design and implement a type of intervention and that are very much connected with the essential purpose of those interventions;
- Important: resources, skills and expertise that are essential to design and implement a type of intervention;
- Supportive: resources, skills and expertise that provide general support in the design and implementation of a certain type of intervention. They are often related to general professional skills, such as project management abilities, organisational skills, etc.

The framework also includes:

- Primary impacts: the most important impacts reported for interventions in a certain category of the taxonomy that, therefore, can be expected when implementing these types of interventions;
- Other impacts that can potentially occur when implementing interventions in a category of the taxonomy, for which a more limited intensity and magnitude is expected.

Finally, the framework includes indications of the most important success conditions, providing additional warnings about aspects that must be considered when deciding to implement a certain type of intervention.

Category of intervention	Context	'Reason Why'	Distinctive Resources	Important Resources	Supportive Resources	Primary Impacts	Other Impacts	Success conditions
<b>To protect, restore, safeguard and promote</b>	Areas (rich in fragile cultural resources) challenged by a transition from the role they had in the past (e.g., industrial centres, vibrant rural communities) and the new role they might have in the current European society (which is increasingly urban & service focused).	Promoting protected and restored cultural resources enhance cultural tourism, which contributes to socio-economic revitalisation and support destinations in their transition to a new socio-economic setting.	<ul style="list-style-type: none"> <li>a) Communication and marketing skills to promote.</li> <li>b) Professional &amp; technical skills to preserve, restore or safeguard (e.g., conservation experts, architects, ethnologists).</li> <li>c) Knowledge of laws and regulations concerning heritage conservation and restoration.</li> </ul>	<ul style="list-style-type: none"> <li>a) Financial means to protect, restore and safeguard.</li> <li>b) Especially: PR ability and procedural knowledge enabling access to external funding from governments and EU.</li> </ul>	<ul style="list-style-type: none"> <li>a) Management and organisational skills.</li> </ul>	<ul style="list-style-type: none"> <li>a) Significant cultural impacts (conservation and restoration of cultural heritage, participation of locals in the cultural life, awareness about cultural heritage and cultural identity).</li> </ul>	<ul style="list-style-type: none"> <li>a) Moderate positive economic impacts (jobs and business opportunities due to moderate increase of tourism).</li> <li>b) Moderate positive social impacts (living conditions, socio-economic revival of the area).</li> <li>c) Mixed environmental impacts (positive and negative).</li> </ul>	<ul style="list-style-type: none"> <li>a) Availability of financial resources.</li> <li>b) Uniqueness and authenticity of cultural resources.</li> <li>c) Inclusive and participatory approach.</li> <li>d) Vision able to connect the past and the present.</li> </ul>
<b>To develop and innovate</b>	Areas, rich in cultural resources, where certain challenges limited the development of sustainable cultural tourism, resulting in a prolonged <i>status quo</i> and/or determining unexplored opportunities in sustainable cultural tourism.	Attempt to shake and disrupt the <i>status quo</i> , by introducing a change that enables opportunities to further develop sustainable cultural tourism (e.g., new knowledge, skills, products or experiences).	<ul style="list-style-type: none"> <li>a) Professional &amp; technical skills to develop and innovate (e.g., training and education skills, IT skills, storytelling abilities).</li> <li>b) Vision on opportunities determined by breaking the <i>status quo</i>.</li> </ul>	<ul style="list-style-type: none"> <li>a) Financial means to develop and innovate.</li> <li>b) Creative and entrepreneurial mindset.</li> <li>c) Knowledge of sustainable experience design principles.</li> </ul>	<ul style="list-style-type: none"> <li>a) Project management and organisational skills.</li> </ul>	<ul style="list-style-type: none"> <li>a) Substantial positive economic impacts (jobs, incomes, business opportunities due to a balanced increase of tourism).</li> <li>b) Substantial positive socio-cultural impacts (living conditions, education/training opportunities, social cohesion, cultural identity awareness).</li> </ul>	<ul style="list-style-type: none"> <li>a) Mixed environmental impacts (positive and negative).</li> </ul>	<ul style="list-style-type: none"> <li>a) Stakeholders acting as change-agents to disrupt a <i>status quo</i>.</li> <li>b) Complementary skills and expertise, allowing to look at change-opportunities from different angles.</li> <li>c) Cooperation among stakeholders.</li> </ul>
<b>To interpret, understand and disseminate</b>	Presence of forgotten/neglected heritage or heritage subject to unclear or dissonant interpretations, determined by profound socio-economic and cultural changes (e.g., new socio-economic paradigm, conflicts, tragic events, socio-cultural or political tensions, etc.).	Usage of cultural tourism as a viable instrument to promote interpretations of forgotten/neglected heritage or heritage subject to unclear or dissonant interpretations, mitigating different perspectives on its meaning & significance.	<ul style="list-style-type: none"> <li>a) Ability to listen to people embracing an open-minded and bottom-up approach.</li> <li>b) Communication and storytelling skills.</li> </ul>	<ul style="list-style-type: none"> <li>a) Financial means to fund interpretative processes and acquire necessary skills.</li> <li>b) Support of scientific and academic knowledge (e.g., historians, sociologists or anthropologists).</li> </ul>	<ul style="list-style-type: none"> <li>a) Organisational skills and business/project management expertise.</li> <li>b) Creative and entrepreneurial mindset.</li> </ul>	<ul style="list-style-type: none"> <li>a) Substantial positive social impacts (e.g., social cohesion, social inclusion of minorities, sense of community). Risks: gentrification &amp; 'zoo effect'.</li> <li>b) Substantial positive cultural impacts (awareness &amp; knowledge of cultural heritage, intercultural understanding, reconciliation of dissonant heritage interpretations).</li> </ul>	<ul style="list-style-type: none"> <li>a) Moderate positive economic impacts (jobs, incomes and business opportunities), although often limited to a reduced number of (local) individuals or businesses.</li> <li>b) Minor environmental impacts (positive and negative).</li> </ul>	<ul style="list-style-type: none"> <li>a) Availability of financial resources.</li> <li>b) Listen and let territories/people to express and narrate themselves.</li> <li>c) Engaging communication (e.g., storytelling skills).</li> <li>d) Connection with cultural tourism markets.</li> </ul>

Category of intervention	Context	'Reason Why'	Distinctive Resources	Important Resources	Supportive Resources	Primary Impacts	Other Impacts	Success conditions
<b>To involve and connect</b>	Failure in the connection among and between cultural tourism stakeholders and cultural heritage. One/more elements of this connection are detached or not meaningfully and inclusively connected with the others.	Attempt to create the conditions for meaningful and inclusive connections among and between cultural tourism stakeholders and cultural heritage.	<ul style="list-style-type: none"> <li>a) Connective skills to include and create connections (e.g., cooperation, negotiation, PR and networking skills).</li> <li>b) Storytelling and communication skills to involve and generate connections.</li> </ul>	<ul style="list-style-type: none"> <li>a) Financial means to acquire, apply and implement connective skills.</li> <li>b) Set of complementary skills to facilitate connective processes (e.g., artistic talent, IT skills, knowledge of sustainability and experience design principles).</li> </ul>	<ul style="list-style-type: none"> <li>a) Project Management, logistic and organisational skills.</li> <li>b) Leadership to inspire and guide connective processes.</li> </ul>	<ul style="list-style-type: none"> <li>a) Substantial positive social impact (living conditions, availability of infrastructure, social cohesion and inclusion, cross-border cooperation). Risks: socio-cultural frictions among stakeholders due to different priorities.</li> <li>b) Substantial positive cultural impacts (cultural identity, intercultural dialogue and cooperation, awareness and preservation of cultural heritage).</li> </ul>	<ul style="list-style-type: none"> <li>a) Moderate positive economic impacts (jobs, incomes and business opportunities), in the short term. If the intervention is successful in the long term, economic impacts might be more significant.</li> <li>b) Mixed environmental impacts (positive and negative).</li> </ul>	<ul style="list-style-type: none"> <li>a) Effective connective strategies and tools (e.g., ability to use storytelling).</li> <li>b) Availability of financial resources.</li> <li>c) Enhanced dialogue and cooperation.</li> <li>d) Stable legal framework and reduced bureaucracy.</li> </ul>
<b>To manage and influence</b>	Areas impacted by problematic issues concerning economic, socio-cultural or environmental sustainability of cultural tourism and its impact on the well-being of locals (e.g., Overtourism).	Attempt to address the problematic issues through a better cultural tourism management and/or trying to regulate or influence stakeholders' decisions and behaviours.	<ul style="list-style-type: none"> <li>a) Planning, managerial and organisational skills.</li> <li>b) Negotiation and persuasion skills.</li> <li>c) Legal and regulatory knowledge.</li> </ul>	<ul style="list-style-type: none"> <li>a) Financial means to support the management or regulation process.</li> <li>b) Variety of expertise and knowledge required by the specific intervention (e.g., visitor management tools, sustainable development principles, quality audit, etc.).</li> </ul>	<ul style="list-style-type: none"> <li>a) Digital and IT expertise.</li> <li>b) Communication skills.</li> </ul>	<ul style="list-style-type: none"> <li>a) No clear predominance of a particular type of impact.</li> <li>b) Regulating the demand or the supply side tends to determine a prevalence of socio-cultural and environmental positive impacts.</li> <li>c) Cultural tourism development plans and strategies tend to have a mix impact (the prevalence of economic, social, environmental or cultural impacts depends on the specific issue the intervention aims to address).</li> </ul>		<ul style="list-style-type: none"> <li>a) Embracing participative and inclusive management approaches.</li> <li>b) Producing positive impacts for multiple stakeholders.</li> <li>c) Cross-sectorial approach (going beyond the involvement of cultural tourism stakeholders).</li> </ul>

One way to use the framework can be:

- Considering the five contexts, describing situations and challenges typical of each category, stakeholders might reflect about which contextual description matches the reality of their destination. What are the challenges they recognise, when considering the socio-cultural and economic setting of the destination and its relationship with cultural resources?
- Focusing on the contextual situation/s identified as being relevant, stakeholders can consider the 'reason why', reflecting upon how much and in which way a certain reason is relevant and applicable, from the perspective of the destination and different stakeholders. Going beyond the framework, stakeholders can then formulate their own concrete 'reason why', tailor-made on the specificities of the destination, its actors and cultural resources;
- At this point, stakeholders can consider the impacts (especially the 'primary' ones) that are expected from a type of intervention. The discussion, at this stage, might revolve around aligning the expected impacts with expectations of stakeholders and, especially, with the current situation of the destination in terms of sustainable development. Are the expected impacts in line with the needs of the destination, its community and stakeholders? To determine this the discussion would first need to clarify the stakeholders' perspectives on what the needs of the destination and its community are;
- Confrontations concerning the previous steps should contribute to narrow down the discussion to increasingly more concrete examples and ideas of potential interventions. The good practices (and their limits) analysed through case studies can also be a source of inspiration and might provide concrete and practical ideas (see chapter 4.4, Fig.9, for an overview on these interventions);
- Next, resources and success conditions deserve an in-depth discussion, making clear what are the necessary steps to take to implement a type of intervention in the destination. What type of resources, skills, expertise are needed? Which stakeholders need to contribute, with what resources? Why? Are these resources available? Is it possible to acquire them? How? At which conditions? Can the success conditions be fulfilled if the intervention would be implemented at the destination?

This approach represents one of the possible applications of the framework. Its use can of course be adapted to the needs of the destination and its stakeholders. In certain situations, it might, for example, be more useful to start from the expected impacts or from the required skills and resources. In any case, it should not be interpreted as an easy process. Selecting interventions is complex and, if not appropriately guided, discussions on interventions can be long, inconclusive and ineffective. Guidance, commitment and engagement of a variety of stakeholders are paramount for an effective outcome.

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# A1

## Form for preliminary data collection aimed at identifying a taxonomy of interventions

Please note: concerning the closed questions, multiple answers are allowed (if necessary) ONLY when this is specified in the question (e.g. question n.5).

Form filled in by (name and partner/institution):	
<b>A. General information and context of the intervention<sup>18</sup></b>	
1) "Name of the intervention": short description suitable to identify the intervention (max 4/5 words):	
2) Country:	
3) Region/Province in the Country (if applicable/relevant):	
4) Geographical scope of the intervention:	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Destination (city, town, village, etc.) <input type="checkbox"/> Specific site of interest (e.g. monument, heritage site, etc) <input type="checkbox"/> Other (specify) .....
5) Contextualization of the area impacted by the intervention (multiple answers are possible):	<input type="checkbox"/> Urban/Metropolitan centre <input type="checkbox"/> Town/Village well connected with urban areas <input type="checkbox"/> Rural/Peripheral area <input type="checkbox"/> Seaside/Island <input type="checkbox"/> Natural reserve/Park <input type="checkbox"/> Other or not applicable (specify) .....

<sup>18</sup> In the context of this research, and specifically of the data collection conducted by using this form, we define "cultural tourism intervention" as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place". Just as examples, you can think about policies, strategies, actions, collaborations, etc. Further in the project we might also refer to "sustainable cultural tourism intervention", defined as: "A purposeful action planned and conducted by public institutions, NGOs, private organizations, local community actors and individuals, or any form of collaboration/partnership among them, that, in the complex framework of cultural tourism management, either proved to contribute or was designed to contribute (or is designed to contribute, if still ongoing) to the sustainability of the socio-cultural, environmental and/or economic development of an area where cultural tourism takes place, while safeguarding and enhancing the diversity of local cultural resources for future generations".

<p>6) Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention (multiple answers are possible):</p>	<p><input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government)</p> <p><input type="checkbox"/> Private business ownership</p> <p><input type="checkbox"/> No profit/NGO ownership</p> <p><input type="checkbox"/> Mixed ownership (specify) .....</p> <p><input type="checkbox"/> Other or not applicable (specify) .....</p>
<p>7) Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention – multiple answers are possible):</p>	<p><input type="checkbox"/> Public authority (specify who) .....</p> <p><input type="checkbox"/> Business operator/s (specify who) .....</p> <p><input type="checkbox"/> Public-Private partnership (specify who) .....</p> <p><input type="checkbox"/> NGO (specify who) .....</p> <p><input type="checkbox"/> Other (please specify) .....</p>
<p>8) Please mention other stakeholders involved in the ideation, planning and/or implementation of the intervention and what role they play(ed). If relevant from a participatory governance perspective<sup>19</sup>, mention the role of the local community:</p>	
<p>9) Does/did the implementation of the intervention involve the use of digital technologies? (multiple answers are possible)</p>	<p><input type="checkbox"/> Yes, using digital technologies as a mean of communication (e.g. websites, social media, etc)</p> <p><input type="checkbox"/> Yes, using digital technology for big data and business analytics</p> <p><input type="checkbox"/> Yes, using digital technologies in other ways (please specify) .....</p> <p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Not known</p>
<p>10) In which ways is/was this intervention funded (if funded)? (multiple answers are possible)</p>	<p><input type="checkbox"/> Public national funding (specify who) .....</p> <p><input type="checkbox"/> Public local funding (specify who) .....</p> <p><input type="checkbox"/> Private funding by local/national investors (specify who) .....</p> <p><input type="checkbox"/> EU funding (specify) .....</p> <p><input type="checkbox"/> Other international funding (specify) .....</p> <p><input type="checkbox"/> Donations (specify from who) .....</p> <p><input type="checkbox"/> Other (specify) .....</p> <p><input type="checkbox"/> Not known/ not applicable</p>

<sup>19</sup> Participatory governance “involves the inclusion of civil society to work with the state in managing resources and directing policies, programs, and/or planning process” - Donaghy, M. M. (2013, p.7)

11) Brief description of the intervention (max 150 words):	
<b>B. Objectives of the intervention</b>	
12) General objective of the intervention (multiple answers are possible):	<input type="checkbox"/> Initiate the development of some form of cultural tourism <input type="checkbox"/> Manage/develop an already existing form of cultural tourism <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <sup>20</sup>
13) The intervention is/was primarily targeting:	<input type="checkbox"/> The supply side of cultural tourism (businesses, service providers, etc.) <input type="checkbox"/> The demand side of cultural tourism (tourists & visitors, their needs etc.) <input type="checkbox"/> Both demand and supply side of cultural tourism <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <input type="checkbox"/> Not clear / not known
14) Brief description of the objective(s) of the intervention (max 80 words):	

<sup>20</sup> With this option we refer to the situations in which an intervention has a significant impact in relation to cultural tourism, although the intervention itself was not designed/implemented with the primary aim of enhancing and/or developing cultural tourism.

15) The objective of the intervention looks/looked mostly at:	<input type="checkbox"/> The short term (indicatively less than 1 year) <input type="checkbox"/> The medium/long term (indicatively further than 1 year)
16) The intervention is/was primarily focused on enhancing the cultural tourism offer related to (multiple answers are possible):	<input type="checkbox"/> Tangible elements of the cultural tourism offer (e.g. monuments, heritage sites, museums etc) <input type="checkbox"/> Intangible elements of the cultural tourism offer (e.g. oral traditions and expressions, social practices, rituals, traditional knowledge and skills, local culture, local ways of living, etc.) <input type="checkbox"/> Creative and cultural industries (e.g. contemporary artistic expressions, film, music, literature, gastronomy, etc.) <input type="checkbox"/> Cultural events (e.g. fairs, festivals, exhibitions, concerts, etc.) <input type="checkbox"/> The intervention was not primarily/solely focusing on cultural tourism <input type="checkbox"/> Not applicable / not known
17) The core of the intervention is/was represented by (multiple answers are possible, but try to identify the ones that represent the real core of the intervention):	<input type="checkbox"/> Marketing and promotion activities <input type="checkbox"/> Heritage interpretation <input type="checkbox"/> Partnerships and collaborations among stakeholders <input type="checkbox"/> Participatory management and community empowerment through bottom-up approaches <input type="checkbox"/> Visitor management activities <input type="checkbox"/> Changes/innovations in terms of cultural tourism products <input type="checkbox"/> Interventions on transport, accessibility, and mobility <input type="checkbox"/> Interventions on other tourist facilities and services <input type="checkbox"/> Interventions on Infrastructure/Spatial Planning <input type="checkbox"/> Interventions on governance and institutional elements <input type="checkbox"/> Interventions on capacity-building and/or Human Resources <input type="checkbox"/> Interventions on normative & regulation framework regarding the demand side <sup>21</sup> <input type="checkbox"/> Interventions on normative & regulation framework regarding the supply side <sup>22</sup> <input type="checkbox"/> Interventions on financing, funding, taxation <input type="checkbox"/> Other (specify) .....

<sup>21</sup> This option aims to detect the cases in which the intervention consisted in changes in the national/local law (so, something coming from the public/political power) or in the general regulations (in this case coming as a decision from the private sector, e.g. the way in which a museum decide to operate, or a decision from the category associations) impacting the demand side (e.g. what tourists can or cannot do)

<sup>22</sup> Please see the previous note, but in this case concerning the supply side (e.g. what tourism service providers can or cannot do)

C. Impacts of the intervention	
18) Brief explanation of the actual or expected (positive or negative) impacts of the intervention (max 80 words)	
19) The intervention <u>positively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):	<input type="checkbox"/> The cultural service providers (e.g. museums) <input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides) <input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. (Please specify) ..... <input type="checkbox"/> Tourists and visitors <sup>23</sup> <input type="checkbox"/> Local community actors (Please specify) ..... <input type="checkbox"/> Other (specify) ..... <input type="checkbox"/> No significant positive impacts on stakeholders are known (yet <sup>24</sup> ) <input type="checkbox"/> Not clear/ not known
20) Short explanation of the above -mentioned positive impacts on specific groups of actors/ stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):	
21) The intervention <u>negatively</u> impacts/impacted on the following groups of actors/stakeholders in a significant way (multiple answers are possible):	<input type="checkbox"/> The cultural service providers (e.g. museums) <input type="checkbox"/> Private business operators offering cultural tourism services (e.g. guides) <input type="checkbox"/> Other providers of tourism services (e.g. food and beverage, accommodation etc. Please specify) ..... <input type="checkbox"/> Tourists and visitors <input type="checkbox"/> Local community actors (Please specify) ..... <input type="checkbox"/> Other (specify) ..... <input type="checkbox"/> No significant negative impacts on stakeholders are known (yet) <input type="checkbox"/> Not clear/ not known

<sup>23</sup> A traveller is classified as a tourist if his/her trip includes an overnight stay, or as a (same-day) visitor, if his/her trip does not include an overnight stay.

<sup>24</sup> In each answer of this section C (Impacts of the interventions), with “not know yet” we identify the situations in which the mentioned impacts are not observable/measurable yet, but they are expected, in the near future.

<p>22) Short explanation of the above-mentioned negative impacts on specific groups of actors/stakeholders. Please also provide an explanation why impacts are not known (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	
<p>23) What are the significant impacts on the destination in terms of contribution to sustainable development<sup>25</sup>, as defined by the 2030 Agenda (multiple answers are possible):</p>	<p> <input type="checkbox"/> Economic sustainability  <input type="checkbox"/> Socio-cultural sustainability  <input type="checkbox"/> Environmental sustainability  <input type="checkbox"/> Intercultural dialogue &amp; cooperation  <input type="checkbox"/> No significant impact in relation to 2030 Agenda (yet)  <input type="checkbox"/> Not clear / not applicable         </p>
<p>24) Brief explanation of the (positive or negative) above-mentioned impacts in terms of contribution to local sustainable development. Please also provide an explanation why there are no impacts (yet) or why this is not clear / not known, when you selected one of those answers (max 80 words):</p>	
<p>25) Is / was the intervention useful in terms of contributing to resilience of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable         </p>
<p>26) If possible/known, please add a few more details about the contribution in terms of resilience of the local community<sup>26</sup> (max 50 words):</p>	
<p>27) Has the intervention been useful in terms of contributing to the inclusiveness, involvement, empowerment, or the general wellbeing of the local community?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Not yet  <input type="checkbox"/> Not clear/ not applicable         </p>

<sup>25</sup> Please refer to deliverables in WP2 for an interpretation of the concept of sustainable development

<sup>26</sup> Please refer to deliverables in WP2 for the interpretation of the concept of community resilience



<p>28) If possible/known, please add a few more details about the contribution in terms of inclusiveness, involvement, empowerment, or the general wellbeing of the local community (max 50 words):</p>	
<p>29) In which way have the impacts of the intervention been measured? / Are they being measured (multiple answers are possible)</p>	<p><input type="checkbox"/> Using quantitative criteria  <input type="checkbox"/> Using qualitative criteria  <input type="checkbox"/> Not known/Not applicable/other</p>
<p>30) If known/possible, provide a short explanation of how the impacts of the intervention have been measured / are being measured (max 80 words):</p>	
<p><b>D. Additional information and sources</b></p>	
<p>31) If known/possible, provide a preliminary indication of factors, conditions and other elements that might contribute / have contributed to the success (or to the lack of success) of the intervention in terms of sustainable development and community resilience (and the success or failure of measuring the interventions' impacts) (max 100 words):</p>	
<p>32) If known/possible, list any online/offline sources in English that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	

<p>33) If known/possible, list any online/offline sources in other languages than English, that can be used to gather more details about the intervention (description, implementation, objectives, impacts etc). This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	
<p>34) If necessary, will your organization be able to provide support in understanding and summarizing the content of these sources in other languages?</p>	<p> <input type="checkbox"/> Yes  <input type="checkbox"/> No  <input type="checkbox"/> Yes, at some conditions (specify).....         </p>
<p>35) Please list additional contacts (email and/or phone and/or websites) that might be available to provide additional information and details about the intervention. This will be useful if the intervention is selected for more in-depth case-study analysis:</p>	

## A2

## Case Study data collection: instructions and template

**Intervention:**

**Destination/site:**

**Country:**

**Conducted by (name and institution):**

*This document specifies general instructions to conduct the case study and indicates the information each case study should contain (sections 1-6). The information collected by the researcher concerning the case study will be summarised and directly reported using this document (sections 1-6). **Each case study needs to be reported by using one copy of this document.***

### **General instructions for conducting the case study.**

**Sources of information:**

*A complete case study will include meaningful, relevant and detailed information concerning the 6 sections described in this document. To conduct the case study, please:*

- *Start by studying and using the preliminary data on the case already collected in the first phase of WP3 which can be found in the specific case intervention form (this will be provided to each researcher at the start of this phase);*
- *Look for additional information through desk research to complement and extend what is already available, keeping in mind the 6 sections of this document;*
- *Conduct interviews (minimum 3) with representatives of at least 3 of the following groups or types of stakeholders:*
  - *Representatives of the local community<sup>27</sup> of residents*
  - *Representatives of local entrepreneurs that the intervention (mainly or partially) intends/intended to benefit*
  - *Representatives of the local or national government in charge of tourism governance*
  - *Representatives of the local DMO or other entities with a significant leading role in the tourism governance*
  - *Representatives of an organisation/business belonging to the tourism industry and directly involved in the planning and/or implementation of the intervention*
  - *Representatives of the cultural sector/industry directly involved in the planning and implementation of the intervention*
  - *Representatives of NGOs and No-Profit organisations directly involved in the planning and implementation of the intervention*
  - *Visitors who experienced the product/effects/results of the intervention*
  - *Experts who conducted research, studies, investigations concerning the design, implementation and/or the impact of the intervention (this might include academics, professionals, journalists, for example)*

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<sup>27</sup> Fellin (2001) described local communities as social systems, including families, groups and organizations, forming social units based on a common place, interest, identification, or some combination of these characteristics. Building on this definition, Mattessich & Monsey (2004, p. 56) within a study on tourism development defined local community as “people who live within a geographically defined area and who have social and psychological ties with each other and with the place where they live”.

- Any other relevant stakeholder significantly and meaningfully involved in designing, planning, implementing the intervention
- Any other relevant stakeholder significantly impacted by the intervention

The list aims to provide you with examples, ideas and suggestions regarding the variety of actors and stakeholders you can approach. As each intervention is different, a certain level of flexibility is required. Therefore, the selection of what type of stakeholders to interview is part of the choices each researcher needs to make while conducting the case study. Nevertheless, the selection should not be based on 'what stakeholder is more easily approachable' but should consider 'what stakeholder might provide more interesting information, considering the type of intervention, the actors involved and the items that need to be investigated in the case study'.

This document specifies the information each case study should contain (sections 1-6). Spending some time on initial/additional desk research will also help the researcher to familiarise with the case, better prepare for the interviews and understand which sections (and/or which part of each section) might deserve extra attention during the interviews. In general, interviews can be useful to gather information about all the 6 sections of the case study, however we expect them to be especially necessary to complete sections 5 and 6.

### **Information sheet and consent form**

It is important to note that, before each interview, the interviewee needs to receive the information sheet and sign the consent form. These standard documents are provided to each researcher in English. They might be translated into the relevant interviewee's language (if necessary), but the core message should be the same to reflect GDPR requirements. A scan of all the signed consent forms for the case-study need to be included in this document (Appendix 3).

### **Interviews' questions and practicalities**

A list of potential interview questions for each section of the case study can be found in a separate document provided via email. These questions can be slightly adjusted in terms of wording, based on the type of interviewee. The list is rather long, but this does not mean that all the questions listed need to be asked. The selection of questions also depends on the intervention itself, the type of interviewee and the sections/items that are more difficult to cover only by desk research. It is certainly suggested to cover as many of the items mentioned in sections 5 and 6. For sections 1-4, focus on the aspects that would more effectively complete the desk research. Where possible, the researcher will ask comparable questions to each of the interviewees, as this will allow for comparison between the different perspectives stakeholders might have about the intervention (especially concerning its impacts and success conditions). Interviews can be conducted using local language (if possible for the researcher) and should be recorded. In case a stakeholder is particularly difficult to approach (or to reduce potential language barriers) it is allowed to conduct one of the interviews in written form (e.g. via emails). In both cases, before the actual interview, it is possible to forward to the interviewee the list of questions you want to discuss. It is not necessary to include a complete transcription of the interviews in this document. It is required to write a summary (in English) of the main outcomes of each interview (this can be attached as Appendix 2). This should support the researcher in the process of using relevant content of the interviews to complete the description of the items listed in this document (sections 1-6).

Interviews needs to be audio/video recorded and the related file will be stored on the SmartCulTour Sharepoint hosted by KU Leuven, for internal use only. In case of interviews conducted in written form, the email conversation forming part of the interview needs to be saved as accessible file<sup>28</sup>, which will be stored on the SmartCulTour Sharepoint hosted by KU Leuven, for internal use only. It is necessary to make sure this is clear to the interviewee before the interview, both through the consent form and verbally, at the start of the interview.

### **References and citations**

Please cite every source according to APA guideline (6<sup>th</sup> ed.) and include a bibliography as an additional

<sup>28</sup> E.g. in Outlook: Open the relevant email, click on the tab 'file', click on 'save as', select 'text only' and save the file.

appendix (Appendix 1). While describing content and information reported by interviewees, you can cite them ‘in-text’ following APA guidelines, e.g: (Interviewee 1, 2021). Direct quotations from interviewees are also allowed when this is particularly helpful to report or stress the stance of stakeholders on a certain matter. In general, a concise and ‘to the point’ writing style is required, and it does not need to be highly academic.

### List of interviewees

Please indicate below the list of your interviewees, specifying the type/group of stakeholders they represent (and other general information, where relevant). If privacy concerns apply, do not report name and surname of the interviewee.

Interviewee 1:

Interviewee 2:

Interviewee 3:

Interviewee 4 (if existing):

Interviewee 5 (if existing):

...

In case of serious issues and obstacles preventing the execution of the case study, or for any clarification concerning the described process, please contact Simone Moretti ([moretti.s@buas.nl](mailto:moretti.s@buas.nl)).

Do not delete the text below, add your text where you find the symbol ‘→’

### Section 1 - Context and background information

A. Geographical context: Briefly describe the relevant geographical area where the intervention took place/will take place. Specify the relevance of tourism and cultural tourism for the mentioned area/site.

→

B. Governance background: Describe the tourism governance framework for the destination/site/region/country/area (levels and actors normally in charge of governance concerning tourism development and management of cultural resources). Mention and briefly describe other actors that hold a significant power of influencing cultural tourism development in the area.

→

C. Describe challenges and opportunities characterising the area/site, both in terms of tourism development and tourism valorisation of cultural resources<sup>29</sup>.

→

### Section 2 - The “reason why” of the intervention

A. Describe the challenges or opportunities that the intervention aims to address (link it to what has been described in section 1), which stakeholders are connected to these challenges or opportunities and how.

→

B. Describe what the objectives of the intervention are, and which group/s of stakeholders is/are claiming or stating these objectives. Among the interviewees, different groups of stakeholders might have different interpretations of the objectives of the intervention (in this case, describe the different stances).

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<sup>29</sup> With “tourism valorisation of cultural resources”, we refer to the inclusion of cultural heritage (tangible and intangible) and contemporary creative and cultural expressions in the set of elements that attract (or can potentially attract) tourists and visitors to a destination.

### Section 3 - The intervention

- A. Describe what the intervention consists of. While describing the intervention, make sure to clarify:
- who took the initiative of the design, plan and implementation of the intervention<sup>30</sup>;
  - how other stakeholders participated in the design, plan and implementation of the intervention (e.g. are they decision makers, co-designers, co-executors, etc.);
  - if applicable, extensively explain the role played by the local community in initiating, designing, planning and implementing the intervention (participatory governance approach);
  - elements representing the 'core of the intervention' as identified in item 18 of the "internal data collection form" used to collect preliminary data;
  - how long the intervention took (or will most likely take) from the initiation/design to the full implementation.

→

### Section 4 - Resources and tools (400-600 words)

- A. Describe what resources have been necessary to design, plan and implement the intervention. Clarify at least the following points:
- Financial resources. Describe how the intervention was/will be funded (specify the amount of financial resources used, if available);
  - Describe what skills and expertise were necessary/will be necessary in order to design, plan and implement the intervention, and which stakeholders/groups of stakeholders provided these expertise/skills (please link this with the role played by each stakeholder mentioned in 3b). If possible, quantify the hours/days spent by each stakeholder in designing, planning and implementing the intervention;
  - Describe if and how digital technologies have been used to design, plan and implement the intervention;
  - (if applicable) Describe if the use of digital technology to design, plan and implement the intervention also represents an advancement concerning:
    - the way in which digital technologies are used to improve the effectiveness of governance and/or stakeholder cooperation;
    - the way in which stakeholders develop their skills and knowledge (capacity building);
    - the way in which tourists' experiences are designed;
  - Legal resources necessary to implement the intervention (e.g. permits, legislation, etc.).

→

- B. In the sub-section 4A, resources necessary to design and implement the intervention have been described, together with the indication of who possess these resources. Briefly describe how the exchange of resources happens (Clarify specifically who decides on the resource release and who receives the resources).

→

### Section 5 - Impact of the intervention

- A. Economic impact. Describe:

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<sup>30</sup> Please note that it is not necessarily the same stakeholder that initiated all these phases.

- a. What types of economic impact the intervention had (or is expected to have) (e.g. impact on the number of tourists, tourists' expenditure, tourism and cultural industry's revenues, number of jobs, public expenditure in (cultural) tourism, value of assets & properties, variety of cultural tourism offer, quality of the tourist's experience, etc);
- b. Which stakeholders/groups of stakeholders are/will be positively affected by this impact and which stakeholders/groups of stakeholders are/will be negatively affected (different stakeholders might have a different view/opinion on that; if this is the case, please describe these differences).

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### B. Social impact. Describe:

- a. What types of social impact the intervention had (or is expected to have) (e.g. living conditions, facilities and infrastructures available for locals, affordable accommodations available for locals, socio-demographics trends, local community attitude towards tourism, local community participation in tourism, social cohesion, social justice, respect of cultural identity, participation of minorities and indigenous groups in the social life, ethics, etc.);
- b. Which stakeholders/groups of stakeholders are/will be positively affected by this impact and which stakeholders/groups of stakeholders are/will be negatively affected (different stakeholders might have a different view/opinion on that; if this is the case, please describe these differences).

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### C. Environmental impact. Describe:

- a. What types of environmental impact the intervention had (or is expected to have) (e.g. pollution and CO<sup>2</sup> emissions, waste production, green areas available for public, conservation or depletion of natural resources, water and energy consumption, biodiversity, etc.);
- b. Which stakeholders/groups of stakeholders are/will be positively affected by this impact and which stakeholders/groups of stakeholders are/will be negatively affected (different stakeholders might have a different view/opinion on that; if this is the case, please describe these differences).

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### D. Cultural impact. Describe:

- a. What types of cultural impact the intervention had (or is expected to have) (e.g. protection, restoration and safeguard of cultural heritage – both tangible and intangible, valorisation of cultural heritage and contemporary creative and cultural expressions, activities and/or industries<sup>31</sup>, number of visitors to cultural attractions, inter-cultural understanding, awareness of the local culture, pride of the local community about the local culture, participation of minorities and indigenous groups in the local cultural life, management of heritage sites, etc);
- b. Which stakeholders/groups of stakeholders are/will be positively affected by this impact and which stakeholders/groups of stakeholders are/will be negatively affected (different

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<sup>31</sup> In line with what set forth in art. 4 of the 2005 UNESCO Convention, cultural expressions are those that result from the creativity of individuals, groups and societies, and that have cultural content. Cultural activities are those that, irrespective of their commercial value, embody or convey cultural expressions, potentially contributing to the production of cultural products. With the term "cultural industries", we refer to those sectors of commercial activity producing and disseminating creative and cultural products, spanning from music, literature, film and media arts to gastronomy, design and Crafts & Folk Art.



stakeholders might have a different view/opinion on that; if this is the case, please describe these differences).

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- E. Frictions. Describe frictions, discontent, negative attitudes, hostile sentiments generated by the intervention or by the process of designing, planning and/or implementing the intervention. Clarify the stakeholders involved in these frictions and their position on the matter (different stakeholders might have a different view/opinion on that; if this is the case, please describe these differences).

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- F. Local community resilience<sup>32</sup>. Describe (also making use of the information already provided, if meaningful) if and in which ways the intervention contributed to strengthen the resilience of the local community<sup>33</sup>. After general considerations, specifically refer to:
- a. An economic point of view (e.g. strengthening, diversifying and expanding sources of income for/within the local community);
  - b. A social point of view (e.g. strengthening, diversifying and expanding networks and relationships among, within and outside the local community);
  - c. A cultural and knowledge point of view (e.g. strengthening, diversifying and expanding knowledge, skills, expertise and cultural resources available for/within the local community);
  - d. A governance point of view (e.g. strengthening the effectiveness and efficiency of governance infrastructure to support the local community in the implementation of adaptive mechanisms, in case of sudden disruptions and change of circumstances for the local community);
  - e. A technological point of view (e.g. role of technology in strengthening, diversifying and expanding the elements mentioned in the previous points).

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### Section 6 - (Perceived) success conditions and factors

- A. Describe if and why certain stakeholders consider the intervention successful or not (different stakeholders might have a different view/opinion on that; if this is the case, please describe these different stances). Specify if these motivations are in line with the objectives initially stated by stakeholders (reported in 2B).

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- B. Describe the factors, elements and conditions that contributed to or limited the success of the intervention (different stakeholders might have a different view/opinion on that; if this is the case, please describe these different stances). Focus on factors that, according to the interviewed stakeholders, contributed to reach a certain outcome (e.g. availability of certain resources/skills, networks/collaborations, involvements of certain actors, lessons learnt from the past, use of specific tools/strategies, external factors, etc.).

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<sup>32</sup> For the scope of this study, we refer to the definition provided by Magis (2010, p. 402), who sees community resilience as “the existence, development and engagement of community resources by community members to thrive in an environment characterised by change, uncertainty, unpredictability, and surprise. Members of resilient communities intentionally develop personal and collective capacity that they engage to respond to and influence change, to sustain and renew the community, and to develop new trajectories for the communities' future”.

<sup>33</sup> For a better understanding of the significance of ‘local community resilience’ for this project, we strongly suggest reading chapters 2.4.1 and 2.4.2 of the SmartCulTour deliverable 2.2, available here <http://www.smartcultour.eu/deliverables/>

# A3

## List of proposed questions for interviews with relevant stakeholders

### Preparation:

- Make sure that it is clear to the interviewee what SmartCulTour is about and why we are approaching him/her for an interview.
- Make sure the interviewee received the information sheet and signed the consent form (please include the consent forms in Appendix 3 of the Case Study).
- Make sure that you have enough background information about the intervention.
- Make sure that you have enough background information about the interviewee and his/her role concerning the intervention.

As mentioned in the instructions for the case study “These questions can be slightly adjusted in terms of wording, based on the type of interviewee. The list is rather long, but this does not mean that all the questions listed need to be asked. The selection of questions also depends on the intervention itself, the type of interviewee and the sections/items that are more difficult to cover only by desk research. It is certainly suggested to cover as many of the items mentioned in sections 5 and 6. For sections 1-4, focus on the aspects that would more effectively complete the desk research.”

Start the interview by introducing yourself and the reason/topic of the interview. Ask (again) for permission to record the interview (this should have been clarified already before the interview). Briefly introduce the intervention that is object of study.

### Questions list Section 1 – Context and background information

- How important is tourism for the area/s where the intervention was/is being/will be implemented?
  - Recent trends?
  - What attract tourists to visit the area/site?
- Does cultural tourism represent a relevant part of tourism in the area/site?
  - Could you quantify cultural tourism (e.g. % of tourism overall)?
  - What cultural resources are mostly used to attract tourists to the area/site?
  - Are these resources considered important for/by the local community?
- What actors normally take decisions concerning tourism development in the relevant area/site?
  - Are other actor/s able to influence these decisions and how?
  - Among the mentioned actors, who is more influencing and who is more influenced (in general)?
- When thinking about developing forms of tourism that involve cultural resources (e.g. a museum, an event, a heritage site), is there any difference in the actors involved, in who takes decisions and how they influence each other?
- What are the main challenges, difficulties and problems concerning tourism in the area/site?
  - What needs to be improved in order to develop tourism in a way that is beneficial to the socio-economic sustainability of the area?
  - Any specific challenge concerning cultural tourism?
- What are the main opportunities to seize concerning tourism in the area/site?
  - Any specific challenge concerning cultural tourism?

### Question list Section 2 – The reason why of the intervention

Briefly mention the intervention that is object of the interview

- Is the intervention aiming to address any of the challenges/opportunities mentioned before? (*if challenges were not asked within section 1, keep it more general or refer to challenges/opportunities you identified through desk research*)
  - In which ways does the intervention address these challenges?
  - In which ways does the intervention address these opportunities?
- What would you define as objective/s of the intervention?

### Question list Section 3 – The intervention

- How would you briefly describe the intervention?
- As far as you know, who took the initiative to ideate/design the intervention?
  - Did the same actor also take the initiative to plan and execute the implementation of the intervention?
- What other actors/stakeholders contributed to design/plan and implement the intervention?
  - Do you know who was actively taking decisions concerning the design/plan and implementation of the intervention?
  - Could you identify who was more a co-designer, or a co-executor, or both?
- Could you explain if the local community played a role in designing/planning/implementing the intervention?
  - In which of these phases?
  - In which ways/form was the local community involved?
  - Was the local community able to influence the decisions to be taken (or was it actually able to directly take decisions)? And how?
- Could you mention how long the intervention took (or will most likely take) from the initiation/design to the full implementation? (or it has an 'indefinite' implementation?)

### Question list Section 4 – Resources and tools

- Do you know if the intervention required (or will require) funding, in order to be effectively implemented?
- Do you know who funded the intervention?
  - Amount of funds?
  - (if EU funds were involved) From which EU funding program?
  - In your opinion, why did the funder make financial resources available for the intervention?
  - Is the actor that provided the funds also in charge of taking relevant decisions concerning the design/plan/implementation of the intervention?
- Based on your knowledge and understanding, what are the skills and expertise that were (or will be) necessary to design, plan and implement the intervention?
  - (If relevant, make a distinction between skills required for designing/planning and executing)
  - Who provided these skills and expertise?
  - Who provided skills and expertise was also in charge of taking relevant decisions concerning the design/plan/implementation of the intervention?
  - If possible, can you quantify the hours/days spent by you or other stakeholders in designing/planning/implementing the intervention?

- Based on your knowledge and understanding, what is the role played by digital technologies in the design, plan and implementation the intervention?
- Did the use of technology for the intervention also generate (or will likely generate) an impact in terms of technology advancement and improvements, concerning:
  - The way in which digital technologies are used to improve the effectiveness of governance and/or stakeholder cooperation?
  - The way in which stakeholders develop their skills and knowledge (capacity building)?
  - The way in which tourists' experiences are designed?
- Based on your knowledge and understanding, what legal resources were (or will be) necessary to gain in order to design, plan and effectively implement the intervention (e.g. permits, legislations, expertise etc.)

### Question list Section 5 – Impacts of the intervention

#### Economic impact

- Do you think the intervention had (or will have) a significant economic impact? If this is the case, what types of economic impacts do you see as more relevant in the context of this intervention?
- Can you also quantify these impacts? Any report/documentation available about that?
- *A series of follow up questions can be asked for the impacts that were not mentioned. Focus on the ones that are more relevant/logical to ask considering the type of intervention/stakeholder (reassure the respondent that it's totally fine if he/she cannot answer to some of the points you will ask):*
  - Number of tourists? What type of impact?
  - Tourists' expenditure at the destination/site? What type of impact?
  - Revenues generated by the tourism and cultural industry? What type of impact?
  - Number of jobs? What type of impact?
  - Public expenditure aimed to develop (cultural) tourism? What type of impact?
  - Values of properties at the destination (or in the nearby of the specific site)? What type of impact?
  - Entrepreneurial opportunities for locals? What type of impact?
  - Variety of the tourism offer? What type of impact?
  - Quality of the tourist's experience? What type of impact?
  - Any other economic impact that was not mentioned?
- In terms of economic impact, who do you think has been/will be positively affected by the intervention?
  - Why?
- In terms of economic impact, who do you think has been/will be negatively affected by the intervention?
  - Why?

#### Social Impact

- Do you think the intervention had (or will have) a significant social impact? If this is the case, what types of social impacts do you see as more relevant in the context of this intervention?
- *A series of follow up questions can be asked for the impacts that were not mentioned. Focus on the ones that are more relevant/logical to ask considering the type of intervention/stakeholder*

*(reassure the respondent that it's totally fine if he/she cannot answer to some of the points you will ask):*

- Living conditions of the local community? What type of impact?
  - Facilities and infrastructure available for locals? What type of impact?
  - Affordable accommodations available for locals? What type of impact?
  - Socio-demographic trends (e.g. depopulation or re-population connected to opportunities/challenges of certain generations)? What type of impact?
  - Attitudes of the locals towards tourism and tourists? What type of impact?
  - Participation of locals in tourism? What type of impact?
  - Participation of minorities and indigenous groups in the social life? What type of impact?
  - Social cohesion? What type of impact?
  - Social justice and ethics? What type of impact?
  - Respect for the cultural diversity within the local community? What type of impact?
  - Any other social impact that was not mentioned?
- In terms of social impact, who do you think has been/will be positively affected by the intervention?
    - Why?
  - In terms of social impact, who do you think has been/will be negatively affected by the intervention?
    - Why?

### Environmental impact

- Do you think the intervention had (or will have) a significant environmental impact? If this is the case, what types of environmental impacts do you see as more relevant for this intervention?
- Can you also quantify these impacts? Any report/documentation available about that?
- *A series of follow up questions can be asked for the impacts that were not mentioned. Focus on the ones that are more relevant/logical to ask considering the type of intervention/stakeholder (reassure the respondent that it's totally fine if he/she cannot answer to some of the points you will ask):*
  - Pollution and CO2 emissions? What type of impact?
  - Waste production? What type of impact?
  - Energy and water consumption? What type of impact?
  - Biodiversity? What type of impact?
  - Conservation or depletion of natural resources? What type of impact?
  - Green areas available for public? What type of impact?
  - Any other environmental impact that was not mentioned?
- In terms of environmental impact, who do you think has been/will be positively affected by the intervention?
  - Why?
- In terms of environmental impact, who do you think has been/will be negatively affected by the intervention?
  - Why?

### Cultural impact

- Do you think the intervention had (or will have) a significant cultural impact? If this is the case, what types of cultural impacts do you see as more relevant for this intervention?
- *A series of follow up questions can be asked for the impacts that were not mentioned. Focus on the ones that are more relevant/logical to ask considering the type of intervention/stakeholder (reassure the respondent that it's totally fine if he/she cannot answer to some of the points you will ask):*
  - Protection, restoration and safeguard of cultural heritage (both tangible and intangible)? What type of impact?
  - Valorisation of cultural heritage and contemporary creative and cultural expressions, activities and/or industries<sup>34</sup>? What type of impact?
  - Number of visitors to cultural attractions? What type of impact?
  - Inter-cultural understanding? What type of impact?
  - Awareness of the local culture? What type of impact?
  - Pride of the local community about the local culture? What type of impact?
  - Participation of minorities and indigenous groups in the local cultural life? What type of impact?
  - Management of heritage sites? What type of impact?
- In terms of cultural impact, who do you think has been/will be positively affected by the intervention?
  - Why?
- In terms of cultural impact, who do you think has been/will be negatively affected by the intervention?
  - Why?

### Frictions

- Based on your knowledge and perspective, did the intervention generate (or will most likely generate) negative attitudes and hostile sentiments against tourism or tourists?
  - Who experienced these feelings exactly?
  - How was this expressed (if expressed)?
  - Did it happen in the phase of designing, planning or implementing the intervention?
- Based on your knowledge and perspective, did the intervention generate (or will most likely generate) frictions and tensions among different actors/stakeholders at the destination/site?
  - Who experienced these feelings exactly?
  - How was this expressed (if expressed)?
  - Did it happen in the phase of designing, planning or implementing the intervention?

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<sup>34</sup> In line with what set forth in art. 4 of the [2005 UNESCO Convention](#), cultural expressions are those that result from the creativity of individuals, groups and societies, and that have cultural content. Cultural activities are those that, irrespective of their commercial value, embody or convey cultural expressions, potentially contributing to the production of cultural products. With the term “cultural industries”, we refer to those sectors of commercial activity producing and disseminating creative and cultural products, spanning from music, literature, film and media arts to gastronomy, design and Crafts & Folk Art.

### Local community resilience

Nowadays, we live in a world that is constantly in change, where the future, and sometimes even the present, is uncertain and unpredictable. This poses several challenges to communities, organizations and individuals. Everybody needs to be able to quickly adapt to rapidly changing conditions and situations.

- Do you think that the intervention helps/will help the local community in being more resilient, namely, to be more responsive and adaptive to unpredictable changes and uncertainty?
  - If yes, in which ways?

*A series of follow up questions can be asked for the aspects that were not mentioned. (reassure the respondent that it's totally fine if he/she cannot answer to some of the points you will ask):*

- From an economic point of view (for example, did/will the intervention strengthen, diversify or/and expand sources of income for/within the local community)?
- From a social point of view (for example, did/will the intervention strengthen, diversify and/or expand social networks and relationships among within and outside the local community)?
- From a knowledge and cultural point of view (for example, did/will the intervention strengthen, diversify and/or expand knowledge, skills, expertise and cultural resources available for/within the local community)?
- (if applicable) From a governance point of view (for example did/will the intervention make the tourism governance more ready to support the local community in adapting/absorbing disruptions and change of circumstances)?
- (if applicable) From a technological point of view (for example did/will the role of technology in the intervention help in strengthening, diversifying and expanding the elements mentioned in the previous points)?

### **Question list Section 6 – (Perceived) success conditions and factors**

- Would you consider the intervention as a success?
  - If yes, Why?
  - If no, Why?
- *(If that was asked)* In the first part of the interview, you mentioned that you consider as main objective of the intervention “.....”. In this regard, do you consider the intervention successful?
  - If yes, Why?
  - If no, Why?
- What are the factors/elements/conditions that contributed to the success of the intervention?
  - *(if no reaction from respondent, you might stimulate an answer mentioning, as potential examples, factors such as availability of certain resources/skills, networks/collaborations, involvements of certain actors, lessons learnt form the past, use of specific tools/strategies, external factors, etc.)*
- What are the factors/elements/conditions that limited the success of the intervention?
  - *(if no reaction from respondent, you might stimulate an answer mentioning, as potential examples, lack of certain resources/skills, lack of networks/collaborations, lack of involvements of certain actors, lessons not learnt form the past, etc.)*



# A4

## List of 107 interventions (initial database)

N.	Reported by (SmartCulTour partner)	"Name" of the intervention	Country / Area	Selected for Case Studies
1	BUas	Historic Villages of Portugal	Portugal	X
2	BUas	Xacobeo 93 - Camino de Santiago	Spain	
3	BUas	Migrantour	Several countries	X
4	BUas	Manifestation Jheronimus Bosch 500	The Netherlands	
5	BUas	Brabant Remembers Living History AR-App	The Netherlands	X
6	BUas	Dutch Design Week (DDW)	The Netherlands	
7	BUas	The GLOW light art festival	The Netherlands	
8	BUas	Van Gogh Roosegaarde cycling path	The Netherlands	
9	BUas	Kaasmarkt Gouda (Cheese markt Gouda)	The Netherlands	
10	BUas	Gilze Carnival	The Netherlands	
11	BUas	Kinderdijk	The Netherlands	
12	BUas	Understanding and measuring tourism through data	Portugal	
13	BUas	Joint Neighbourhood plans in Besalú	Spain	
14	BUas	"365 Algarve" supporting low season cultural tourism	Portugal	
15	BUas	SUSTowns - Enhancing Sustainable tourism in small Mediterranean towns	Several countries	
16	BUas	Largo Residências project	Portugal	
17	BUas	Unknown Heritage Routes	Spain	
18	Ca'Foscari - Venice	Progetto Bandiere Arancioni	Italy	
19	Ca'Foscari - Venice	Community Cooperative of Biccari	Italy	
20	Ca'Foscari - Venice	Magnificat: experiential tourism and religious sites	Italy	
21	Ca'Foscari - Venice	Entrance fee for the access to Venice	Italy	
22	Ca'Foscari - Venice	H3: Fabbrica di startup	Italy	
23	Ca'Foscari - Venice	Algorithm for visitor management flow	Italy	
24	Ca'Foscari - Venice	Crazy Guides in Nowa Huta	Poland	X
25	Ca'Foscari - Venice	Cultural Centre celebrates heritage of the Tatars	Poland	
26	Ca'Foscari - Venice	Creative Loci Iacobi	Poland/Others	
27	Ca'Foscari - Venice	Low costs and cultural tourism	Malta	
28	Ca'Foscari - Venice	La Valletta European Capital of Cultural Heritage 20	Malta	

29	Ca'Foscari - Venice	Dolomites UNESCO - Plan Braies 2020	Italy	X
30	Ca'Foscari - Venice	Military Barracks	Italy	
31	FEBTS Split	Split WHS Management Plan	Croatia	
32	FEBTS Split	Tourism Valorisation of St Nicholas' Fortress	Croatia	
33	FEBTS Split	Days of Andautonia event	Croatia	
34	FEBTS Split	The interpretative Museum of "Sinjska Alka" knights' game	Croatia	
35	FEBTS Split	Croatian Festival of jams	Croatia	
36	FEBTS Split	Cultural route of post-WWII Monuments	Bosnia and Herzegovina	
37	FEBTS Split	SeeCulture- Strengthening WB Identity by Exploiting Cultural Cross-roads	Western Balkans	
38	FEBTS Split	CulturWB - Strengthening Capacities for Tourism Changes	Western Balkans	X
39	FEBTS Split	Viminacium Archaeological Park-Open Air Museum	Serbia	
40	FEBTS Split	Itinerarium Romanum Serbiae (IRS) - creation of a thematic route	Serbia	
41	FEBTS Split	Imperial Sirmium City of Legends" - storytelling festival	Serbia	
42	FEBTS Split	Bačko Podunavlje, Biosphere Reserve	Serbia	
43	FEBTS Split	Culture strategy, London	UK	X
44	FEBTS Split	England's Historic Cities (EHC) Initiative	UK	
45	FEBTS Split	Canterbury: A first class cultural heritage destination	UK	
46	FEBTS Split	The Arts Development Company	UK	
47	FEBTS Split	Liget Budapest park: re-development of the big area of the Városliget Park	Hungary	
48	FEBTS Split	Interactive Heritage Pedagogy App	Hungary	
49	FEBTS Split	Pecs city - Centre revitalisation URBACT RETAILINK integrated action plan	Hungary	
50	FEBTS Split	The REACH project - Minority Heritage	Hungary	
51	FEBTS Split	The Mura River Biosphere Reserve	Slovenia	
52	KU Leuven	Antwerp Baroque 2018, Rubens Inspire	Belgium	
53	KU Leuven	Be-MINE PIT	Belgium	
54	KU Leuven	Rockerill Charleroi	Belgium	X
55	KU Leuven	Ontourage	Belgium	X
56	KU Leuven	ErfgoedApp	Belgium	
57	KU Leuven	Geen blinde vlek meer (No more blind spot)	Belgium	
58	KU Leuven	City Museum Lier	Belgium	X
59	KU Leuven	Steel ovens of Belval	Luxembourg	
60	KU Leuven	Lismore Heritage Centre	Ireland	
61	KU Leuven	Irish Walled Towns Network	Ireland	
62	KU Leuven	Storytelling Festival at the Alden-Biesen Castle	Belgium	X
63	KU Leuven	Nationaal Park Hoge Kempen	Belgium	
64	KU Leuven	Pakruojis Synagogue - Jewish Cultural Heritage in Lithuania	Lithuania	X
65	KU Leuven	Kaunas of 1919-1940: interbellum modernist architecture	Lithuania	
66	KU Leuven	LiviHeri, heritage preservation in Baltic sea region towns	Latvia, Finland, Sweden	
67	Modul	Hotel du Nord cooperative	France	X

68	Modul	Whole Village concept	Romania	
69	Modul	Bistrot de Pays	France	X
70	Modul	Heritage walks in Novi Sad	Serbia	
71	Modul	Rendez-vous chez nous	France	
72	Modul	Patios de Axerquia	Spain	
73	Modul	Archeodanube	Several countries	
74	Modul	Art Nouveau	Several countries	
75	Modul	CultPlatform21- Danube Culture Platform Creative Spaces	Several countries	X
76	Modul	Iron Age Danube	Several countries	
77	Modul	View of the Danube Wildlife	Croatia/Serbia	
78	ULAP	Sámi Duodji handicraft label (trademark)	Several countries	X
79	ULAP	Ethical guidelines for Sámi tourism	Finland	
80	ULAP	Online course on culturally sensitive tourism	Several countries	
81	ULAP	Sámi indigenous tourism empowerment label	Finland	
82	ULAP	Behavioural guidelines for visitors to the high Arctic	Greenland	
83	ULAP	Responsible tourism marketing project	Norway	
84	ULAP	Activating Arctic heritage project	Greenland	
85	ULAP	Promoting locally sourced healthy food	Sweden	
86	ULAP	Revising of Nature's Best certificate	Sweden	
87	ULAP	Sápmi owned ecotourism company	Sweden	
88	ULAP	Model for culturally sensitive cooperation	Finland	
89	ULAP	Year of digital culture 2020	Estonia	
90	ULAP	Introducing contemporary Seto's culture	Estonia	
91	UNESCO	"100 Villages" National Rural Development Programme	Albania	
92	UNESCO	Project "Old crafts in the tourism of the Republika Srpska"	Bosnia and Herzegovina	
93	UNESCO	International Festival of Masquerade Games Surova	Bulgaria	X
94	UNESCO	Project "MEMOFISH - memory and future"	Bulgaria/Romania	
95	UNESCO	Subsidy scheme for cultural events	Cyprus	
96	UNESCO	Unification of the Archaeological Sites of Athens	Greece	
97	UNESCO	Inter-Regional Cultural Heritage Management E-System (IRC-HERMES)	North Macedonia	
98	UNESCO	Local and Regional Competitiveness Project (LRCP)	North Macedonia	
99	UNESCO	Transylvanian Eco-Destination project	Romania	X
100	UNESCO	"Discover, Appreciate, Respect" at the Hateg UNESCO Global Geopark	Romania	
101	UNESCO	Geoproducts at the Hateg UNESCO Global Geopark	Romania	
102	UNESCO	Ecotourism Certification System	Romania	
103	UNESCO	Tourist Area "Fortress Fetislam"	Serbia	
104	UNESCO	Protection and promotion of the archaeological site "Lepenski Vir"	Serbia	
105	UNESCO	Restoration Ancient Aptera archaeological site	Greece	
106	UNESCO	Save the Bucovina Village. Adopt a House project	Romania	
107	UNESCO	Amazon of Europe (AoE) Bike Trail Project	Several countries	

# A5

## Case studies: tables per category

### A) Taxonomy category: 'To protect, restore, safeguard and promote'.

Rockerill Charleroi	Historic Villages of Portugal	City museum Lier	International Festival of Masquerade Games Surova
<b>Context and background information</b>			
<ul style="list-style-type: none"> <li>History very much connected with industrial heritage.</li> <li>Post-industrial economic crisis.</li> <li>Availability of industrial heritage that can be used for other purposes.</li> <li>City in transformation, need of a new vision.</li> <li>Importance of how citizens see this transformation</li> </ul>	<ul style="list-style-type: none"> <li>Increasing depopulation of these old villages</li> <li>Economic crisis, lack of opportunities</li> <li>Tourism seen as a possible solution.</li> <li>Area rich of natural and cultural resources</li> <li>Including the local community represents a challenge</li> </ul>	<ul style="list-style-type: none"> <li>Town in a rural and green region.</li> <li>Importance of organisation of volunteers in the governance.</li> <li>Difficult to compete with nearby cultural tourism destinations.</li> </ul>	<ul style="list-style-type: none"> <li>Post-industrial context, not very developed in terms of tourism.</li> <li>Economic crises, depopulation, unemployment.</li> <li>Enormous unexplored potential as cultural tourism destination.</li> <li>Lack of tourism infrastructures and facilities.</li> </ul>
<b>The 'reasons why'</b>			
<ul style="list-style-type: none"> <li>Need to restore and re-purpose this heritage can be an opportunity.</li> <li>Support of public actors</li> <li>Connect past to the present through creativity and culture</li> </ul>	<ul style="list-style-type: none"> <li>Cultural tourism seen as an opportunity to overcome challenges and promote socio-economic development.</li> <li>Renovate historical buildings and use them as tourism resources.</li> <li>In the beginning lack of focus on the residents.</li> </ul>	<ul style="list-style-type: none"> <li>Previous museum questioned by politics and not inclusive of local heritage.</li> <li>Opportunity to create something new where different voices of the community could be heard.</li> <li>Cultural identity &amp; top-down approach is a difficult match.</li> </ul>	<ul style="list-style-type: none"> <li>Municipality vision: cultural tourism as a way to safeguard and promote the Surova traditions.</li> <li>Opportunity to make local heritage internationally visible.</li> <li>Future vision: year-round cultural tourism product, more sustainable.</li> </ul>
<b>The interventions</b>			
<ul style="list-style-type: none"> <li>Conversion of industrial heritage into an artistic stage and concert venue.</li> <li>Started by an art collective of friends (part of the local community), then supported by public actors.</li> <li>Preserve the industrial heritage, but also innovation.</li> </ul>	<ul style="list-style-type: none"> <li>Restore historical buildings in ancient villages and use them to develop cultural tourism as a solution to socio-economic challenges.</li> <li>Initiated by public actors, initially with a low involvement of the community.</li> <li>Initial focus on tangible elements.</li> </ul>	<ul style="list-style-type: none"> <li>Opening of a new museum (merging 2 old ones and focusing on the city by representing meaningful elements and stories of residents).</li> <li>Citizens were asked about what represents them (cultural identity)</li> <li>Residents involved in selecting meaningful elements.</li> </ul>	<ul style="list-style-type: none"> <li>Parade and performance of traditional masquerade groups, initially local ones, then also groups from Bulgaria &amp; other countries.</li> <li>Initiated by the local municipality, but there's a permanent cooperation with groups of residents, supported by academics, NGOs &amp; experts.</li> <li>It has become an 'umbrella' intervention, willing to make a 'year around' attraction.</li> </ul>
<b>Resources and tools</b>			
<ul style="list-style-type: none"> <li>Financial: initially private funds, then support from local and regional governments. Municipality's future plans is to provide more support.</li> <li>Innovation &amp; entrepreneurial skills, business management, HORECA practical skills, PR, networking.</li> <li>Future: technical and architectural.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: EU funding and supported by public national agencies and local governments.</li> <li>Technical, renovation and architectural expertise, financial management.</li> <li>Networking and coordination</li> <li>In the future: smart, green, inclusive expertise</li> <li>Knowledge about EU funding processes and procedures.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: provided by local and regional governments. A sub-project was financed by private partners.</li> <li>A vision and expertise in participative and inclusive processes.</li> <li>Communication and promotion skills.</li> <li>Ability to listen (citizens).</li> <li>Technology: App, Instagram wall inside the museum.</li> </ul>	<ul style="list-style-type: none"> <li>Financial: mainly funded by the municipality, but local businesses are generous sponsors.</li> <li>Logistic and organisational skills. Artistic talent.</li> <li>Experts in the field of culture, organisation, museum specialists and ethnologists.</li> <li>'helping hands' provided by volunteers (locals).</li> <li>Future: VR and more technology facilities.</li> </ul>
<b>Impacts of the interventions</b>			
<ul style="list-style-type: none"> <li>Direct economic impact (jobs and income) is limited to the organisation and the artists. Indirect but significant impact on the tourism industry, due to the attraction of visitors.</li> </ul>	<ul style="list-style-type: none"> <li>Direct economic impact (jobs, incomes) due to construction works. Tourism numbers had a moderate increase but the economic impact on the community was initially low. Better in a 2<sup>nd</sup> phase.</li> </ul>	<ul style="list-style-type: none"> <li>Increased number of visitors, but not exactly quantified. Indirect economic impact on local artisans showcasing their products.</li> <li>Difficult to measure, but residents seem to feel that</li> </ul>	<ul style="list-style-type: none"> <li>Significant economic impacts on tourism businesses (jobs, incomes) due to the increased n. of visitors, but concentrated in few days.</li> <li>Challenge: make the Festival more economically sustainable</li> </ul>

<ul style="list-style-type: none"> <li>• Socio-cultural revival of the area (together with other initiatives): this makes local proud of being part of the community.</li> <li>• Social cohesion enhanced by culture.</li> <li>• Waste produced during events.</li> <li>• Preservation of industrial heritage that would otherwise disappear. Cultural revival of the area and improved cultural image: pride of the community.</li> <li>• Positive impact on the community resilience from a social point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Improvement of living condition at a slow pace (and generally due to investments in infrastructure).</li> <li>• Heritage conservation respected the relationship with the environment.</li> <li>• Restoration and preservation of tangible cultural heritage that otherwise would have been lost. Increased visibility and awareness of cultural heritage.</li> <li>• Locals initially not included, they felt left out. In a second phase more included: sense of belonging and pride.</li> <li>• Constant frictions among stakeholders due to different priorities and value. Frictions because locals not involved.</li> <li>• Initially, limited impact on community resilience from an economic point of view, in a second phase more also from a social point of view.</li> </ul>	<p>their cultural identity is represented by the new museum and its elements, although this is not valid for all the social groups.</p> <ul style="list-style-type: none"> <li>• Increased awareness among locals and visitors about their cultural heritage and identity.</li> <li>• Participating approach: locals feel more in charge. This increase sense of belonging and pride.</li> <li>• Some frictions caused by not clarifying roles, too high expectations and the reasons why of local involvement.</li> <li>• Positive impact on community resilience from a socio-cultural point of view.</li> </ul>	<p>in terms of organisation (fewer public subsidies) and make Pernik an 'all year around' cultural tourism destination, focusing on its masquerade traditions.</p> <ul style="list-style-type: none"> <li>• Participation of locals to social life, openness to foreign people and tourism. Social cohesion, gender equality and socio-cultural integration of minorities. Positive social encounters visitors-locals.</li> <li>• Positive impact on socio-demographics trends.</li> <li>• Increased waste production.</li> <li>• Participation of locals (especially youths) in the cultural life. Inter-cultural awareness and understanding.</li> <li>• Positive impact on community resilience from a social, cultural and, to some extent, economic point of view.</li> </ul>
<b>Success conditions and limiting factors</b>			
<ul style="list-style-type: none"> <li>• Perceived as success, it gave a new perspective and vision to a context of industrial decay, combining old and new.</li> <li>• Success factors: a) entrepreneurial &amp; professional aspects (vision for a change, bravery, passion) b) artistic aspects (art passion, vision and knowledge) c) availability of industrial spaces in need of a re-conversion.</li> </ul>	<ul style="list-style-type: none"> <li>• Success: restore and safeguard tangible heritage.</li> <li>• Failure: stimulate the socio-economic development and improving the living condition of residents. In a more recent phase of the project things started to change and improve.</li> <li>• Success factors: EU funding.</li> <li>• Limiting factors: initially a top-down approach was adopted, the needs and the conditions of locals were not adequately taken into consideration.</li> </ul>	<ul style="list-style-type: none"> <li>• Generally perceived as a success, the value of the museum is recognised by the community and politics.</li> <li>• Success conditions: a) using elements that are representing the cultural heritage of the community b) commitment of the involved actors c) stakeholders collaboration.</li> <li>• Limiting factor: lack of long-term vision able to connect the museum with the general tourism offer of the city.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceived as a success: high attendance, safeguard of cultural heritage, destination image strengthened nationally and internationally. It can be a catalyst for further cultural tourism development.</li> <li>• Success conditions: a) uniqueness b) commitment and passion c) participatory approach</li> <li>• Limiting factors: a) lack of strategic vision b) low carrying capacity c) limited financial and human resources</li> </ul>

### B) Taxonomy category: "To develop and innovate".

Brabant Remember App	Hôtel du Nord Cooperative	Strengthening Capacities for Tourism Changes CulturWB	Storytelling Festival
<b>Context and background information</b>			
<ul style="list-style-type: none"> <li>• Large offer in terms of cultural tourism, but several hidden and historical attractions spread throughout the province. They could be valorised more.</li> <li>• Possibility to combine a variety of cultural experience without travelling too much.</li> </ul>	<ul style="list-style-type: none"> <li>• Focus on the northern districts of the city, which are areas in the shadow of the tourist geography.</li> <li>• Absence of an offer to visit these districts.</li> <li>• The northern districts host the poorest neighbourhood. They are disproportionately populated by the city's minority residents and are reputed to be dangerous.</li> </ul>	<ul style="list-style-type: none"> <li>• Rich in cultural resources but ineffective interpretation of their potential (inadequate institutional framework).</li> <li>• Cultural sector lacks knowledge on project management, marketing, finances and tourism, while tourist sector lacks knowledge on culture/heritage assets sustainable use and management.</li> <li>• Initiatives for partnerships usually come from talented individuals.</li> </ul>	<ul style="list-style-type: none"> <li>• Mostly rural environment, attracting walking/bike tourists.</li> <li>• Far from the centre of the country, difficult to reach.</li> <li>• Castle today used as conference and cultural centre, where workshops, festival, courses etc. are held.</li> </ul>
<b>The 'reasons why'</b>			
<ul style="list-style-type: none"> <li>• Need to transfer historical knowledge about the WWII to a younger audience.</li> <li>• Difficult to do so using traditional tools.</li> <li>• Get people to visit locations with 'hidden heritage' that will otherwise be unvisited.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide a cultural tourism offer that gives an alternative perspective to the negative stereotypes and image of the district.</li> <li>• Emphasise 'small stories and 'small heritage' embodied in the daily life of the district.</li> </ul>	<ul style="list-style-type: none"> <li>• Need to strengthen the cultural tourism industry.</li> <li>• Need of filling the gaps between culture and tourism industries.</li> <li>• Need to enhance skills and knowledge of key stakeholders from both the cultural and tourism sector.</li> </ul>	<ul style="list-style-type: none"> <li>• Overcome challenges due to being seen as a 'remote' area.</li> <li>• Use the strengths of the area and the castle to gain a position in the cultural tourism market.</li> </ul>

The interventions			
<ul style="list-style-type: none"> <li>• Living history app with stories about life changing events in WWII, that happened exactly in the place where users are. Based on AR.</li> <li>• Useful for transferring historical knowledge to youngsters.</li> <li>• Initiated by the foundation Crossroads, in cooperation with the Province and 4 institutions.</li> <li>• Locals involved in the process of gathering stories' content.</li> </ul>	<ul style="list-style-type: none"> <li>• Hotel managed by a Coop with open membership (small fee is required to be a member), democratic power exercised by the members, control by residents.</li> <li>• Range of services including heritage walks, local products, accommodation services.</li> <li>• Alternative narrations of these neighbourhoods, organising hospitality activities emphasising 'the small heritages embodied in the daily life of citizens with attention for workers' memories, migration stories.</li> </ul>	<ul style="list-style-type: none"> <li>• a) Develop a Lifelong Learning (LLL) program aimed at skill enhancement b) Develop an interdisciplinary MA program that consolidates the field of tourism management and culture &amp; heritage c) an Internet platform that serves as a point of communication for the experts from both the cultural and tourism sectors.</li> <li>• Initiated by an NGO "Sarajevo Meeting of Cultures" and developed with the cooperation of the University of Niš. Indirect involvement of the local community.</li> </ul>	<ul style="list-style-type: none"> <li>• Annual International Storytelling Festival organised at the Castle.</li> <li>• Alden-Biesen has become a well-known storytelling festival certainly in Europe.</li> <li>• The staff regularly visits other such festivals for talent spotting.</li> <li>• Storytellers can stay over, they can meet and get to know each other. The castle becomes a creative hub where creative people like storytellers can meet and share knowledge.</li> </ul>
Resources and tools			
<ul style="list-style-type: none"> <li>• Financial resources for App development.</li> <li>• Historical knowledge, storytelling and scriptwriting abilities</li> <li>• IT skills, video editing expertise.</li> <li>• Organisational and project management skills.</li> </ul>	<ul style="list-style-type: none"> <li>• Annual operating budget covered 50% from membership fees, sales of heritage walks, local products and accommodation services. 50% from urban regeneration consulting and public funding.</li> <li>• Generally, Coop members are not employed, HdN depends on the passionate commitment of its member.</li> </ul>	<ul style="list-style-type: none"> <li>• Financed through EU Erasmus+ programme.</li> <li>• Education and research skills</li> <li>• Knowledge of cultural tourism concepts &amp; trends and business management.</li> <li>• Organisational skills, project management and reporting.</li> <li>• IT skills for communication, dissemination and education.</li> </ul>	<ul style="list-style-type: none"> <li>• Organisational skills and event management experience, provided by the event organisers.</li> <li>• Creativity and storytelling expertise, provided by the storytellers.</li> <li>• 'Helping hands' such as volunteers supporting the festival with practical tasks.</li> <li>• Networking and PR abilities.</li> </ul>
Impacts of the interventions			
<ul style="list-style-type: none"> <li>• Limited impact compared to expectations, due to the Covid-19 outbreak, but it is expected it will get people visiting less popular places.</li> <li>• Socio-cultural impact in terms of community participation while collecting stories. Rich educational and cultural experience. Able to reach out younger generations due to combination of technology and storytelling.</li> <li>• AR enhances emotions during visitors experiences.</li> <li>• Finding a balance between storytelling, historical correctness and technical feasibility caused some frictions.</li> </ul>	<ul style="list-style-type: none"> <li>• Coop member receives fees and royalties from HdN activities. There's also a local indirect economic impact.</li> <li>• Hosts and visitors benefit through personal encounters and authentic experiences. Alternative heritage narratives are recovered, produced, experienced and shared. Nevertheless, risk of 'zoo effect'.</li> <li>• Contributes to sustain handicraft and local traditions through selling locally made products. Boost local pride and community cohesion.</li> <li>• Environmental awareness.</li> <li>• Positive impact on community resilience (socio-economic, cultural perspective).</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impacts expected in the long run (diversified offer, quality of experiences, more jobs and higher revenues).</li> <li>• Education and training might provide opportunities for the future, higher participation of local community to tourism, improved living conditions.</li> <li>• Enhances expertise in cultural tourism management, raises awareness on the local culture, in the long run changes attitudes towards safeguarding cultural heritage.</li> <li>• Expected positive impact on community resilience from an economic, social, cultural and governance point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impact due to the connection with cultural tourism (international) markets leading to an increased number of visitors.</li> <li>• Helps to keep alive and develop the art of storytelling.</li> <li>• Stories are often about cultural heritage of the area, the festival keeps both the stories and the heritage visible.</li> </ul>
Success conditions and limiting factors			
<ul style="list-style-type: none"> <li>• Complementary perspectives and skill: locals deliver the content, historians give context and interpretation, technology change the type of experience.</li> <li>• Collecting/selecting stories was a challenge. Management of frictions was key.</li> <li>• Limiting factors: a) because of Covid: no marketing b) AR technology not perfect yet.</li> </ul>	<ul style="list-style-type: none"> <li>• Strong commitment, dedication and passion of the people involved 'public entrepreneurs of change'.</li> <li>• A strong associative network in the districts (cultural, social, proximity associations and collectives).</li> <li>• The adherence to the convention of Faro helps to promote the process of heritage development.</li> </ul>	<ul style="list-style-type: none"> <li>• Strong collaboration among stakeholders involved, sharing a vision for change.</li> <li>• Variety of expertise and experience brought by partners in the project (both tourism and cultural industry).</li> <li>• EU funding for the project.</li> </ul>	<ul style="list-style-type: none"> <li>• Strengths of the team organising the festival (skills, PR skills, organisation etc).</li> <li>• International orientation.</li> </ul>



## C) Taxonomy category: “To interpret, understand and disseminate”.

Crazy guides in Nowa Huta	Pakruojis Synagogue	Migrantour
<b>Context and background information</b>		
<ul style="list-style-type: none"> <li>• District of Krakow, created during the Soviet Union as utopian socialist ideal city. Unique example of architecture and urban planning of that period.</li> <li>• After the change of the political system: socio-economic struggles, unemployment, poverty, bad reputation.</li> <li>• Disagreement in the interpretation of the community heritage among locals.</li> <li>• In recent years, both tourist and locals started to recognise its uniqueness.</li> </ul>	<ul style="list-style-type: none"> <li>• Pakruojis is a small town in the north of Lithuania, mostly known by visitors for the Pakruojis Manor and the synagogue.</li> <li>• The Jews settled in 1710 in the village and contributed heavily to the local economy and social life of the town.</li> <li>• Nowadays there is no Jewish community in the village, therefore it is difficult to maintain its cultural heritage and ensure appropriate interpretations.</li> <li>• The state of conservation of the Pakruojis synagogue was poor. It became almost dangerous to enter as the construction was unsafe.</li> </ul>	<ul style="list-style-type: none"> <li>• Started in Turin (Italy), now it's a network involving several European cities with historical presence of residents with migration background.</li> <li>• Typically, these cities are in transformation from an industrial past. Challenges and political tensions influence how people see migrants.</li> <li>• Urban segregation: areas inhabited by specific groups of migrants. Socio-economic challenges (language, unemployment, lack of opportunities).</li> <li>• Socio-cultural heritage and background of these 'new residents' are often neglected and looked at with stigma.</li> </ul>
<b>The ‘reasons why’</b>		
<ul style="list-style-type: none"> <li>• Fracture in the society between the part willing to silence the socialist heritage and the part willing to understand it better.</li> <li>• Unique heritage and its dissonant interpretation entail challenges but also opportunities (new cultural tourism products offering an alternative to mass tours in Krakow).</li> <li>• Launching Nowa Huta as alternative cultural tourism destination might help the interpretation of dissonant heritage</li> </ul>	<ul style="list-style-type: none"> <li>• Combating anti-Semitism through the preservation and interpretation of Jewish cultural heritage.</li> <li>• Making the building accessible for visitors and locals provides a useful space for the community.</li> <li>• A space where the cultural heritage and history of Jewish who lived there could be explained and interpreted.</li> </ul>	<ul style="list-style-type: none"> <li>• Opportunity to give a new perspective on the historical and contemporary meanings that migrations represented for cities and how migrations and migrants contributed to its evolution.</li> <li>• To promote encounters among people with different cultures.</li> <li>• To generate more knowledge about neighbourhood often associated with a stigma and contribute to the socio-economic development through cultural tourism.</li> </ul>
<b>The interventions</b>		
<ul style="list-style-type: none"> <li>• Entrepreneurial initiative to provide alternative tours than the mass tourism in Krakow. It now counts 11 employees.</li> <li>• The tours guides are young Poles, who present and narrate ironically the past of their parents. Tourists experience some iconic stereotypes from the past, such as attending to a Communist disco or driving in an old Trabant.</li> <li>• Tours are characterised by personal stories by the guides and forms of edutainment.</li> <li>• This initiative was imitated by other businesses that are now offering similar products.</li> </ul>	<ul style="list-style-type: none"> <li>• Restoration of the wooden Pakruojis synagogue, initiated, developed and implemented by the municipality of Pakruojis.</li> <li>• Inside the renewed building: a) exhibition Pakruojis Jewish culture and history, to promote an appropriate interpretation and understanding of the Jewish cultural heritage that was destroyed. b) cultural centre available for the local community (events, film, music, cultural and education projects for children).</li> <li>• Sessions with local community were organised to include the local community in the restoration process.</li> </ul>	<ul style="list-style-type: none"> <li>• ‘Intercultural walks’ through neighbourhoods shaped and influenced by migrations. Facilitated by an ‘intercultural companion’ (residents with migration background).</li> <li>• Part of the experience includes interactions with other locals with migration background. Bottom-up approach.</li> <li>• Focus on broad cultural tourism (including schools), proved to be more economically sustainable.</li> <li>• Initiated by a spontaneous encounter between an anthropologist and a TO in responsible tourism. Initially supported by 2 NGOs, then expanded in EU, thanks to EU-projects.</li> </ul>
<b>Resources and tools</b>		
<ul style="list-style-type: none"> <li>• Limited financial resources initially provided by the entrepreneur.</li> <li>• Entrepreneurial vision.</li> <li>• Human capital in terms of knowledge of the tour guides.</li> <li>• Storytelling skills, especially in terms of heritage interpretation, combining art, history and personal touch.</li> <li>• Marketing and communication.</li> <li>• Technology: website.</li> </ul>	<ul style="list-style-type: none"> <li>• Financial: 11% of the total project budget was coming from the Pakruojis District Municipality Administration. The rest was funded by Lithuania Jewish community and the EEA Norway Grant to combat antisemitism.</li> <li>• Project Management skills, renovation expertise, knowledge of renovation techniques and legal knowledge connected to that.</li> <li>• Knowledge about laws and regulation concerning heritage restoration.</li> </ul>	<ul style="list-style-type: none"> <li>• Initial own resources + Funding from the EU (projects) and AICS.</li> <li>• Organisational skills, entrepreneurial and professional expertise (incoming responsible cultural tourism). Educational/training and pedagogic skills</li> <li>• Listening skills to understand territories and people and storytelling skills to narrate them.</li> <li>• Storytelling skills, speaking in public, narration techniques, language skills.</li> <li>• Anthropological scientific &amp; academic skills and knowledge.</li> </ul>



Impacts of the interventions		
<ul style="list-style-type: none"> <li>Profits for the owner and (limited) jobs for locals. More visitors to Nowa Huta: business opportunities for local small businesses. The success triggered other entrepreneurs to start with similar products, revitalising local economy and improving living conditions for some. The attraction of more tourists helped to change the perception of proletarian identity of NH.</li> <li>Local pride and patriotism among the inhabitants, increased their awareness about their cultural heritage. It helps international tourists to create an alternative gaze or critical views to the East European communist heritage (intercultural understanding).</li> <li>In the beginning some residents were irritated by the banalization of the communist symbols or glorification of a difficult period. There was no consensus in how to represent the heritage of NH, the Crazy Guides somehow helped to find an appropriate and less divisive interpretation.</li> <li>Positive impact on community resilience from a social point of view, cultural and, to some extent, economic.</li> </ul>	<ul style="list-style-type: none"> <li>Direct Economic impact: Construction company, workers and project studio who were involved in the renovation.</li> <li>No study has been done on the economic impacts, but presumably there is an economic benefit for the local entrepreneurs (relatively more visitors).</li> <li>The synagogue has been restored not only as a building, but also as history of an extinct community. Heritage interpretation: visitors and young locals get to now know what happened during the WWII and about the Jewish community who used to live there.</li> <li>Deeper understanding of the history of the former Jewish community. By leveraging the restored synagogue as a community space, non-Jewish locals and visitors better understand such heritage.</li> <li>Social cohesion: the intervention was used to introduce community spaces where people can interact, meet, recreate and get educated, potentially increasing the sense of community.</li> </ul>	<ul style="list-style-type: none"> <li>Creation of a certain number of (part-time) jobs. The trainings also contribute to professionalisation, which might help in getting other jobs. Additional, but limited, economic impact on the neighbourhood (small businesses).</li> <li>Migrantour alone does not dramatically increase n. of tourists visiting a neighbourhood. Tour operators mainly benefit in terms of brand positioning.</li> <li>Intercultural companions reported professional growth, social integration, self-esteem and self-realisation, making them more involved in the society.</li> <li>Allowing a territory to express and narrate itself, self-interpreting their heritage. It can shake opinions and beliefs about migrants and fight stigma.</li> <li>Risks of promoting gentrification and danger of 'zoo effect'. Small-scale frictions, negative attitudes, different interpretations of migrations, critics from politicians.</li> <li>Positive impact on resilience of part of the community (socio-cultural and, to some extent, economic).</li> </ul>
Success conditions and limiting factors		
<ul style="list-style-type: none"> <li>Generally seen as a success, not only as a tourist attraction, but also as historical education project.</li> <li>It was imitated, so it's another signal of success.</li> <li>Success factors include a) Storytelling skills b) the place is unique and not easily imitable by other destinations c) location (close to Krakow, very well connected to Western European markets).</li> </ul>	<ul style="list-style-type: none"> <li>It has exceeded its expectations for both the locals and the Jewish community. It has become quite a tourist attraction.</li> <li>Success factors include a) financial support b) the fact that people use and see value in it c) it created an intercultural meeting space.</li> <li>Limiting factor: tight regulations for the renovation of Cultural Heritage.</li> </ul>	<ul style="list-style-type: none"> <li>Generally considered a success, also from an entrepreneurial view, although not fully economically sustainable yet.</li> <li>Success factors include a) external funding available b) Bottom-up approach, both in terms of content and organisation c) learning from mistakes d) high level of flexibility (it allowed replicability in different cities).</li> <li>Limiting factors: outside the 'funded phases' it is clearly visible that the project scales down.</li> </ul>

### D) Taxonomy category: "To involve and connect".

Ontourage	CultPlatform_21	Transylvanian Eco-Destinations
Context and background information		
<ul style="list-style-type: none"> <li>7 heritage venues in the Belgian region of Flanders, chosen because of their heritage characteristics.</li> <li>Some of the locations had a more tourism-related profile (being a castle, a fort, a tower e.g.), while others not (stations).</li> <li>Some don't really have a cultural tourism function or connection with tourism markets (especially youngsters), although they have value and meanings as heritage sites.</li> </ul>	<ul style="list-style-type: none"> <li>Towns/ villages along the Danube river, which connects regions belonging to different countries, with a wide variety of cultures, languages and communities.</li> <li>The area experienced a chequered past, resulting in a rich but fragmented history. Tensions between a possible macro-regional identity and diverse specificities.</li> <li>Need to promote Danube as a linkage of different products increasing the cultural tourism significance of the region. A framework to coordinate the several stakeholders is missing.</li> </ul>	<ul style="list-style-type: none"> <li>Râșnov is a town in the South Transylvania in Romania. There's no mass tourism and it is not desired. It receives mainly domestic tourists.</li> <li>The town has great heritage value.</li> <li>Due to its history, there is not a tradition of people working together. Institutions are weak and may be politicised.</li> <li>Most of the people are still not experienced entrepreneurs or tourism professionals. Few have backgrounds in investments, marketing or quality control.</li> </ul>

The 'reasons why'		
<ul style="list-style-type: none"> <li>• The objectives of the 3 initiators were more oriented towards their business reputation and results. The intervention was an instrument to achieve other results.</li> <li>• Although the initiators had different objectives, they saw opportunities in connecting cultural heritage to a more youthful audience.</li> </ul>	<ul style="list-style-type: none"> <li>• Find out new ways of developing products and places, trying to connect heritage located in different places by using a narrative.</li> <li>• Contemporary art and technologies were deployed in order to facilitate the intended connection.</li> <li>• Connecting communities, overcoming division and encouraging dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>• The project seeks to consolidate a multi-levelled local partnership including local NGOs, Action Groups, Public administrations, as well as local tourism entrepreneurs, service providers, farmers, producers and artisans.</li> <li>• This would allow developing nature friendly visiting infrastructures and promoting the development of sustainable forms of tourism.</li> </ul>
The interventions		
<ul style="list-style-type: none"> <li>• Free DJ-sets played at selected heritage locations for a (randomly) selected group of people. The DJ-sets were captured via camera-operators and drones and were live-streamed, providing valuable footages for marketing purposes.</li> <li>• Initiated out of a chance encounter between the 3 initiators: a local DJ, an experiential and marketing agency, a consulting business for heritage locations. Initiators wanted to use the events as a marketing/ promotion tool to reach their own specific objectives.</li> <li>• A small part of the local communities of municipalities around attended the event.</li> </ul>	<ul style="list-style-type: none"> <li>• Designed pilot projects providing artistic and digital interventions uncovering and connecting heritage places (chosen by involving local communities), stories and objects through cultural routes.</li> <li>• An innovative strategy for cultural routes and the creation of a Policy Learning Platform as a network for cooperation between culture and tourism stakeholders.</li> <li>• Under the project lead, 9 project partners and 10 associated strategic partners contributed to the project.</li> </ul>	<ul style="list-style-type: none"> <li>• The project aims at consolidating partnerships among stakeholders, developing social and nature-friendly infrastructures and professional and entrepreneurial skills.</li> <li>• A Destination Management Unit was created to act as a bridge between the stakeholders who are directly or indirectly involved in tourism.</li> <li>• Different sub-projects that although limited in time, can provides value in a long-term perspective. Such projects push for cultural entrepreneurship.</li> <li>• The project involved NGOs, local Action Groups, Public Administrations at local level, and members of the community.</li> </ul>
Resources and tools		
<ul style="list-style-type: none"> <li>• The events were financed by commercial sponsors in exchange for the exposure of their brands during the event and sales of drinks at the events. In certain cases, through small contributions from local municipalities.</li> <li>• Complementary skillset provided by initiators: musical aspects, organisational, marketing and logistic skills, connection &amp; network skills to connect with the heritage network.</li> <li>• External professionals with technical and IT skills (e.g., for the live streaming)</li> </ul>	<ul style="list-style-type: none"> <li>• Funded by European Union Danube Transnational Programme 2014-2020</li> <li>• Cooperation and collaboration skills inspired by adequate leadership.</li> <li>• Storytelling expertise and art-based methods, Experience Design, research, training and engagement skills.</li> <li>• Project management, IT skills, PR &amp; networking, marketing</li> </ul>	<ul style="list-style-type: none"> <li>• Activities and sub-interventions often funded through European projects and external funding but following a start-up vision: emphasis on producing results after the time limit of the initial funding.</li> <li>• Networking, communication, coordination, negotiation, ability to involve and engage people towards a common goal: important to create partnerships and reach agreements.</li> <li>• Technical knowledge concerning sustainable tourism principles.</li> <li>• Project management, organisational and leadership skills.</li> </ul>
Impacts of the interventions		
<ul style="list-style-type: none"> <li>• Limited direct economic impact, initiators and heritage locations might benefit in the long run, in terms of marketing/promotion/networking.</li> <li>• Socio-cultural impact due to connect heritage with a young audience: awareness and valorisation of cultural heritage. Heritage sites learning new ways to connect with new audiences.</li> <li>• Environmental impact: noise pollution and waste production (limited due to the small scale of the event and mitigating actions by the organisers).</li> </ul>	<ul style="list-style-type: none"> <li>• Ideas and tests generated by the project might have a potential positive economic impact for the local community (jobs, incomes, business opportunities etc.) that is difficult to estimate.</li> <li>• Social cohesion, sense of community, proud of cultural identity, awareness of cultural diversity of the Danube region.</li> <li>• Awareness about the potential of cross-border cooperation.</li> <li>• Feeling of becoming Europeans.</li> <li>• Potential of strengthening community resilience from a socio, economic and cultural point of view.</li> </ul>	<ul style="list-style-type: none"> <li>• Increase of tourism and tourism businesses. Economic sustainability for local businesses is still hard to achieve ( legal framework is still too unclear, and lack of entrepreneurship skills).</li> <li>• Some communities are revitalised, growing population due to increased opportunities and better infrastructure.</li> <li>• Awareness about cultural heritage preservation. Local pride, intercultural dialogue and cooperation.</li> <li>• Frictions due to political interfering or different stakeholders' priorities.</li> <li>• Strengthening community resilience from a socio, economic and cultural point of view.</li> </ul>
Success conditions and limiting factors		
<ul style="list-style-type: none"> <li>• Novel way of connecting cultural heritage with younger generations.</li> <li>• Complementarity of skills &amp; expertise.</li> <li>• Larger funding opportunities and a more long-term oriented vision could strengthen the potential impacts.</li> </ul>	<ul style="list-style-type: none"> <li>• Storytelling as a key methodology for connecting heritage to people.</li> <li>• Inclusion of the local community.</li> <li>• Bureaucracy and the dependency on external funding represented limiting factors.</li> </ul>	<ul style="list-style-type: none"> <li>• Emphasis on dialogue and cooperation among stakeholders.</li> <li>• Long-term vision and HR training.</li> <li>• Limiting conditions: uncertainty of local legal frameworks and frictions among some of the stakeholders.</li> </ul>

## E) Taxonomy category: “To manage and influence”.

Bistrot de Pays	Sámi Duodji handicraft label	Plan Braies 2020	Cultural Strategy London
<b>Context and background information</b>			
<ul style="list-style-type: none"> <li>• In small rural communities bistros have a very important social function for the local communities.</li> <li>• They are an integral part of the living heritage of these rural regions; therefore, they also have a potential value in terms of cultural tourism.</li> <li>• Keeping them profitable (economic sustainability) is a challenge.</li> </ul>	<ul style="list-style-type: none"> <li>• Local culture (including Sámi culture) is still underutilised in tourism in Lapland. Tourism can have both negative and positive impacts on Indigenous communities.</li> <li>• Sámi culture has been misused and misrepresented in tourism business by non-Sámi tourism companies.</li> <li>• Culture-based tourism can sometimes attract foreign tourism actors who have nothing to do with local culture, spreading a wrong image about local culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Since parts of the Dolomites, including Lake Braies, have been inscribed on the UNESCO World Heritage List, tourism flows have reportedly increased substantially.</li> <li>• The tourism pressure has been causing long queues of cars trying to reach the Lake and an unbearable traffic congestion.</li> <li>• Governance based on a working table.</li> </ul>	<ul style="list-style-type: none"> <li>• London is rich in cultural heritage and well known for its multiculturalism.</li> <li>• Despite an increasing population, its creative communities are gradually decreasing, because of living costs and increasing inequalities.</li> <li>• Artistic organisations/venues are struggling and many of them were forced to close.</li> </ul>
<b>The ‘reasons why’</b>			
<ul style="list-style-type: none"> <li>• Answer to social needs of small rural communities by ensuring a network of quality bistros.</li> <li>• Leverage the authentic character of bistros in terms of (cultural) tourism.</li> <li>• Indirect social function of reviving certain villages and mitigating depopulation.</li> </ul>	<ul style="list-style-type: none"> <li>• A labelling system can empower the local community and benefit the area economically as well.</li> <li>• It helps tourists and locals be aware of local heritage and learn more about the local Sámi culture.</li> <li>• Ensuring that incomes are directed to local Sámi handicraft makers.</li> </ul>	<ul style="list-style-type: none"> <li>• Limit mass tourism and define new strategies for a sustainable development of tourism.</li> <li>• Reduce the number of people visiting the lake Braies and limit the access to private vehicles by closing the main parking when full.</li> <li>• Encouraging green mobility to reach the lake.</li> </ul>	<ul style="list-style-type: none"> <li>• Vision: culture can play a role in unifying residents from different backgrounds, enhancing social cohesion.</li> <li>• Address the challenge of inadequate and declining cultural infrastructure.</li> <li>• Provide opportunities to support diverse Londoners in finding creative employments and participate effectively in cultural activities.</li> </ul>
<b>The interventions</b>			
<ul style="list-style-type: none"> <li>• Label/certification scheme by the Federation of Bistrot de Pays to support independent bistros in rural communities.</li> <li>• Support provided: quality audit, events, communication materials, inventory of the needs, trainings.</li> <li>• Creates an authentic customer experience and attracts visitors, increases quality by adhering to certain standards, strengthens connections &amp; networks.</li> </ul>	<ul style="list-style-type: none"> <li>• Sámi Duodji label is a trademark made for handicrafts.</li> <li>• It certifies a product is genuinely Sámi, helps protecting local Indigenous heritage, ensures incomes are directed to Indigenous handicraft makers.</li> <li>• It requires that the handicraft is made by Sámi and the materials and working methods are based on Sámi handicraft traditions</li> </ul>	<ul style="list-style-type: none"> <li>• ‘Plan Braies 2020’ aims at protecting the natural heritage of the area.</li> <li>• It includes visitor management policies, mobility/infrastructure improvements, and communication strategies.</li> <li>• Top-down approach, but the plan was prepared through cooperation among relevant stakeholders with decision making power.</li> </ul>	<ul style="list-style-type: none"> <li>• Strategic pro-culture plan that sets out several programmes and policies that will both safeguard and promote culture in London.</li> <li>• Priorities: more people experiencing &amp; creating culture, supporting, saving and sustaining cultural places and spaces, investing in a diverse creative workforce.</li> <li>• Wide consultations with stakeholders on the draft.</li> </ul>
<b>Resources and tools</b>			
<ul style="list-style-type: none"> <li>• Financial support from different levels of the public system + indirect EU funding through Leader programme.</li> <li>• Managerial, organisational and negotiation skills (to organise and develop the network, negotiate funding, manage budget etc.).</li> <li>• Marketing-communication expertise, practical &amp; training skills to support the bistros.</li> </ul>	<ul style="list-style-type: none"> <li>• Significant investment by Finland’s Duodjari association (nowadays Sámi Duodji).</li> <li>• Legal and regulatory knowledge concerning labels/trademarks.</li> </ul>	<ul style="list-style-type: none"> <li>• The Autonomous Province of Bolzano funded the intervention.</li> <li>• Tourism strategies and visitor management expertise.</li> <li>• IT &amp; engineers’ expertise</li> <li>• Mobility expertise to plan new infrastructures and solutions.</li> </ul>	<ul style="list-style-type: none"> <li>• Significant public funds.</li> <li>• Variety of expertise: organisation and leadership skills, networking and engaging abilities, academic knowledge, industry and professional knowledge about cultural products.</li> <li>• Recognises the importance of digital literacy in the development of talent for the culture and creative industry.</li> </ul>
<b>Impacts of the interventions</b>			
<ul style="list-style-type: none"> <li>• Positive impact on bistros economic sustainability (lower costs due to support for marketing, communication, trainings and more revenues due to quality standards making them more attractive).</li> <li>• Indirectly, other local businesses benefit from it.</li> <li>• Having an open and active Bistrot contributes to revive a village, improve liveability and the quality of life.</li> </ul>	<ul style="list-style-type: none"> <li>• It proves that a product is genuinely Sámi, helps protecting local heritage and directs income to local Indigenous handicraft makers, improving their income and living conditions.</li> <li>• Helps handicraft makers feeling part of a community.</li> <li>• It certifies a product is environmentally sustainable.</li> <li>• Increase knowledge and understanding of local culture.</li> </ul>	<ul style="list-style-type: none"> <li>• It seems the accessibility limitations do not have a negative impact on tourists’ expenditure. It should positively affect the quality of tourist experience.</li> <li>• A second future part of the intervention is expected boost visitors’ expenditure (due to a Dolomites museum and a visitor centre).</li> <li>• Improves living condition of residents and environmental conditions (no unsustainable</li> </ul>	<ul style="list-style-type: none"> <li>• Economic impact of London’s cultural and creative industries has significantly risen.</li> <li>• It is likely to generate more creative jobs, reducing poverty.</li> <li>• High likelihood of achieving social inclusion in the industry of different groups (ethnic minorities, disabled, people from lower socio-economic backgrounds).</li> <li>• Participation of locals in cultural and creative life.</li> </ul>

<ul style="list-style-type: none"> <li>• Inhabitants and visitors can attend events organised (participation in socio-cultural life, social cohesion etc.). increase awareness about local culture, pride and sense of belonging.</li> <li>• Strengthen socio-economic-cultural community resilience.</li> </ul>	<ul style="list-style-type: none"> <li>• collective traditional cultural expression of a collective identity.</li> <li>• Strengthen economic-cultural community resilience.</li> </ul>	<p>traffic congestion). Cultural-natural heritage more accessible for residents.</p> <ul style="list-style-type: none"> <li>• Guidelines on responsible behaviours will raise awareness among visitors, reduce rubbish and preserve biodiversity.</li> </ul>	<ul style="list-style-type: none"> <li>• Preservation of green spaces and conservation areas.</li> <li>• Potentially able to strengthen socio-economic-cultural community resilience.</li> </ul>
Success conditions and limiting factors			
<ul style="list-style-type: none"> <li>• Public system involved and committed (also financially).</li> <li>• Partnerships and negotiation skills by the organisation.</li> <li>• The fact that it produces positive results for several stakeholders.</li> <li>• Limiting factors: scarce IT literacy or level of engagement of certain owners.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognition: the handicraft maker who uses the label, does not have to promote/prove anymore her or his being Sámi (less costs and resources needed).</li> <li>• Quality of the products and their cultural associations.</li> </ul>	<ul style="list-style-type: none"> <li>• Support of digital technology (apps and people counters).</li> <li>• Involvement of all the governance stakeholders with decision-making power.</li> <li>• Limited accessibility to alternative mobility solution represents a limiting factor.</li> <li>• is a 'soft' intervention so it just mitigates the traffic, but it did not solve entirely the overcrowding issues.</li> </ul>	<ul style="list-style-type: none"> <li>• Devolution of powers to effectively deliver the strategy.</li> <li>• Cross-sector partnerships among relevant stakeholders.</li> <li>• Bottom-up approach (consultation process with stakeholders).</li> <li>• Potential limiting factor of post Brexit rules on cultural and creative industries.</li> </ul>