

Production of abstracts and practice videos on tested interventions

Smart 
CulTour

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



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No. 870708

Deliverable

D6.2

Disclaimer: The contents of this document are the sole responsibility of its authors and do not necessarily reflect the position of the Parties of the SmartCulTour consortium, nor they can be regarded as reflecting the position of the Research Executive Agency and European Commission under the European Union’s Horizon 2020 programme.

Copyright and Reprint Permissions

“You may freely reproduce all or part of this paper for non-commercial purposes, provided that the following conditions are fulfilled: (i) to cite the authors, as the copyright owners (ii) to cite the SmartCulTour Project and mention that the EC co-finances it, by means of including this statement “Smart Cultural Tourism as a Driver of Sustainable Development of European Regions - SmartCulTour Project no. H2020-870708 co financed by EC H2020 program” and (iii) not to alter the information.”

How to quote this document:

Fidelbo, C., & Neuts, B. (Eds.) (2022). Production of abstracts and practice videos on tested interventions. *Deliverable D6.2 of the Horizon 2020 project SmartCulTour (GA number 870708)*, published on the project web site on December 2022: <http://www.smartcultour.eu/deliverables/>



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No.870708

Deliverable D6.2

Title: Production of abstracts and practice videos on tested interventions

Due date: December 2022

Submission date: December 2022

Approved by Leader of Work Package: Matteo Rosati (UNESCO)

Type: Websites, patents filing, etc.

Author List:

Alun Jones (IAMZ-CIHEAM)
Diego Lozano (IAMZ-CIHEAM)
Ko Koens (Breda University of Applied Sciences)
Bert Smit (Breda University of Applied Sciences)
Iris Kerst (Inholland University of Applied Sciences)
Bart Neuts (KU Leuven)
Griet Geudens (Toerisme Vlaanderen)
Ante Mandić (University of Split, Faculty of Economics, Business and Tourism)
Lidija Petrić (University of Split, Faculty of Economics, Business and Tourism)
Mira Alhonsuo (University of Lapland)
Ella Björn (University of Lapland)
Raffaella Lioce (Ca' Foscari University of Venice)

Edited by:

Costanza Fidelbo (UNESCO)
Bart Neuts (KU Leuven)

Dissemination Level

- PU:** Public
-
- CO:** Confidential, only for members of the consortium (including the Commission Services)
-

A bstract

Practice abstracts and videos are often envisioned within the multi-actor approach (MAA), which is typical of Horizon 2020 projects and brings together a range of different stakeholders, spanning people from science, practice, or anyone who can help tackle the objectives of the project. All experience and knowledge are therefore taken into account and the partners co-create results together, to address real-life problems through innovative and intersectoral approaches.

In this perspective, practice abstracts and videos are intended to communicate a short summary of information or recommendations that have been observed or developed during the lifetime of a project, as well as to provide good practices as role models for replication in other contexts.

As part of SmartCulTour's WP6, Task 6.4 (see Table 1 below) included the production of practice abstracts and the recording of relevant videos on interventions that were identified in the SmartCulTour Labs for their relevance as interesting and insightful cultural tourism interventions, and were either taking place in the region and supported by the Lab's activities, implemented within the SmartCulTour project or co-designed by Labs' stakeholders for future implementation. These are innovative/promising direct and indirect interventions, or a combination thereof, for the sustainable development of cultural tourism, with potential/possible impacts on sustainability and resilience of the destination.

Table 1. Description of Task 6.4

Task 6.4 - Testing selected interventions to support sustainable cultural tourism development

Each Living Lab will carry out a selection of interventions - as identified in Task 6.3 - with relevant local stakeholders. The impacts of each intervention will be evaluated using qualitative and quantitative tools. Practices will be documented via practice abstracts and videos in order to support communication and dissemination.

Accordingly, each Lab Manager was requested to produce one or more practice abstracts and videos, by providing practical information and outlining the main objectives and findings related to the selected intervention(s). Deliverable 6.2 gathers the texts of the practice abstracts produced by each of the six SmartCulTour Living Labs, along with the links to access the videos on the SmartCulTour website and YouTube channel. Two typologies of videos were produced: presentation video(s) of each Living Lab, and videos showcasing the intervention(s) selected, designed and/or implemented by each of them.

These materials were developed primarily with a communication purpose to facilitate information sharing with those who can directly apply the findings, namely cultural tourism practitioners, policy-makers, etc.

Local stakeholders were also involved in the production of the practice videos, so as to let them shape the storytelling for their own destination, while leveraging local ownership of the interventions.

In order to boost their dissemination and outreach, the practice abstracts are available both in English and in the Living Lab's local language, while the videos are subtitled in English or in the local language, as needed.

C

ontents

Copyright and Reprint Permissions	ii
Abstract.....	v
Contents.....	vii
1. Introduction.....	1
1.1. Objective of SmartCulTour practice abstracts and videos	1
1.2. Link with SmartCulTour Cultural Tourism Typologies	1
2. Huesca Living Lab	4
2.1. Practice Abstracts	4
2.1.1. The Somontano Wine Route: a resilient strategy for Huesca	4
2.1.2. The Río Vero Cultural Park. From Palaeolithic human history to the present	7
2.2. Videos	9
2.2.1. Presentation video of the Huesca Living Lab.....	9
2.2.2. Practice videos.....	9
3. Rotterdam Living Lab.....	10
3.1. Practice Abstracts	10
3.1.1. Planning for the future of Hoek van Holland & Bospolder-Tussendijken	10
3.2. Videos	12
3.2.1. Presentation video of the Rotterdam Living Lab.....	12
3.2.2. Practice videos.....	12
4. Scheldeland Living Lab.....	13
4.1. Practice Abstracts	13
4.1.1. Bornem Castle: Upgrading of historical exhibits and creation of a visitor information centre	13
4.1.2. Hof Van Coolhem: Social employment and care project in tourism	15
4.1.3. Steam train Dendermonde-Puurs: Volunteering organizations supporting the protection of industrial heritage	17
4.2. Videos	19
4.2.1. Presentation video of the Scheldeland Living Lab.....	19
4.2.2. Practice videos.....	19
5. Split Living Lab	20
5.1. Practice Abstracts	20
5.1.1. Making traditional Easter bread-Sirnica in Solin - the link between the past and the future	20

5.1.2. The cultural heritage of Sinj: the story of Alka	22
5.2. Videos	24
5.2.1. Presentation video of the Split Living Lab	24
5.2.2. Practice videos.....	24
6. Utsjoki Living Lab	25
6.1. Practice Abstracts	25
6.1.1. Traces in Utsjoki: inspiring respectful visitor behaviour in nature areas	25
6.1.2. Placemaking as a technique to support meaningful visitor experiences	28
6.2. Videos	30
6.2.1. Presentation video of the Utsjoki Living Lab	30
6.2.2. Practice videos.....	30
7. Vicenza Living Lab.....	31
7.1. Practice Abstracts	31
7.1.1. The International Library “La Vigna” becomes an open innovation Living Lab to raise skills, capacities, and synergies in the field of tourism	31
7.1.2. Vicenza: the city of Palladio.....	33
7.1.3. Promoting slow cultural tourism experiences, between local traditions and typical flavors	35
7.2. Videos	38
7.2.1. Presentation video of the Vicenza Living Lab.....	38
7.2.2. Practice videos.....	38

01 Introduction

1.1. Objective of SmartCulTour practice abstracts and videos

In the context of SmartCulTour, a “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 management, either proved to contribute or is/was designed to contribute to the socio-cultural, environmental and/or economic performance of an area where cultural tourism takes place”.

This definition focuses on intent – a planned, purposeful action – and objective – contributing to the sustainable development of a territory via cultural tourism – without specifying intervention types. Broadly speaking, two categories can be conceptualized: direct and indirect interventions. Indirect interventions take place at the level of the policy-making system and focus primarily on decision-making processes, including participative approaches herein. The tools and methodologies (see [Deliverable 7.3](#) and [Deliverable 7.4](#)) developed in the context of SmartCulTour can be seen as an example of such indirect interventions, when tested and/or adopted in the Living Labs. Direct interventions take place at the level of the tourism system and cover tangible investment actions with the goal of product (re)development and visitor management.

The interventions presented in the practice abstracts and videos are linked to the work of each Living Lab throughout the project. In particular, as defined by Task 6.3 - “Evaluating and assessing interventions in sustainable cultural tourism practices”, Living Labs have been working on the identification, support, design and implementation of interventions aimed at leveraging local cultural resources towards more sustainable forms of cultural tourism in their region.

The practice abstracts and videos herein presented have the ambition to introduce significant cultural tourism interventions within the six Living Lab destinations by providing practical information, recommendations and good practices as role models for replication in other contexts. In order to boost their dissemination and outreach objectives, the practice abstracts are available both in English and in the Living Lab’s local language, while the videos are subtitled in English or in the local language, as needed.

1.2. Link with SmartCulTour Cultural Tourism Typologies

In the context of WP3 - “State-of-the-art of cultural tourism interventions”, and notably Task 3.1 on “Creating a taxonomy of cultural tourism interventions” and Task 3.2 on “Analysing best practices”, Consortium partners have conducted an extensive desk research on different typologies of cultural tourism interventions in European regions, complemented with well-structured insights concerning the impacts and success conditions of each of them.

The produced taxonomy (see [Deliverable 3.1](#)) was driven by a bottom-up reconnaissance of cultural tourism interventions and oriented according to their “essential purpose”, 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.

The interventions designed and implemented by the six SmartCulTour Living Labs are herein classified according to the same criteria set out by the taxonomy, and similar information are provided with regards to the interventions’ location, institutional framework, initiator(s), and main stakeholders involved. In addition, the linkage between the intervention and the proceedings and preliminary results of the Living Lab is clearly defined, alongside the lessons stemming from the intervention in the context of sustainable cultural tourism development.

Although each LL intervention can have manifold objectives, thus falling within more than one category at the same time, Table 2 below presents the interventions according to their essential purposes:

Table 2. Overview of the Living Labs’ interventions according to the taxonomy set out by WP3

Taxonomy of the cultural tourism interventions	Number of practice abstract interventions assigned to taxonomy
1.To protect, restore, safeguard and promote	
Tangible cultural heritage and repositories	4
Intangible cultural heritage	4
Contemporary creative and cultural expressions/activities	1
2.To develop and innovate	
Skills and professional knowledge	6
Products and experiences	6
3.To interpret, understand and disseminate	
Tangible cultural heritage and repositories	3
Intangible cultural heritage	3
Contemporary creative and cultural expressions/activities	0
4.To involve and connect	
Visitors and locals to cultural heritage	5
Cultural heritage located in different places	2
Destination stakeholders to form partnerships	3
5.To manage and influence	
Destinations’ strategies and plans	3
Visitor’s behaviour and actions	3
Quality and features of the offer	4

The above classification shows how six interventions out of the thirteen herein presented share a knowledge and capacity-building component, thereby testifying the nature of the Living Labs as learning hubs, as well as the cross-cutting identified need to increase capacities for sustainable cultural tourism development in the LLs’ destinations.

The central role played by living heritage in leveraging the cultural tourism offer of a destination is likewise demonstrated by the fact that four out of thirteen interventions aim to increase the safeguarding of local

intangible cultural heritage, with three of them seeking to boost its interpretation alike, targeting both visitors and local communities.

Tangible heritage appears to be likewise at the core of innovative actions and strategies for upholding cultural tourism, as evidenced by the four interventions aiming at its protection and promotion, with three of them specifically targeting its strengthened interpretation and dissemination, and two aiming at the creation of new cultural routes connecting more and less known cultural heritage attractions, including UNESCO designations.

Increasing ownership of territorial cultural heritage resources among both locals and tourists is one of the objectives of five out of thirteen interventions. This is also likely to be pursued through the three actions aimed at managing and influencing visitors' behavior towards more sustainable and respectful tourism choices.

The co-design of new products and experiences is one of the priorities identified by the Living Labs, with six interventions having such a goal, and four of them aiming at managing and influencing the overall quality and feature of the local tourism offer.

From a policy-making perspective, the fact that only three out of thirteen interventions seek to manage and influence destinations' strategies and plan might appear as a limited result. However, such data should be read taking into account the participatory and practice-oriented nature of the Labs, whose core stakeholders do not hold the political power to directly design and adopt tourism policies, though striving to influence them by leveraging networking with local authorities, which is indeed among the core goals of three LLs' interventions.

Only one LL intervention aims at protecting and promoting contemporary creative and cultural expressions/activities, while none of them is oriented towards their strengthened understanding and dissemination. Nevertheless, cultural and creative industries are a major asset for several LLs' destinations, and therefore they are expected to be leveraged within the local cultural offer through indirect actions.

02 Huesca Living Lab

2.1. Practice Abstracts

2.1.1. The Somontano Wine Route: a resilient strategy for Huesca

Location (Country, Region/Province)	Spain, Huesca, Barbastro region
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input checked="" type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input checked="" type="checkbox"/> Mixed ownership: Wineries, Somontano de Barbastro County, and Spanish Association of Wine Tourism <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Public authority: Barbastro City Council and County of Somontano <input checked="" type="checkbox"/> Business operator/s: Wine industry under the Somontano Designation of Origin <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input type="checkbox"/> Other (please specify)
Main stakeholders involved	Wine industry under the Somontano Designation of Origin; Barbastro City Council; County of Somontano; Spanish Association of Wine Cities (ACEVIN); Cultural heritage sites;

	local restaurants, national parks, etc. included in the Somontano Wine Route
Link to SmartCulTour Living Lab	The Huesca Living Lab has served to connect local stakeholders in a cultural tourism network. By integrating already existing and successful local initiatives such as the Somontano Wine Route within a wider Huesca tourism strategy, synergies can be created and participants can leverage good practices through the development of additional regional linkages.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	Leveraging gastronomic identities and using them as a link for diverse cultural tourism activities through the creation of a route and the establishment of strong public-private stakeholder networks.

ENGLISH

The *Ruta del Vino Somontano* (or Somontano Wine Route) territorial project concerns the area of Barbastro (Huesca), identified as the county of “Somontano de Barbastro” in the region of Aragón, Spain. It is an exemplary process of diversification of the local rural economy. The intervention leverages the socio-economic and cultural assets of the area by promoting linkages between civil society and businesses, the individual and the collective spheres, as well as harnessing the potential arising from the alliance between public and private actions. The binding element used by the Somontano Wine Route development project is wine, which has become an identifier (or *identificador*) of the area¹, bringing together several productive and cultural sectors.

For this reason, the wine industry under the Somontano Designation of Origin, together with the Barbastro City Council and the County of Somontano, created the *Ruta del Vino Somontano* in 2006. The *Ruta* takes advantage of the territory's resources and considers wine as an “active agent”², something well internalized and identified by the local community. The Somontano Wine Route initiative is not only a tourism product, but also a high-quality strategy managed within the Wine Routes of Spain project, led by the Spanish Association of Wine Cities (ACEVIN).

Two dedicated websites, “rutadelvinosomontano.com” and “dosomontano.com”, publicise the project’s mission and proposed experiences. The websites tell the history of the territory and recommend a multitude of eligible experiences offered by the *Ruta*. Wineries, urban spaces, festivals, locally-sourced food, restaurants, natural parks, hiking and sports activities, religious tourism, cultural parks, are all available with one simple click. Moreover, with the special Somontano wine bus, visitors can easily reach rural destinations from urban centres such as Zaragoza, Barbastro and Huesca, thereby enjoying a touristic programme that offers different seasonal itineraries. The wine bus also helps bypass the structural transport barriers that characterise rural areas and widens the project’s impact by involving another economic sector in the development strategy.

Finally, the strong promotional campaigns put in place throughout the territory and on the Internet contributed to making the Somontano Wine Route the ninth (out of twenty-nine) preferred enotourism destination in the country. According to a 2019 study carried out by ACEVIN, 16.8 % of the enotourists around

¹ Hernández-Navarro, M. (2014). La ruta del vino del Somontano de Barbastro (Huesca) como proyecto territorial de identidad cultural. *Geographicalia*, 61-72.

² *Ibidem*.

Spain would like to visit the route in the future³.

SPANISH

El proyecto territorial de La Ruta del Vino Somontano abarca la zona de Barbastro (Huesca), identificada como la Comarca de Somontano de Barbastro en la región de Aragón, España. Es un proceso ejemplar de la diversificación de la economía local y rural. La intervención utiliza los activos socioeconómicos y culturales de la zona y potencia los vínculos que existen entre la sociedad civil y las empresas, el individuo y las esferas colectivas. Además, aprovecha el potencial que nace de la alianza entre acciones públicas y privadas. La Ruta del Vino Somontano utiliza como hilo conductor el vino, que se ha convertido en un identificador de la zona⁴, aunando varios sectores productivos y culturales.

Por este motivo, la industria del vino, al amparo de la Denominación de Origen Somontano, junto con el Ayuntamiento de Barbastro y la Comarca del Somontano, creó La Ruta del Vino Somontano en 2006. La Ruta se apoya en los recursos del territorio, y emplea como actor activo⁵ el vino, algo que la comunidad local tiene interiorizado y con el que se identifica. La iniciativa de La Ruta del Vino Somontano no es solo un producto de turismo, sino también una estrategia de alta calidad, gestionada dentro del proyecto de Las Rutas del Vino de España, liderada por ACEVIN, la Asociación Española de Ciudades del Vino.

Dos páginas web específicas: «rutadelvinosomontano.com» y «dosomontano.com», presentan la misión del proyecto y las experiencias que propone. Cuentan la historia del territorio y recomiendan un gran número de experiencias ofrecidas por la Ruta. Bodegas, espacios urbanos, festivales, alimentos de kilómetro cero, restaurantes, parques naturales, senderismo y actividades deportivas, turismo religioso, parques culturales, todos a la disposición del visitante en un solo clic. El Bus del Vino Somontano ofrece a los visitantes la posibilidad de llegar fácilmente desde centros urbanos como Zaragoza, Barbastro y Huesca a los destinos rurales, donde pueden disfrutar de un programa turístico con itinerarios que cambian según la estación. El Bus del Vino también ayuda a superar las barreras estructurales de transporte, características de las zonas rurales, y al integrar a otro sector económico en su estrategia de desarrollo amplía el impacto del proyecto.

Finalmente, las fuertes campañas promocionales realizadas por todo el territorio e Internet, han ayudado a posicionar la Ruta del Vino Somontano como el noveno (de veintinueve) destino enoturístico del país. Según un estudio de 2019 realizado por ACEVIN, al 16,8% de los enoturistas en España les gustaría hacer esta ruta en el futuro⁶.

³ ACEVIN - Rutas del Vino de España. (2019). *Análisis de la Demanda Turística Rutas del Vino de España 2018-2019*. ACEVIN.

⁴ Hernández-Navarro, M. (2014). La ruta del vino del Somontano de Barbastro (Huesca) como proyecto territorial de identidad cultural. *Geographicalia*, 61-72.

⁵ *Ibidem*.

⁶ ACEVIN - Rutas del Vino de España. (2019). *Análisis de la Demanda Turística Rutas del Vino de España 2018-2019*. ACEVIN.

2.1.2. The Río Vero Cultural Park. From Palaeolithic human history to the present

Location (Country, Region/Province)	Spain, Aragón
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input checked="" type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input checked="" type="checkbox"/> Public authority: Somontano County, local municipalities and Government of Aragón <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input type="checkbox"/> Other (please specify)
Main stakeholders involved	Management body of Río Vero Cultural Park; Eleven municipalities: Boltaña, Aínsa, Bárcabo, Colungo, Alquézar, Adahuesca, Santa María de Dulcis, Pozán de Vero, Azara, Castellazuelo and Barbastro; Administrative divisions of Barbastro and Sobrarbe; Government of Aragón; Sierra de Guara Natural Park; UNESCO; Surrounding museum centres and educational activities
Link to SmartCulTour Living Lab	The Huesca region includes natural, cultural and gastronomic heritage which all is to be included in a strong local tourism brand and cultural tourism strategy that is developed in the Huesca Living Lab. Established cultural heritage sites with an internationally recognized profile, such as Río Vero Cultural Park, are cornerstones to be included in the regional

	development strategy.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	Linking natural and cultural heritage through the product of Palaeolithic cave paintings and improving site management through the cooperation in European programmes.

ENGLISH

The Vero River Cultural Park is located at the foot of the central Pyrenees, between Sierra de Guara and the Somontano, in the Autonomous Community of Aragón, Spain. With more than 60 shelters with cave paintings, this natural enclave constitutes an exceptional open-air museum of prehistoric times. As the area contains an enormous historical and naturalistic heritage, local institutions and civil society decided to protect it by instituting the Cultural Park in 2001. Four years later, in 2005, the Park’s management bodies were set up in the administrative offices of the County of *Somontano de Barbastro*. The Park area covers eleven municipalities for a total extension of 245.5 km², with 180,000 inhabitants residing within its boundaries.

The Park combines cultural and natural heritage in the broadest sense: paleontological, archaeological, architectural, ethnographic, landscape, geological, museums, and gastronomy. A particular characteristic of the park is its inclusion in several European programmes and cooperation networks, such as LEADER, Terra, Red Preiber (Iberian Prehistory Network), and Red Repparp (European Network of First Settlers and Rock Art), which not only contribute to funding its budget, but also to establishing conservation criteria and promoting innovative projects and transfer of knowledge with other territories in Spain and Europe.

One of the most valuable assets of the park is the cave paintings heritage. In 1998, the [“Rock Art of the Mediterranean Basin on the Iberian Peninsula”](#) was inscribed on the UNESCO World Heritage List. Such designation enabled the Río Vero rock art to become one of the points of the Prehistoric Rock Art Trails (PRAT) “European Rock Art Trails” itinerary. The painted shelters provide tourists with well-preserved examples of the three classic styles of European rock art: Palaeolithic, Levantine and Schematic art. Thanks to the varied network of museum centres and educational activities proposing diversified experiences, the park can satisfy different cultural interests and demands, while enriching the territory’s cultural tourism offer.

The overall intervention made it possible to convert rock art into a wider cultural reference and boost cultural tourism in the area. Indeed, recent data indicate that, at the end of 2022, the cultural park received 265,531 visitors, doubling the numbers recorded in the previous year. For this reason, and due to the solid territorial value, a new funding budget amounting to € 195,292.47 was approved during the last patronage meeting. Moreover, an investment of € 211,314.03 will support the improvement of the park’s management and maintenance, facilities, and promotion and dissemination activities.

SPANISH

El Parque Cultural del Río Vero está situado al pie del Pirineo Central, entre la Sierra de Guara y el Somontano, en la Comunidad Autónoma de Aragón, España. Con más de 60 abrigos con pinturas rupestres, este enclave natural constituye un museo excepcional de la Prehistoria al aire libre. Teniendo en cuenta el importante patrimonio histórico y natural de la zona, distintas instituciones locales y la sociedad civil decidieron protegerlo a través de la declaración del Parque Cultural en 2001. Cuatro años más tarde, en 2005, se crearon los organismos de gestión del Parque en las oficinas administrativas de la Comarca de Somontano de Barbastro. El Parque abarca once municipios, de una superficie total de 245,5 km² con 180 000 habitantes residiendo dentro de sus límites.

El Parque combina el patrimonio cultural y natural en el sentido más amplio: paleontológico, arqueológico, etnológico, arquitectónico, etnográfico, museístico y gastronómico. Una característica particular del Parque es su participación en varios programas y redes de cooperación europeas, como LEADER, Terra, Red Preiber (Red de la prehistoria ibérica), y la Red Repparp (Red Europea Primeros Pobladores y Arte Rupestre Prehistórico), que no solo contribuyen a financiar su presupuesto, sino también a establecer criterios de conservación, promover proyectos innovadores y transferir conocimientos con otros territorios de España y Europa.

Uno de los activos más valiosos del Parque es el patrimonio de las pinturas rupestres. En 1998, el [«Arte Rupestre del Arco Mediterráneo de la Península Ibérica»](#) se inscribió en la Lista del Patrimonio Mundial de la UNESCO. Esta denominación ha llevado el arte rupestre del Río Vero a formar parte del itinerario Caminos de Arte Rupestre Prehistórico (CARP) o *Prehistoric Rock Art Trails (PRAT)*. Las pinturas de los abrigos, en buen estado de conservación, presentan ejemplos de tres estilos clásicos de arte rupestre europeo: paleolítico, levantino, y esquemático. Con la red de centros museísticos y actividades pedagógicas, la diversidad temática del Parque se adapta a las demandas culturales de los visitantes, enriqueciendo al mismo tiempo la oferta de turismo cultural.

La intervención global ha permitido convertir el arte rupestre en una referencia cultural más amplia y potenciar el turismo cultural en la zona. De hecho, según datos recientes de finales del 2022, el Parque Cultural ha recibido 265.531 visitantes, duplicando las cifras registradas en el año anterior. Por este motivo, y debido a su sólido valor territorial, se ha aprobado durante la última reunión del patronato un nuevo presupuesto de financiación de € 195.292,47. Además, una inversión de € 211.314,03 apoyará a la mejora de la gestión y mantenimiento, instalaciones y actividades de promoción y divulgación.

2.2. Videos

2.2.1. Presentation video of the Huesca Living Lab

[Huesca Living Lab](#)

2.2.2. Practice videos

[The Río Vero Cultural Park. From Palaeolithic human history to the present - Huesca LL intervention](#)

[The Somontano Wine Route: a resilient strategy for Huesca - Huesca LL intervention](#)

03 Rotterdam Living Lab

3.1. Practice Abstracts

3.1.1. Planning for the future of Hoek van Holland & Bospolder-Tussendijken

Location (Country, Region/Province)	The Netherlands, City of Rotterdam
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input checked="" type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Destinations' strategies and plans <input checked="" type="checkbox"/> Visitor's behaviour and actions <input checked="" type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input checked="" type="checkbox"/> Mixed ownership: Municipality of Rotterdam, tourism entrepreneurs, Rotterdam Partners (DMO) <input type="checkbox"/> Not applicable
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: Urban Leisure & Tourism Lab Rotterdam, InHolland University of Applied Sciences
Main stakeholders involved	Key stakeholders in the cultural and tourism sectors; Municipality of Rotterdam; Rotterdam Partners (DMO); Urban Leisure & Tourism Lab Rotterdam; InHolland University of

	Applied Sciences
Link to SmartCulTour Living Lab	The intervention is the outcome of a participatory co-design process within the Urban Leisure & Tourism Lab Rotterdam. In particular, exchange and co-creation among Lab’s participants were facilitated through tools and methods developed in the context of WP7, namely the SmartCulTour Game, the ideation washing machine and the roadmapping sessions.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The intervention testifies how art-based tools and service design methods can help design sustainable cultural tourism development through a bottom-up approach, ensuring that all relevant stakeholders are involved in the design and planning of future actions. It also stresses the importance of identifying decisive actors and clarifying their roles and responsibilities, so as to set out a clear roadmap for future implementation.

ENGLISH

The Urban Leisure & Tourism Lab Rotterdam is one of the six Living Labs (LLs) participating in the European project SmartCulTour. The aim of the Living Labs is to encourage networking between stakeholders in the tourism sector in order to develop best practices and innovative solutions for sustainable cultural tourism, which can also be exchanged with other European regions. The Urban Leisure & Tourism Lab Rotterdam focuses on two Rotterdam neighbourhoods: Hoek van Holland and Bospolder-Tussendijken. The LL’s goal is to (further) develop cultural tourism in these two districts in order to contribute to their sustainable development as a whole.

During the project, several meetings were held with stakeholders from both areas to discuss various tools to further stimulate cultural tourism. One of the sessions focused on the SmartCulTour Serious Game, which enabled participants to understand what kind of influence possible interventions would have on other actors. Stakeholders and researchers then worked with these possible interventions during the ideation washing machine & roadmapping session. The goal of this session was to come up with a creative mix of interventions that could be implemented in the future, along with a realistic planning to actually carry them out.

Currently, based on this last session, researchers from both neighbourhoods are writing a report that can be presented to the municipality of Rotterdam and other stakeholders involved in the development of the concerned areas. It is expected that these reports, including recommended interventions, will be able to guide and uphold the sustainable development of both neighbourhoods. A major advantage here is the fact that the interventions were designed through a bottom-up approach, and that there is a clear planning that can be adhered to. In addition, the reports identify all stakeholders that could possibly help realise the interventions. Finally, whom should take ownership of each intervention is mentioned. This ensures that, with the help of funding, concrete steps can be taken for the benefit of targeted neighbourhoods.

DUTCH

Het Urban Leisure & Tourism Lab Rotterdam is een van de zes Living Labs die deelneemt aan het Europese project SmartCulTour. Het doel van de Living Labs is het aanmoedigen van netwerken tussen belanghebbenden uit het toeristische werkveld om zo tot goede praktijken en innovatieve oplossingen voor duurzaam cultureel toerisme te komen, die tegelijkertijd ook kunnen worden uitgewisseld met andere Europese regio’s. Het Urban Leisure & Tourism Lab Rotterdam focust zich op twee Rotterdamse wijken, namelijk: Hoek van Holland en Bospolder-Tussendijken. Doel van het Living Lab is om in deze twee wijken

cultureel toerisme (verder) te ontwikkelen om zo een duurzame bijdrage te leveren aan de ontwikkeling van de wijken in hun geheel.

Gedurende het project zijn er diverse meetings geweest met stakeholders uit beide gebieden waar verschillende tools centraal stonden om cultureel toerisme verder te stimuleren. Zo stond in een van de sessies de SmartCulTour Serious Game centraal waar stakeholders konden zien wat voor invloed mogelijke interventies zouden kunnen hebben op diverse actoren. Met deze mogelijke interventies gingen de stakeholders en onderzoekers aan de slag tijdens de ideation washing machine & roadmapping fase. Doel van deze sessie was het komen tot een creatieve mix van interventies, die in de toekomst daadwerkelijk zouden kunnen worden doorgevoerd met daarbij een realistische planning om deze interventies ook daadwerkelijk uit te kunnen voeren.

Op dit moment wordt er door onderzoekers voor beiden wijken op basis van deze laatste sessie een rapport geschreven dat kan worden aangeboden aan de gemeente Rotterdam en aan andere stakeholders die bij de ontwikkeling van de wijken betrokken zijn. Verwacht wordt dat deze rapporten met aanbevolen interventies sturing kunnen geven bij de ontwikkeling van beide wijken. Een groot voordeel hierbij is het feit dat de interventies bottom-up uit de wijken komen en dat er een heldere planning is die kan worden aangehouden. Daarnaast worden in het rapport alle stakeholders genoemd die mogelijk zouden kunnen helpen om de interventies waar te maken. Tot slot wordt er per interventie genoemd wie het eigenaarschap per interventie zou moeten pakken. Dit zorgt ervoor dat er met behulp van funding echte stappen kunnen worden gemaakt die de gekozen wijken ten goede doen.

3.2. Videos

3.2.1. Presentation video of the Rotterdam Living Lab

[Rotterdam Living Lab - part 1](#)

[Rotterdam Living Lab - part 2](#)

[Rotterdam Living Lab - part 3](#)

3.2.2. Practice videos

[Planning for the future of Hoek van Holland & Bospolder-Tussendijken – Rotterdam LL intervention](#)

04 Scheldeland Living Lab

4.1. Practice Abstracts

4.1.1. Bornem Castle: Upgrading of historical exhibits and creation of a visitor information centre

Location (Country, Region/Province)	Belgium, Province of Antwerp, Bornem
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input checked="" type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input checked="" type="checkbox"/> Mixed ownership: The castle is under private property but the visitor information centre was financed and is managed via public subsidies <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input checked="" type="checkbox"/> Public authority: Regionaal Landschap Schelde-Durme, Visit Flanders, Toerisme Klein-Brabant <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input type="checkbox"/> Other (please specify)
Main stakeholders involved	Castle of Marnix de Sainte Aldegonde (under private

	ownership); Regionaal Landschap Schelde-Durme; Visit Flanders; Toerisme Klein-Brabant; Municipality of Bornem; 'Castles at the Scheldt' project partners (Castle network along the Scheldt river); Rivierpark Scheldevallei (prospective National Park at the doorstep of the castle)
Link to SmartCulTour Living Lab	The municipality of Bornem is one of the three Scheldeland Living Lab municipalities and the Living Lab activities have aimed at creating a local cultural tourism attraction network, linked by soft, non-motorized transportation. Bornem Castle forms one of the important attractions along this route.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The intervention aims to improve visitor access to a cultural heritage site under private property through public-private collaboration and the development of a visitor information centre that allows visitors an introduction to the castle outside of guided visits. Furthermore, the intervention aims to serve as a node in a wider network, both in terms of a network of castles along the Scheldt river (as a cultural route) and by linking the visitor centre with the adjacent nature park, thereby creating a cultural-natural attraction synergy.

ENGLISH

Bornem Castle (also known as Castle Marnix de Sainte Aldegonde) has a more than thousand year history, starting with a wooden guard tower, evolving into a motte castle and finally a stone castle. The current castle was completely rebuilt at the end of the 19th century and has been the property of the family de Marnix since 1773, currently still being occupied by count John de Marnix. Given that the castle is under private ownership, opening up the castle and castle grounds for visitors is not straightforward. The project that is the focus of this practice abstract was the development of a visitor centre, and the improvement of the museal exhibits of the castle, with an eye on improving visitor accessibility and linking the castle of Marnix de Sainte Aldegonde with a wider network as part of the "Castles of the Scheldt" project. The project coordinator worked in close collaboration with the local destination management organizations and the private owner of the castle, with project subsidies coming from the Flemish policy level, in order to balance project objectives with private interests and respect for privacy of the castle occupants. The Philips de Marnix-exhibition, focussing on the history of the family's ancestor that was the right-hand man of Willem of Orange in the 16th century, and the private collection of Brueghel the Elder engravings, were updated to modern interpretation standards and through the new visitor centre, visitors receive the historical information of the castle, the wider region of Bornem, and the other sites of the project. The information centre also serves a starting point for guided tours that are offered from the 1st of April to the 15th of November. Importantly, the visitor information centre also serves as a central node in another tourism-recreational product: the prospective National Park "Valley of the Scheldt" (i.e. "Rivierpark Scheldevallei"). Bornem Castle serves as one of the access gates to the prospective national park, thereby linking this unique cultural heritage site with a nature-focused tourism experience as well. The intervention shows how collaborative efforts between private-public partners, supported by a shared higher-level vision can overcome initial difficulties to open up accessibility to cultural heritage. Furthermore, by envisioning the visitor information centre as a node in both a larger castle route and as an entrance gate to a prospective national park, the attraction becomes elevated and the potential positive impacts for the region increase accordingly by creating routes, rather than singular point attractions.

DUTCH

Het kasteel van Bornem (ook bekend als kasteel Marnix de Sint Aldegonde) heeft een meer dan duizendjarige geschiedenis. De burcht begon als een houten wachttoren, evolueerde naar een mottekasteel en uiteindelijk naar een stenen kasteel. Het huidige kasteel werd aan het eind van de 19e eeuw volledig herbouwd en is sinds 1773 eigendom van de familie de Marnix, momenteel nog steeds bewoond door graaf John de Marnix. Aangezien het kasteel privé-eigendom is, is het niet eenvoudig om het kasteel en het kasteelterrein open te stellen voor bezoekers. Het project dat centraal staat in dit praktijkvoorbeeld was de ontwikkeling van een bezoekerscentrum, en de verbetering van de museale opstelling van het kasteel, met het oog op een betere toegankelijkheid voor bezoekers en het verbinden van het kasteel van Marnix de Sint Aldegonde met een breder netwerk in het kader van het project "Kastelen van de Schelde". De projectcoördinator werkte nauw samen met de lokale organisaties voor bestemmingsontwikkeling en de privé-eigenaar van het kasteel, met projectsubsidies van het Vlaamse beleidsniveau, om de projectdoelstellingen in evenwicht te brengen met de privébelangen en het respect voor de privacy van de kasteelbewoners. De Philips de Marnix-tentoonstelling, gebaseerd op het leven van de rechterhand van Willem van Oranje in de 16e eeuw, en de privé-collectie gravures van Bruegel de Oude, werden geactualiseerd volgens moderne interpretatiestandaarden. Via het nieuwe bezoekerscentrum krijgen bezoekers historische informatie over het kasteel, de ruimere regio Bornem en de andere sites van het project. Het informatiecentrum dient ook als vertrekpunt voor rondleidingen die van 1 april tot 15 november worden aangeboden. Belangrijk is dat het bezoekersinformatiecentrum ook als centraal knooppunt fungeert in een ander toeristisch-recreatief product: het Nationaal Park Scheldevallei, momenteel onder consideratie. Kasteel Bornem dient als een van de toegangspoorten tot het toekomstige nationale park en verbindt zo deze unieke culturele erfgoedsite met een natuurgerichte toeristische ervaring. De interventie laat zien hoe gezamenlijke inspanningen tussen particuliere en openbare partners, ondersteund door een gedeelde visie op hoger niveau, aanvankelijke moeilijkheden kunnen overwinnen om de toegankelijkheid van het cultureel erfgoed te vergroten. Door het bezoekersinformatiecentrum op te vatten als een knooppunt in een ruimere kasteelroute en als toegangspoort tot een toekomstig nationaal park, wordt de attractie bovendien verhoogd en nemen de potentiële positieve effecten voor de regio dienovereenkomstig toe door het creëren van routes in plaats van puntattracties.

4.1.2. Hof Van Coolhem: Social employment and care project in tourism

Location (Country, Region/Province)	Belgium, Province of Antwerp, Puurs-Sint-Amands
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect

	<input checked="" type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <input type="checkbox"/> Destinations’ strategies and plans <input type="checkbox"/> Visitor’s behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input checked="" type="checkbox"/> NGO: NEKTARI, Huize Eyckerheyde and Ecoso <input type="checkbox"/> Other (please specify)
Main stakeholders involved	Three NGOs: NEKTARI, Huize Eyckerheyde and Ecoso; Oevers VZW; Municipality of Puurs-Sint-Amands
Link to SmartCulTour Living Lab	The Scheldeland Living Lab intervention incorporates Hof Van Coolhem directly into the product development – as node on the visitor network – and indirectly by investigation opportunities of integrating the social employment principles (and the NGOs supporting this) into further product development in Scheldeland.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The intervention links tangible cultural heritage with nature-based educational activities and a strong objective to support social employment and care activities. It is an example of how social enterprises can operate within the cultural tourism sphere and create positive social impacts beyond cultural heritage conservation.

ENGLISH

Hof Van Coolhem in Puurs-Sint-Amands is situated in a domain that was once property of the Cistercian order and housed a monastery and priory. While many of the original buildings have been lost to time, the previous monastery farms and barns have been preserved to some extent and partly been rebuilt through the ages. The built heritage on the site is now functioning as a brasserie, while the original barn has been repurposed as an event venue. On the surrounding area, visitors can find various gardens with an educational focus, such as a herb garden, an insect garden, and a bee garden, with information panels educating visitors about the importance of these ecosystems. One of the central objectives of Hof Van Coolhem is to serve as a care and training programme for people who experience thresholds to enter the job market. With this goal, three non-profit organizations – NEKTARI, Huize Eyckerheyde and Ecoso – work together under the umbrella of Oevers NPO. Within Hof Van Coolhem, they provide inclusive workspaces and on-the-job training in restaurant, catering and event support activities, in order to prepare people for a future career in the private sector. Apart from this social employment function, the vision also caters to sustainable entrepreneurship by using local ingredients – from the own garden – and local supply chain partners. The intervention shows how tourism can not only support employment, but also be a driver for sustainable and inclusive growth through a social vision and a collaboration of local policy levels and relevant non-profit organizations. Through

organized events – which could then also fit a corporate social responsibility programme, recreational cyclists following the “Duvel” or “Asparagus” cycling routes and taking a break for food or drinks at the brasserie, and visitors interested in the historical or nature-focused exhibits at the domain, a social work programme is supported with beneficial effects for the people directly involved and the society as a whole.

DUTCH

Hof Van Coolhem in Puurs-Sint-Amands ligt op een domein dat ooit eigendom was van de Cisterciënzerorde en waar een klooster en priorij gevestigd waren. Hoewel veel van de oorspronkelijke gebouwen verloren zijn gegaan, zijn de vroegere kloosterboerderijen en schuren deels bewaard gebleven en deels door de eeuwen heen verbouwd. Het gebouwde erfgoed op het terrein doet nu dienst als brasserie, terwijl de oorspronkelijke schuur is omgebouwd tot evenementenlocatie. Op het omliggende terrein vinden bezoekers verschillende tuinen met een educatieve focus, zoals een kruidentuin, een vieze-beestjestuin en een bijentuin, met informatiepanelen die bezoekers informeren over het belang van deze ecosystemen. Een van de centrale doelstellingen van Hof Van Coolhem is te dienen als zorg- en opleidingsprogramma voor mensen die drempels ervaren om de arbeidsmarkt te betreden. Met dit doel werken drie non-profitorganisaties - NEKTARI, Huize Eyckerheyde en Ecoso - samen onder de paraplu van Oevers VZW. Binnen Hof Van Coolhem bieden ze inclusieve werkplaatsen en on-the-job training in restaurant, catering en evenementenomkadering, om mensen voor te bereiden op een toekomstige carrière in de privésector. Naast deze sociale werkgelegenheidsfunctie richt de visie zich ook op duurzaam ondernemerschap door het gebruik van lokale ingrediënten - uit eigen tuin - en lokale ketenpartners. De interventie laat zien hoe toerisme niet alleen algemene werkgelegenheid kan ondersteunen, maar ook een motor kan zijn voor duurzame en inclusieve groei door een sociale visie en een samenwerking van lokale beleidsniveaus en relevante non-profitorganisaties. Via georganiseerde evenementen - die dan ook kunnen passen in een programma voor maatschappelijk verantwoord ondernemen, recreatieve fietsers die de fietsroutes "Duvel" of "Asperges" volgen en een pauze inlassen om iets te eten of te drinken in de brasserie, en bezoekers die geïnteresseerd zijn in de historische of natuurgerichte tentoonstellingen op het domein, wordt een sociaal werkprogramma ondersteund met gunstige effecten voor de direct betrokkenen en de samenleving als geheel.

4.1.3. Steam train Dendermonde-Puurs: Volunteering organizations supporting the protection of industrial heritage

Location (Country, Region/Province)	Belgium, Provinces of Eastern Flanders and Antwerp, Dendermonde and Puurs-Sint-Amands
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities

	<p>4. To involve and connect</p> <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships <p>5. To manage and influence</p> <ul style="list-style-type: none"> <input type="checkbox"/> Destinations’ strategies and plans <input type="checkbox"/> Visitor’s behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input checked="" type="checkbox"/> NGO (specify who) Stoomtrein Dendermonde-Puurs VZW <input type="checkbox"/> Other (please specify)
Main stakeholders involved	VZW Stoomtrein Dendermonde-Puurs VZW; Municipality of Puurs-Sint-Amands; Municipality of Dendermonde
Link to SmartCulTour Living Lab	The Scheldeland Living Lab intervention aims to leverage the unique experience of the steam train as a central route within the local product development and supports the further development as an accommodation provider through linking the organization with relevant institutions and partners.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The intervention shows the importance of passionate local communities to support heritage protection and conservation in the absence of strong central incentives for preservation. Lack of funding can be a problem for many smaller, regional cultural heritage attractions. VZW Stoomtrein Dendermonde-Puurs proves how dedicated groups of volunteers can successfully support a cultural tourism attraction.

ENGLISH

The non-profit organization “Steam Train Dendermonde-Puurs” has as its core function the protection of old rolling heritage of the Belgian railways both through restoration and active exploitation. The organization operates its own dedicated railway – a line of tracks no longer in use for passengers or goods transport – between the cities of Dendermonde and Puurs. Every Sunday of July, August and September, visitors can join for a ride on a steam train, with catering and bicycle transport also being offered. The society owns about five steam locomotives, three of which are currently operational, and has a few historical carriages, dating back to the late 19th to early 20th century. Even though the organization receives some financial support through public subsidies, much of the operations are supported through their network of passionate volunteers who take care of the maintenance of both the railway and train carriages, as well as being responsible for the commercial exploitation. Rather than remaining at a status-quo, the society also actively investigates opportunities to extend its operations through cooperation with the local policy levels. Central in these plans are the creation of a new platform at Sint-Pietersburcht – which forms part of the fortress belt around Antwerp and now houses, among other things, a large playground – and the possibility to offer sleeping accommodation in old train carriages. The former initiative would allow the steam train to function

as an alternative means of transport – and larger attraction – for families visiting the playground, while the latter initiative could offer fruitful links with the potential creation of a National Park in the Scheldt valley, which might attract an alternative sort of visitor. The intervention offers an example of how strong informal and volunteer networks can be an essential component of cultural tourism and heritage protection and should be integrated in a vision for the wider region through cooperation and support by local municipalities in order to create synergies in tourism attractions.

DUTCH

De VZW "Stoomtrein Dendermonde-Puurs" heeft als kerntaak de bescherming van oud rollend erfgoed van de Belgische spoorwegen, zowel door restauratie als door actieve exploitatie. De organisatie exploiteert een eigen spoorlijn - een spoorlijn die niet langer in gebruik is voor personen- of goederenvervoer - tussen de steden Dendermonde en Puurs. Elke zondag van juli, augustus en september kunnen bezoekers mee op een stoomtrein, waarbij ook catering en fietsvervoer wordt aangeboden. De vereniging bezit een vijftal stoomlocomotieven, waarvan er momenteel drie operationeel zijn, en beschikt over enkele historische rijtuigen, die dateren van het einde van de 19de tot het begin van de 20ste eeuw. Hoewel de organisatie enige financiële steun ontvangt via overheidssubsidies, wordt een groot deel van de activiteiten gedragen door hun netwerk van gepassioneerde vrijwilligers, die zorgen voor het onderhoud van zowel de spoorlijn als de treinstellen, en ook verantwoordelijk zijn voor de commerciële exploitatie. In plaats van bij een status-quo te blijven, zoekt de vereniging ook actief naar mogelijkheden om haar activiteiten uit te breiden door samenwerking met de lokale beleidsniveaus. Centraal in die plannen zijn de creatie van een nieuw perron aan de Sint-Pietersburcht - dat deel uitmaakt van de vestinggordel rond Antwerpen en nu onder meer een grote speeltuin herbergt - en de mogelijkheid om slaapgelegenheden aan te bieden in oude treinwagons. Met het eerste initiatief zou de stoomtrein als alternatief vervoermiddel - en bijkomende attractie - kunnen fungeren voor gezinnen die de speeltuin bezoeken, terwijl het tweede initiatief vruchtbare linken zou kunnen bieden met de mogelijke oprichting van een Nationaal Park in de Scheldevallei, dat een alternatief soort bezoekers zou kunnen aantrekken. De interventie biedt een voorbeeld van hoe sterke informele en vrijwilligersnetwerken een essentieel onderdeel kunnen vormen van cultureel toerisme en erfgoedbescherming en moeten worden geïntegreerd in een visie voor de ruimere regio door middel van samenwerking en steun van lokale gemeenten om synergiën in toeristische attracties te creëren.

4.2. Videos

4.2.1. Presentation video of the Scheldeland Living Lab

[Scheldeland Living Lab](#)

4.2.2. Practice videos

[Bornem Castle: upgrades historical exhibitions & creates visitor centre - Scheldeland LL intervention](#)

[Hof van Coolhem: social employment and care project in tourism - Scheldeland LL intervention](#)

[Steam train Dendermonde-Puurs: volunteers protecting industrial heritage - Scheldeland LL intervention](#)

05 Split Living Lab

5.1. Practice Abstracts

5.1.1. Making traditional Easter bread-Sirnica in Solin - the link between the past and the future

Location (Country, Region/Province)	Croatia, City of Solin
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input checked="" type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input checked="" type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input checked="" type="checkbox"/> Not applicable
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input checked="" type="checkbox"/> Public authority: Solin Tourism Board <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input checked="" type="checkbox"/> NGO: Local NGO "Solinjani" <input type="checkbox"/> Other (please specify)
Main stakeholders involved	Local community, local NGO "Solinjani", Solin Tourism Board, University of Split (FEBT)
Link to SmartCulTour Living Lab	The proposed intervention is aligned with the work of the Split Living Lab along two main lines: on the one hand, the Living Lab benefitted from a UNESCO's capacity-building activity on intangible cultural heritage safeguarding, which clearly helped

	raise awareness on the importance of sustainably including living heritage in the local cultural tourism offer; on the other, the development of formal and non-formal educational programmes was identified by LLS' stakeholders as one of the priorities for local sustainable cultural tourism development, and the improved transmission of local traditions can be considered part thereof.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The objective of the intervention is three-pronged: supporting living heritage safeguarding by ensuring its viability and transmission to future generations; integrating local traditions in the local cultural tourism offer so as to enhance the visitor (learning) experience and leveraging its authenticity; and improving livelihoods by creating job opportunities through sustainable cultural tourism development.

ENGLISH

Gastronomy has an important role in increasing tourism demand. The presentation of old traditions, in this case the recipe, could inspire the development of innovative visitor experiences, support visitor immersion in the local traditions and foster the safeguarding of intangible cultural heritage. In the city of Solin, gastronomic tradition is staged in many ways. In the current video, the local NGO "Solinjani" presents the pre-Eastern tradition of making sweet Easter bread, the so-called "Sirnica". Through the sustainable commercialization of this and other culinary heritage and by developing niche tourism, the local community aims to create different tourism business opportunities and foster (self-) employment. In this framework, locals may also run pastry shops with traditional cakes or sell them directly to restaurants, as well as produce eatable souvenirs, such as cakes, and sell them either directly or via souvenir shops, gas stations, etc. Some of these opportunities have already been partially exploited, as traditional pastries and dishes are often produced, displayed and sold during the traditional events in the main summer season. Another opportunity would be to run a culinary academy that occasionally organizes workshops for the tourists and the locals, teaching them how to prepare different traditional cakes and dishes. A really good example is the event "Iz Solinskog lonca", in which local cultural associations present the traditional antique dishes. Within the Academy, several events may be organized, both at local and international scale, such as culinary festivals, contests and other events related to traditional gastronomy.

CROATIAN

Gastronomija ima važnu ulogu u privlačenju turističke potražnje. Predstavljanje starih običaja, u ovom slučaju recepta, moglo bi potaknuti razvoj inovativnih iskustava posjetitelja, omogućiti 'uranjanje' posjetitelja u lokalnu tradiciju i potaknuti očuvanje nematerijalne baštine. U gradu Solinu gastronomska tradicija prezentirana je na mnogo načina. Lokalna udruga "Solinjani" ovom prilikom predstavlja pred-Uskršnu tradiciju izrade slatkog uskršnog kruha, tzv. "Sirnice". Održivom komercijalizacijom ove i druge kulinarske baštine kroz razvoj nišnog turizma, lokalna zajednica stvara različite mogućnosti turističkog poslovanja i potiče (samo)zapošljavanje. U tom kontekstu, mogu voditi slastičarnice s tradicionalnim kolačima ili ih prodavati izravno lokalnim restoranima. Dobri primjeri prakse u tom kontekstu već postoje budući da se priprema tradicionalnih jela često prezentira posjetiteljima u sklopu kulturnih manifestacija koje se održavaju u glavnoj sezoni. Osim toga, mogu praviti jestive suvenire/kolače i prodavati ih ili sami ili putem suvenirnica, benzinskih crpki, itd. Nadalje, mogu otvoriti kulinarsku akademiju koja povremeno organizira radionice za turiste i lokalno stanovništvo, učeći ih kako pripremati razne tradicionalne kolače i druga tradicionalna jela. Dobar primjer za navedeno je manifestacija "Iz Solinskog lonca" kroz koju kulturne udruge prezentiraju

tradicionalnu gastronomiju na području Solina. Unutar Akademije mogu se organizirati razna događanja, domaća i međunarodna, kao što su kulinarski festivali, natjecanja i druga događanja vezana uz gastronomsku tradiciju.

5.1.2. The cultural heritage of Sinj: the story of Alka

Location (Country, Region/Province)	Croatia, City of Sinj
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input checked="" type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input checked="" type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input checked="" type="checkbox"/> Not applicable
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input type="checkbox"/> Public authority: Sinj Tourism Board <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: University of Split (FEBT)
Main stakeholders involved	Local community, University of Split (FEBT), Alka Museum, Sinj Tourism Board
Link to SmartCulTour Living Lab	The proposed intervention is aligned with the work of the Split Living Lab along two main lines: on the one hand, the improved viability and transmission of local traditions were identified as a priority by LL's stakeholders, and this is intended to be pursued through the organization of dedicated workshops; on the other, the Living Lab benefitted from a UNESCO's capacity-building activity on intangible cultural heritage safeguarding, which clearly helped raise awareness

	on the importance of sustainably including living heritage in the local cultural tourism offer.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The objective of the intervention is three-pronged: supporting living heritage safeguarding by ensuring its viability and transmission to future generations; integrating local traditions in the local cultural tourism offer so as to enhance the visitor (learning) experience and leveraging its authenticity; and improving livelihoods by creating job opportunities through sustainable cultural tourism development.

ENGLISH

For local communities, intangible cultural heritage (ICH) can be a valuable tourism resource. It can assist managers from the culture and tourism sectors in deepening the heritage experiences of locals and visitors, as well as in encouraging visitors to stay longer and increase their expenditure at the destination rather than coming and going without truly connecting with local people and places. The town of Sinj has a rich cultural heritage, and since the 18th century, it has hosted its trademark event, namely the annual chivalric tournament Sinjska Alka. The event is inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity since 2010. To promote the preservation of the tradition, the entire community participates in the creation, conservation, restoration, and reconstruction of weapons, clothing, and accessories. During this process, Mrs. Liljana Vojković plays an essential role, as she is the only person who possesses the skills of weaving opanci oputari, the shoes used by the Alka knights. To preserve this skill and transmit it to future generations, it is needed to enhance its valorization in a sustainable way. There are plenty of opportunities to do so. For instance, heritage interpretation workshops could be organized in collaboration with the Alka Museum or the Sinj Tourist Board, thereby offering both tourists and locals the opportunity to learn about the process of making opanci oputari, as well as get involved in it. Furthermore, the samples of opanci oputari, in their standard or smaller size (for souvenir purposes), could be produced and sold in collaboration with the local businesses. The most appropriate places to sell them would be local marketplaces, souvenir shops and local fairs, the so-called the dernecki (sg. dernek, parish folk fête) at Sinj, Trilj, Split, Trogir, Kaštela, Solin, Omiš, Imotski etc.

CROATIAN

Za lokalne zajednice, nematerijalna kulturna baština predstavlja važan turistički resurs. Ona može pomoći menadžerima u kulturi i turizmu u produbljivanju doživljaja vezanih za lokalnu baštinu, kako kod domaćeg stanovništva tako i kod posjetitelja. Također, može potaknuti posjetitelje na duži boravak i povećanje njihove potrošnje, te djelovati na način da osjete dublju povezanost s lokalnim ljudima i mjestom. Grad Sinj ima bogatu kulturnu baštinu, a od 18. stoljeća ugošćava tradicionalno godišnje događanje, viteški turnir Sinjsku alku. Događanje je uvršteno na UNESCO-ov Reprezentativni popis nematerijalne kulturne baštine čovječanstva od 2010. godine. U svrhu očuvanja i promocije navedene tradicije, gotovo čitava lokalna zajednica sudjeluje u izradi, očuvanju, restauraciji i rekonstrukciji oružja, odjeće i ostalih dodataka, potrebnih za organizaciju Sinjske alke. U sklopu toga, gđa Ljiljana Vojković igra važnu ulogu budući da je ona jedina osoba koja posjeduje vještine pletenja opanaka oputara, obuće koju koriste sinjski alkari. Kako bi se sačuvala ova tradicijska vještina i prenijela na buduće naraštaje, potrebno je potaknuti njezinu valorizaciju na održiv način. Postoje brojne mogućnosti za navedeno. Primjerice, radionice interpretacije kulturne baštine u suradnji sa Muzejom Sinjske alke ili Turističkom zajednicom grada Sinja, koje mogu biti organizirane za posjetitelje i lokalno stanovništvo, a u sklopu kojih oni mogu učiti o procesu proizvodnje opanaka oputara i ako žele, uključiti se u navedeni proces. Nadalje, primjerci opanaka oputara u standardnim ili umanjenim

verzijama (kao suveniri) mogu se proizvoditi i prodavati u suradnji s lokalnim obrtima. Najprikladnije mjesto za prodaju bile bi lokalne trgovine, suvenirnice i lokalni sajmovi, tzv. derneći u Sinju, Trilju, Splitu, Trogiru, Kaštelima, Solinu, Omišu, Imotskom i sl.

5.2. Videos

5.2.1. Presentation video of the Split Living Lab

[Split Living Lab](#)

5.2.2. Practice videos

[Making traditional Easter bread-Sirnica in Solin: Link between past and future - Split LL intervention](#)

[The cultural heritage of Sinj: the story of Alka – Split LL intervention](#)

06 Utsjoki Living Lab

6.1. Practice Abstracts

6.1.1. Traces in Utsjoki: inspiring respectful visitor behaviour in nature areas

Location (Country, Region/Province)	Finland, Utsjoki
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations' strategies and plans <input checked="" type="checkbox"/> Visitor's behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: SmartCulTour Living Lab
Main stakeholders involved	Municipality of Utsjoki; Local residents; Visitors of the local ecosystem; Tourism operators and entrepreneurs
Link to SmartCulTour Living Lab	The presented intervention is one of the direct outcomes of the Utsjoki Living Lab, where multiple stakeholders observed the need to educate visitors about the respect of natural tangible and intangible values.

<p>Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism</p>	<p>The “Traces in Utsjoki” bingo game shows how a gamified approach can be used to educate visitors on environmental conditions and the problems of tourism-based littering in nature areas. This links to a photo gallery to broadly disseminate pictures of Utsjoki’s nature – both positive and negative. It helps track waste via a user-centered approach and instil good practices and a sense of destination ownership, including by providing information on local culture and biodiversity. Specific negative behaviour in terms of littering can be pointed out via information posters at locations where such issue has been found more prevalent. Such interventions can be introduced low-cost and improve environmental awareness in both positive (i.e. what does belong in the ecosystem) and negative (i.e. which anthropogenic waste is created) sense.</p>
-------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

ENGLISH

“Traces in Utsjoki” is a concept for managing and influencing Utsjoki visitors’ behavior and actions in nature and raising environmental and cultural awareness. The concept consists of three parts, which are the bingo game for tracking traces in nature, the photo gallery for collecting and combining photos of the traces in the public online-based photo gallery, and informative posters for guiding the tourists’ behavior in nature. The main purpose of the concept is to increase the awareness and respect of natural surroundings and demonstrate the problems of misbehavior in nature and littering to the visitors and locals in Utsjoki in a participatory and playful way.

Visitors and locals can spot different traces in nature that do not belong to the local ecosystem, but also traces that do belong to it and should be treated with respect. The bingo game aims to increase tourists’ awareness through the observation of nature in both good and bad conditions. The bingo paper-based game board can be picked up from the tourist info in Village house Giisá. Hikers and visitors can play the bingo, document their found traces by taking pictures, and then upload the pictures on the Traces in Utsjoki gallery, which could be published on Utsjoki municipality’s webpage.

The Traces in Utsjoki gallery is a browser-based real-time photo gallery of the pictures taken by people walking or hiking around Utsjoki’s nature. The idea of the gallery is that, when you find a trace in nature, either negative or positive, you take a picture with your mobile phone and upload it to the photo gallery accessible through the Utsjoki municipality's website. It is also possible to mark the exact location where the trace was found when uploading the picture. This allows monitoring the areas that have the biggest littering problem or many piles of stones, for example. Every month the statistics of "Traces of the months" are visible on the webpage, as well as displayed on the tourism info screen, which could be placed in the Village House Giisá. The administration rights of the photo gallery would belong to the Municipality of Utsjoki.

Traces in Utsjoki posters are part of the concept aiming to draw the attention of hikers and visitors to traces that do not belong to nature. The posters show evocative images of, for example, litter or other waste in nature and can be displayed in places where littering problems occur the most (identified, for example, with the help of the Traces in Utsjoki gallery). Posters should be located in places where they do not cause visual harm to the scenery. A poster with pictures of human waste in nature can be placed, for example, on the wall of the inside door of a public toilet, where visitors can be kindly reminded that toilet paper should not be left in nature either. In the picture in the middle of the poster, on the one side, misbehavior could be depicted,

while on the other side the ideal situation of how to deal with waste could be displayed. Using creativity and humor in posters helps send the message in positive ways.

The Municipality of Utsjoki and the residents benefit from this concept since it improves the general well-being of the local people and the attractiveness of the area. The gallery helps collect data related to behavior in nature, which can potentially be used for different purposes such as arranging bins in some specific spots or informing tourists. The game can also be an educational tool for children: indeed, spotting different animal tracks gives a positive and playful aspect to the exercise. Identifying different traces in nature, including animals' ones, may help learn about the local nature and its diversity. The goal of the game is to reduce the environmentally negative traces and collect the most positive ones in the gallery while increasing tourists' appreciation for nature. Collecting litter and reporting it with pictures can uplift tourists' feeling that they have done something good for the local community during their travels. It supports the development of more sustainable and balanced tourism, where both local people and tourists can enjoy and preserve nature.

The gallery could serve other purposes as well, such as providing information about the local Sámi culture, which was one of the needs identified by the Utsjoki Living Lab in order to develop sustainable cultural tourism in the municipality. In Sámi cultures, nature and culture are intertwined, hence the gallery could be used for providing correct information on the Sámi culture as well and the nature relations, which may also help uphold locals' ownership and cultural identity.

FINNISH

Jäljet Utsjoella on konsepti, jolla pyritään lisäämään Utsjoella vierailevien luonto- ja kulttuuritietoisuutta. Konsepti koostuu kolmesta osasta, joita ovat Jäljet Utsjoella -bingo erilaisten jälkien tunnistamiseen luonnossa, Jäljet Utsjoella -valokuvagalleria jälkien kuvaamiseen ja lataamiseen verkkopohjaiseen kuvagalleriaan sekä informatiiviset julisteet opastamaan ja ohjaamaan vierailijoiden käyttäytymistä luonnossa.

Konseptin päätarkoituksena on lisätä luonnossa liikkuvien tietoisuutta ja kunnioitusta luontoa kohtaan sekä osoittaa väärinkäytön ja roskaamisen ongelmia matkailijoille ja paikallisille osallistavin ja pelillisin keinoin. Niin vierailijat kuin paikalliset voivat havaita jälkiä, jotka eivät kuulu luontoon tai paikalliseen ekosysteemiin, mutta myös jälkiä, jotka sinne kuuluvat ja joita tulee kohdella kunnioittavasti. Bingopelin tavoitteena on lisätä luonnossa liikkuvien tietoisuutta luontoa havainnoimalla ja tarkkailemalla niin hyvässä kuin pahassa. Jäljet Utsjoella -bingon paperinen versio on noudettavissa Utsjoen kylätalo Giisásta, josta monet matkailijat usein hakevat lisätietoa luontoreiteistä. Pelatessaan bingoa vierailijat voivat dokumentoida löydettyjä jälkiä ottamalla kuvia omalla matkapuhelimellaan ja lataamalla kuvat Jäljet Utsjoella -galleriaan, joka julkaistaan Utsjoen kunnan verkkosivuilla.

Jäljet Utsjoella -galleria on selainpohjainen reaaliaikainen kuvagalleria, joka koostuu Utsjoen luonnossa liikkuvien ihmisten ottamista kuvista. Löytäessään jäljen, joka voi olla joko positiivinen tai negatiivinen, luonnossa liikkuja ottaa kuvan jäljestä matkapuhelimellaan ja lataa sen Jäljet Utsjoella -kuvagalleriaan. Kuvaa lisättäessä on myös mahdollista merkata tarkka sijainti, josta jälki löydettiin. Näin voidaan seurata tarkemmin alueita, jotka kärsivät eniten esimerkiksi roskaamisesta tai kivien kasaamisesta. "Kuukauden jäljet" -tilastot tulevat kuukausittain nähtäville Utsjoen kunnan verkkosivuille sekä mahdolliseen matkailuinfo-näyttöön, joka voidaan sijoittaa esimerkiksi Kylätalo Giisáan. Kuvagallerian ylläpito- ja hallintooikeudet olisivat Utsjoen kunnalla.

Konseptiin kuuluu myös Jäljet Utsjoella -julisteet, joilla pyritään kiinnittämään retkeilijöiden ja vierailijoiden

huomio jälkiin, jotka eivät kuulu luontoon. Julisteet esittävät herätteleviä kuvia esimerkiksi roskista tai muista jätteistä luonnossa ja ne voidaan laittaa esille paikkoihin, joissa esimerkiksi roskaamista tai kivien kasaamista esiintyy eniten. Jäljet Utsjoella -galleria voi auttaa näiden paikkojen tunnistamisessa. Julisteet on hyvä sijoittaa paikoille, joissa ne eivät aiheuta visuaalista häiriötä luonnon maisemaan. Juliste, joka esittää kuvia ihmisen jätteistä luonnossa, voidaan sijoittaa esimerkiksi julkisen käymälän sisäoven seinään tai oveen, jossa se ystävällisesti muistuttaa kävijöitä, siitä ettei wc-paperia tule jättää luontoon. Julisteen kuva voisi esittää ei-ihanteellisen ja ihanteelliseen toimintatavan jätteiden käsittelyyn. Luovuuden ja huumorin käyttö auttaa välittämään viestin positiivisella tavalla.

Konsepti hyödyttää Utsjoen kuntaa ja sen asukkaita tuomalla hyvinvointia ja parantamalla alueen vetovoimaa ja viihtyvyyttä. Kuvagalleria auttaa keräämään dataa luonnossa käyttäytymisestä, jota voidaan hyödyntää esimerkiksi jäteastioiden sijoittelun suunnittelussa tai matkailijoiden tiedottamisessa. Jäljet Utsjoella -bingo voi olla opettavainen myös lapsille ja erilaisten, mukaan lukien eläinten, jälkien havaitseminen tuo peliin positiivisen ja leikkilisen ulottuvuuden. Erilaisten luonnon jälkien tunnistaminen auttaa ymmärtämään luontoa ja sen monimuotoisuutta. Pelin tavoitteena on siirtyä ympäristön negatiivisista jäljistä positiivisiin lisäten samalla vierailijoiden arvostusta luontoa kohtaan. Roskien kerääminen voi aikaansaada matkailijoissa tunnetta siitä, että he ovat tehneet jotain hyvää paikalliselle yhteisölle matkustaessaan. Konsepti auttaa kehittämään kestävämpää ja tasapainoisempaa matkailua, jossa sekä paikalliset ihmiset että matkailijat voivat nauttia luonnosta ja suojella sitä.

Konseptia voisi jatkojalostaa tiedon välittämiseen myös paikallisesta saamelaiskulttuurista, joka oli yksi Utsjoen Living Labin tarpeista liittyen kestävän kulttuurimatkailun kehittämiseen kunnassa. Saamelaiskulttuureissa luonto ja kulttuuri kietoutuvat yhteen, ja konseptin avulla voitaisiin välittää myös oikeaa tietoa saamelaiskulttuurista esimerkiksi tarinankerronnan avulla, mikä voi osaltaan vahvistaa paikallista kulttuuri-identiteettiä.

6.1.2. Placemaking as a technique to support meaningful visitor experiences

Location (Country, Region/Province)	Finland, Utsjoki
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input type="checkbox"/> Skills and professional knowledge <input checked="" type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places

	<input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <input type="checkbox"/> Destinations’ strategies and plans <input checked="" type="checkbox"/> Visitor’s behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input checked="" type="checkbox"/> Not applicable: The intervention is a method more than a specific site
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: University of Lapland
Main stakeholders involved	University of Lapland; Tourism operators; Visitors to Utsjoki
Link to SmartCulTour Living Lab	The placemaking method was developed as one of the tools in the SmartCulTour Toolkit and tested in the context of the exchange visit learning at the Utsjoki Living Lab.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The placemaking method is a form of indirect intervention that can be used to create a sense of ownership of place and create deeper individual experiences with the surrounding environment – in this case the natural heritage of Utsjoki. It is assumed that such meaningful experience can lead to positive visitor behaviour and experiences.

ENGLISH

A specific place can have a significant impact on a person. It can show deep traces of culture, remind of childhood memories or be otherwise meaningful. Visiting new places can evoke these memories, feelings, and senses. On Utsjoki's Ailigas fell, a "Placemaking" exercise was tried out, in which various connections with nature were sought, memories, feelings, and senses were awakened, and thus respect for nature was nurtured. In the exercise, the visitor travels to an area that is meaningful to the locals, notably when they search for a place where they feel safe. In this place, the traveler calms down and creates a connection with the place. The exercise can turn out to be very meditative.

A place usually assumes different meanings when you have visited it several times. The exercise can also deepen the idea: "Even if Utsjoki leaves its mark on you - don't leave your mark on Utsjoki". Silence in a specific place can also leave a more permanent mark on the traveler's experience. Small actions, such as an encounter with a local person, are often remembered in many ways. These deepen local understanding and support the exercise.

With the Placemaking exercise, travelers can also reflect on their own lives. The Ailigas fell exercise was documented as one intervention in video format. The video emphasizes the senses associated with the place. It aims to open up the meaning of the method and how it can be utilized in tourism contexts.

FINNISH

Tietyillä paikoilla voi olla merkittävä vaikutus ihmiseen. Ne voivat näyttää syviä kulttuurin jälkiä, muistuttaa lapsuuden muistoista ja olla muuten merkityksellisiä. Vierailu uusissa paikoissa voi herättää nämä muistot, tunteet ja aistit. Utsjoen Ailigas-tunturilla kokeiltiin ”Paikan tekeminen” -harjoitusta (eng. Placemaking), jossa haettiin erilaisia yhteyksiä luonnosta, heräteltiin muistoja, tunteita ja aisteja, ja sitä kautta kunnioitusta luontoa kohtaan. Tehtävässä vierailija matkustaa paikallisille merkitykselliseen alueeseen, jossa hän etsii kohdan, jossa tuntee olonsa turvalliseksi. Tässä paikassa matkailija rauhoittuu ja luo yhteyden kyseiseen paikkaan. Harjoitus voi tuntua hyvin meditatiiviselta.

Paikka saa yleensä erilaisia merkityksiä, kun siellä on käyty useita kertoja. Harjoituksella voidaan myös syventää ajatusta: "Vaikka Utsjoki jättää jälkensä sinuun - älä jätä jälkeäsi Utsjoelle." Hiljaisuus jossakin tietyissä paikoissa voi myös jättää pysyvämmän jäljen matkailijan kokemukseen. Usein pienet teot, esimerkiksi kohtaaminen paikallisen ihmisen kanssa, voivat jäädä mieleen monella tapaa. Nämä syventävät paikallista ymmärrystä ja tukevat myös harjoitusta.

”Paikan tekeminen” -harjoituksen avulla matkailijat voivat myös pohtia omaa elämäänsä. Ailigas-tunturin harjoitus dokumentoitiin yhtenä interventiona videomuodossa. Video korostaa paikkaan liittyviä aisteja. Se pyrkii avaamaan menetelmän merkitystä ja sitä, miten sitä voidaan hyödyntää matkailussa.

6.2. Videos

6.2.1. Presentation video of the Utsjoki Living Lab

[Utsjoki Living Lab](#)

6.2.2. Practice videos

[Traces in Utsjoki: inspiring respectful visitor behaviour in nature areas - Utsjoki LL intervention](#)

[Placemaking as a technique to support meaningful visitor experiences - Utsjoki LL intervention](#)

07 Vicenza Living Lab

7.1. Practice Abstracts

7.1.1. The International Library “La Vigna” becomes an open innovation Living Lab to raise skills, capacities, and synergies in the field of tourism

Location (Country, Region/Province)	Italy, City of Vicenza
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input checked="" type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input checked="" type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations’ strategies and plans <input type="checkbox"/> Visitor’s behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input checked="" type="checkbox"/> No profit/NGO ownership: International Library “La Vigna” <input type="checkbox"/> Mixed ownership (specify) <input type="checkbox"/> Other or not applicable (specify)
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: Ca’ Foscari University of Venice
Main stakeholders involved	Ca’ Foscari University of Venice, International Library “La Vigna”, tour operators, owners of cultural heritage sites, researchers, tourism entrepreneurs, cultural operators and event organizers, civic associations, private and public organizations
Link to SmartCulTour Living Lab	The intervention aims to provide the Vicenza Living Lab with

	an afterlife following the end of the SmartCulTour project through the identification of a physical venue for hosting focus groups on sustainable cultural tourism development.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The objective of the intervention is two-pronged: on the one hand, it will reinvent the role and perception of the Library, which strives to attract a broader audience of both locals and visitors through the organization of tailored cultural and learning initiatives; on the other, it aims to address a need stemming from the Living Lab, namely the set-up of an open space for improving cross-sectoral collaboration and providing opportunities for co-designing innovative solutions.

ENGLISH

The Vicenza Living Lab has been established at the International Library “La Vigna” as an open innovation space where stakeholders, researchers, citizens, private and public organizations can meet to exchange good practices, learn from peers, and co-generate innovative solutions, with a view to support sustainable cultural tourism development. The potential of the food and wine sectors to be a key tourism attractor has been a major focus throughout the Lab’s journey.

The International Library “La Vigna” is indeed specialized in food, wine and agriculture: over 62,000 volumes dating from the 15th century to the present are therein conserved. The historic building in which the Library is located was renovated by one of the leading architects of the 1900s, Carlo Scarpa, and it is often visited by a niche of cultural tourists, namely architecture lovers who choose Vicenza as the city of Andrea Palladio and of the Renaissance Architecture, while also looking for hidden heritage, such as the “Spazio Scarpa”. Several awareness-raising initiatives, knowledge seminars, interactive workshops and aperi-labs are organized by the library, in collaboration with stakeholders, experts, researchers and companies.

One of the current goals of the Library is that of keeping the Vicenza Living Lab active after the end of the SmartCulTour project, by organizing focus groups on tourism-related contemporary challenges, while at the same time rejuvenating the concept of Library itself, which from a closed space dedicated to study and research should become a hybrid environment where knowledge brings innovation and open dialogues produces co-designed solutions. The Library-Living Lab is conceived as a space for experiences, where participants and library's users experiment new ways to enjoy culture and take part in co-creation processes to design and prototype tools and services. As an ultimate objective, the “La Vigna” Library aims at spurring a new model of cross sectoral collaboration with all relevant stakeholders in the sectors of gastronomy, food, wine, agriculture, landscape, architecture, and cultural tourism, valuing sustainability as the key principle of any possible innovation that could arise from the Lab.

ITALIAN

Il Living Lab di Vicenza è stato attivato presso la Biblioteca Internazionale “La Vigna” quale spazio aperto di innovazione in cui stakeholder, ricercatori, cittadini, organizzazioni pubbliche e private possono incontrarsi per scambiare buone pratiche, imparare dai colleghi e co-generare soluzioni innovative, con l'obiettivo di sostenere lo sviluppo del turismo culturale sostenibile. Il potenziale del settore enogastronomico come attrattore turistico chiave è stato uno dei temi principali del percorso del laboratorio.

La Biblioteca Internazionale “La Vigna” è infatti specializzata in temi legati al vino, al cibo e all’ agricoltura: vi sono conservati oltre 62.000 volumi che vanno dal XV secolo a oggi. L'edificio storico in cui ha sede la

Biblioteca è stato ristrutturato da uno dei maggiori architetti del Novecento, Carlo Scarpa, ed è spesso visitato da una nicchia di turisti culturali, ovvero gli appassionati di architettura che scelgono Vicenza come città di Andrea Palladio e dell'architettura rinascimentale, ma che sono anche alla ricerca di patrimoni nascosti quali lo "Spazio Scarpa". Numerose iniziative di sensibilizzazione, seminari, laboratori interattivi e aperi-lab vengono organizzati dalla Biblioteca, in collaborazione con stakeholder, esperti, ricercatori e aziende.

Uno degli obiettivi attuali della Biblioteca è quello di sviluppare il Living Lab anche dopo la fine del progetto SmartCulTour, organizzando focus group sulle sfide contemporanee legate al turismo, e al contempo rinnovare il concetto stesso di Biblioteca, che da spazio chiuso dedicato allo studio e alla ricerca, diventa un ambiente ibrido dove la conoscenza genera innovazioni e il confronto porta a co-progettare soluzioni. Il Library-Living Lab è concepito come uno spazio di esperienze, dove i partecipanti e gli utenti della biblioteca sperimentano nuovi modi di fruire la cultura e prendono parte a processi di co-creazione e prototipazione di nuovi strumenti e servizi. Come obiettivo finale, si intende stimolare un nuovo modello di collaborazione integrato aperto a tutti i soggetti interessati nei settori della gastronomia, dell'enogastronomia, dell'agricoltura, del paesaggio, dell'architettura e del turismo culturale, valorizzando la sostenibilità come principio chiave di ogni possibile innovazione che potrebbe nascere dal Lab.

7.1.2. Vicenza: the city of Palladio

Location (Country, Region/Province)	Italy, City of Vicenza
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input type="checkbox"/> Products and experiences 3. To interpret, understand and disseminate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Tangible cultural heritage and repositories <input type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 4. To involve and connect <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input type="checkbox"/> Destination stakeholders to form partnerships 5. To manage and influence <ul style="list-style-type: none"> <input type="checkbox"/> Destinations' strategies and plans <input type="checkbox"/> Visitor's behaviour and actions <input type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input checked="" type="checkbox"/> Mixed ownership: The "City of Vicenza and the Palladian Villas of the Veneto" is a serial World Heritage property composed of both publically and privately-owned

	<p>components.</p> <p><input type="checkbox"/> Other or not applicable (specify)</p>
<p>Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)</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 checked="" type="checkbox"/> Other: SmartCulTour Living Lab</p>
<p>Main stakeholders involved</p>	<p>Restaurateurs, hoteliers, shopkeepers, event organizers, travel agencies, managers of UNESCO designated sites, museums, theaters</p>
<p>Link to SmartCulTour Living Lab</p>	<p>The works of the Vicenza Living Lab have extensively focused on the “City of Vicenza and the Palladian Villas of the Veneto” World Heritage property due to its strong potential as a tourism attractor. Indeed, upon request of the Lab, UNESCO delivered an awareness-raising activity on the objectives and functioning of the World Heritage system and its implications in the local context. The initiative spurred interesting reflections on rethinking Vicenza’s cultural tourism offer, including through the potential establishment of a visitor and interpretation centre, while promoting the broader values of sustainability, peace and intercultural dialogue.</p>
<p>Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism</p>	<p>The intervention aims at sustainably leveraging the potential of local cultural resources, and notably of the “City of Vicenza and the Palladian Villas of the Veneto” World Heritage property, by building local capacities on the design of innovative marketing strategies and new cultural-creative tourism products and experiences.</p>

ENGLISH

The [“City of Vicenza and the Palladian Villas of the Veneto”](#) is a serial World Heritage property that includes the city of Vicenza and twenty-four Palladian villas scattered throughout the Veneto region. Vicenza presents itself to tourists as the city of Andrea Palladio, but surveys and interviews show that only a few know Vicenza as the city of Palladio or choose the destination for its Renaissance architecture. Although perceived as a cultural destination, Vicenza is rather preferred by people who love immersive and slow tourism and wish to visit other Italian cities beyond the most renowned ones (e.g. Venice, Rome, Florence, Milan and Naples).

Visitors in Vicenza find themselves immersed in a city that lives its daily life surrounded by the beauty of its architecture, urban backdrops and Renaissance stages among squares, theatres, villas, and hills. Vicenza is still able to amaze enough to take the tourist beyond the imaginary. However, such *wow effect* is not to be taken for granted but to be enhanced through new narratives and cultural events capable of animating the city.

Today the tourism market tends to be specialized, in order to offer a customized product to consumers. The process of globalization thus pushes every tourism destination to build a strong and recognizable identity in the collective imagination, so that it can be clearly distinguished from other proposals. Therefore, when devising new strategies to attract tourists to Vicenza, it is necessary to maintain the "Palladian wow effect", while seeking new claims capable of intercepting new audiences.

In this perspective, the Lab members pursue to improve skills and knowledge of tourism operators, including

restaurateurs, hoteliers, shopkeepers, event organizers, travel agencies, managers of UNESCO designated sites, museums and theaters, etc. The Living Lab also provides a space for training and research: researchers and operators meet to analyze the trends of the cultural tourism market at a global and local level, learning to interpret data and use them to make decisions and design innovative marketing strategies and new cultural-creative tourism products.

ITALIAN

La "Città di Vicenza e le Ville Palladiane del Veneto" è un sito seriale iscritto sulla lista del Patrimonio Mondiale, che comprende la città di Vicenza e ventiquattro ville palladiane sparse per il Veneto. Vicenza si presenta ai turisti come la città di Andrea Palladio, ma indagini e interviste dimostrano che solo in pochi conoscono Vicenza come la città di Palladio, o scelgono la destinazione per la sua architettura rinascimentale. Sebbene sia percepita come una destinazione culturale, Vicenza è piuttosto preferita da chi ama il turismo immersivo e lento e visita altre città italiane oltre a quelle più rinomate (ad esempio Venezia, Roma, Firenze, Milano e Napoli).

Chi visita Vicenza si trova immerso in una città che vive la sua quotidianità circondata dalla bellezza delle sue architetture, dei suoi scorci urbani e dei suoi elementi rinascimentali tra piazze, teatri, ville e colline. Vicenza è ancora in grado di stupire tanto da portare il turista oltre l'immaginario. Tuttavia, tale *effetto wow* non è da dare per scontato, ma da valorizzare attraverso nuove narrazioni ed eventi culturali in grado di animare la città.

Oggi il mercato turistico tende a specializzarsi per offrire un prodotto personalizzato ai consumatori. Il processo di globalizzazione spinge quindi ogni destinazione turistica a costruirsi un'identità forte e riconoscibile nell'immaginario collettivo, in modo da potersi distinguere chiaramente dalle altre proposte. Pertanto, nell'elaborare nuove strategie per attrarre turisti a Vicenza, è necessario mantenere l'“effetto wow Palladiano”, cercando al contempo nuove proposte in grado di intercettare nuovi pubblici.

In quest'ottica, il Living Lab di Vicenza mira a sviluppare le competenze e le conoscenze degli operatori turistici, tra cui ristoratori, albergatori, commercianti, organizzatori di eventi, agenzie di viaggio, gestori di siti designati dall'UNESCO, musei e teatri, ecc. Il Living Lab è anche uno spazio per la formazione e per la ricerca: ricercatori e operatori si incontrano per analizzare le tendenze del mercato del turismo culturale a livello globale e locale, imparando a interpretare i dati e a utilizzarli per prendere decisioni e progettare strategie di marketing innovative e nuovi prodotti turistici culturali-creativi.

7.1.3. Promoting slow cultural tourism experiences, between local traditions and typical flavors

Location (Country, Region/Province)	Italy, City of Vicenza
Taxonomy of the cultural tourism intervention	<ol style="list-style-type: none"> 1. To protect, restore, safeguard and promote <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities 2. To develop and innovate <ul style="list-style-type: none"> <input checked="" type="checkbox"/> Skills and professional knowledge <input checked="" type="checkbox"/> Products and experiences

	<p>3. To interpret, understand and disseminate</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tangible cultural heritage and repositories <input checked="" type="checkbox"/> Intangible cultural heritage <input type="checkbox"/> Contemporary creative and cultural expressions/activities <p>4. To involve and connect</p> <ul style="list-style-type: none"> <input type="checkbox"/> Visitors and locals to cultural heritage <input type="checkbox"/> Cultural heritage located in different places <input checked="" type="checkbox"/> Destination stakeholders to form partnerships <p>5. To manage and influence</p> <ul style="list-style-type: none"> <input type="checkbox"/> Destinations’ strategies and plans <input type="checkbox"/> Visitor’s behaviour and actions <input checked="" type="checkbox"/> Quality and features of the offer
Institutional framework: governance model/structure of the specific sites (if applicable) targeted by the intervention	<ul style="list-style-type: none"> <input type="checkbox"/> Public ownership (e.g. central, regional, local, municipal government) <input type="checkbox"/> Private business ownership <input type="checkbox"/> No profit/NGO ownership <input type="checkbox"/> Mixed ownership (specify) <input checked="" type="checkbox"/> Not applicable
Initiator(s) of the intervention (subject/organization/institution who took the lead in initiating the intervention)	<ul style="list-style-type: none"> <input type="checkbox"/> Public authority (specify who) <input type="checkbox"/> Business operator/s (specify who) <input type="checkbox"/> Public-Private partnership (specify who) <input type="checkbox"/> NGO (specify who) <input checked="" type="checkbox"/> Other: SmartCulTour Living Lab
Main stakeholders involved	Food and wine producers, cultural entities, public bodies, tourism operators, operators in the gastronomy sector, International Library “La Vigna”
Link to SmartCulTour Living Lab	Slow tourism, including food and wine, has been identified by the Vicenza Living Lab’s participants as one of the key priorities for local sustainable tourism development.
Primary objective/lessons to learn from intervention in the context of sustainable cultural tourism	The intervention aims to contribute to the development of slow tourism in Vicenza, by enhancing new networks among key stakeholders, developing tourism-related capacities of the local food and wine sector, as well as by organizing workshops on how to enhance food, wine and agricultural traditions.

ENGLISH

Food is an integral part of the Italian cultural heritage and of Italy's image in the world. In other words, Italian food is an essential element of the "Italian experience" for its ability to represent the country and its culture, for its international recognition and attractiveness, and for its capacity to generate shared moments and storytelling narratives. Also, food and wine heritage are an essential part of the Italian cultural landscape and of its intangible cultural heritage, which are both tourist attractions and crucial factors of tourist competitiveness. Vicenza, with its several typical food products and wine varieties, has all the characteristics to further develop slow tourism, between local culture and traditions in a unique architecture and landscapes scenario. Investing to improve this offer means not only generating value for the territory, but also meeting the preferences of the growing tourist flows interested in typical and authentic local experiences.

Among the strategies to be implemented to support this opportunity are: (i) the activation of new networks among consortia of typical products’ producers, cultural entities, public bodies, and tourism operators

capable of developing joint projects (including to participate in calls for funding); (ii) the development of capacity building and training courses aimed at increasing knowledge of the local food and wine excellence, their stories and characteristics, among culture and tourism operators; (iii) the organization of workshops for young cooks invited to reformulate traditional recipes in a sustainable, ethical and innovative manner.

The Living Lab intends to launch a “Next generation cooking training activity” by activating master classes on how to enhance food, wine and agricultural traditions, culture and landscapes, with the dual purpose of improving the local cultural tourism offer and of providing sustainable gastronomic proposals to the local community. This could be made possible by the close cooperation with the International Library “La Vigna” and all relevant local stakeholders.

ITALIAN

Il cibo è parte integrante del patrimonio culturale italiano e dell'immagine dell'Italia nel mondo. In altre parole, il cibo italiano è un elemento essenziale della "esperienza italiana" per la sua capacità di rappresentare il Paese e la sua cultura, per la sua riconoscibilità e attrattività internazionale e per la sua capacità di generare condivisione e racconto. Inoltre, il patrimonio enogastronomico è parte essenziale del paesaggio culturale italiano e del suo patrimonio culturale immateriale, che sono al contempo attrattori turistici e fattori cruciali per la competitività turistica. Vicenza, con i suoi numerosi prodotti alimentari tipici e le sue varietà di vini, ha tutte le caratteristiche per sviluppare ulteriormente il turismo lento, tra cultura e tradizioni locali in uno scenario architettonico e paesaggistico davvero unico. Investire per migliorare questa offerta significa non solo generare valore per il territorio, ma anche incontrare le preferenze dei crescenti flussi turistici interessati a esperienze locali tipiche e autentiche.

Tra le strategie da attuare per sostenere questa opportunità vi sono: (i) l'attivazione di nuove reti tra consorzi di produttori di prodotti tipici, istituzioni culturali, enti pubblici e operatori turistici in grado di sviluppare progetti comuni (anche per partecipare a bandi di finanziamento); (ii) lo sviluppo di percorsi di *capacity building* e formazione finalizzati ad accrescere la conoscenza delle eccellenze enogastronomiche locali, delle loro storie e delle loro caratteristiche, tra gli operatori culturali e turistici; (iii) l'organizzazione di laboratori per giovani cuochi invitati a riformulare le ricette tradizionali in chiave sostenibile, etica e innovativa.

Il Living Lab intende avviare una "Attività di formazione culinaria di nuova generazione" attivando *masterclass* su come valorizzare le tradizioni enogastronomiche e agricole, la cultura e il paesaggio, con il duplice obiettivo di migliorare l'offerta turistica culturale locale e di fornire proposte gastronomiche sostenibili alla comunità locale. Ciò potrebbe essere reso possibile dalla stretta collaborazione con la Biblioteca Internazionale “La Vigna” e con tutti gli attori locali interessati.

7.2. Videos

7.2.1. Presentation video of the Vicenza Living Lab

[Vicenza Living Lab](#)

7.2.2. Practice videos

[The International Library “La Vigna” becomes an open innovation Living Lab - Vicenza LL intervention](#)

[Vicenza: the city of Palladio – Vicenza LL intervention](#)