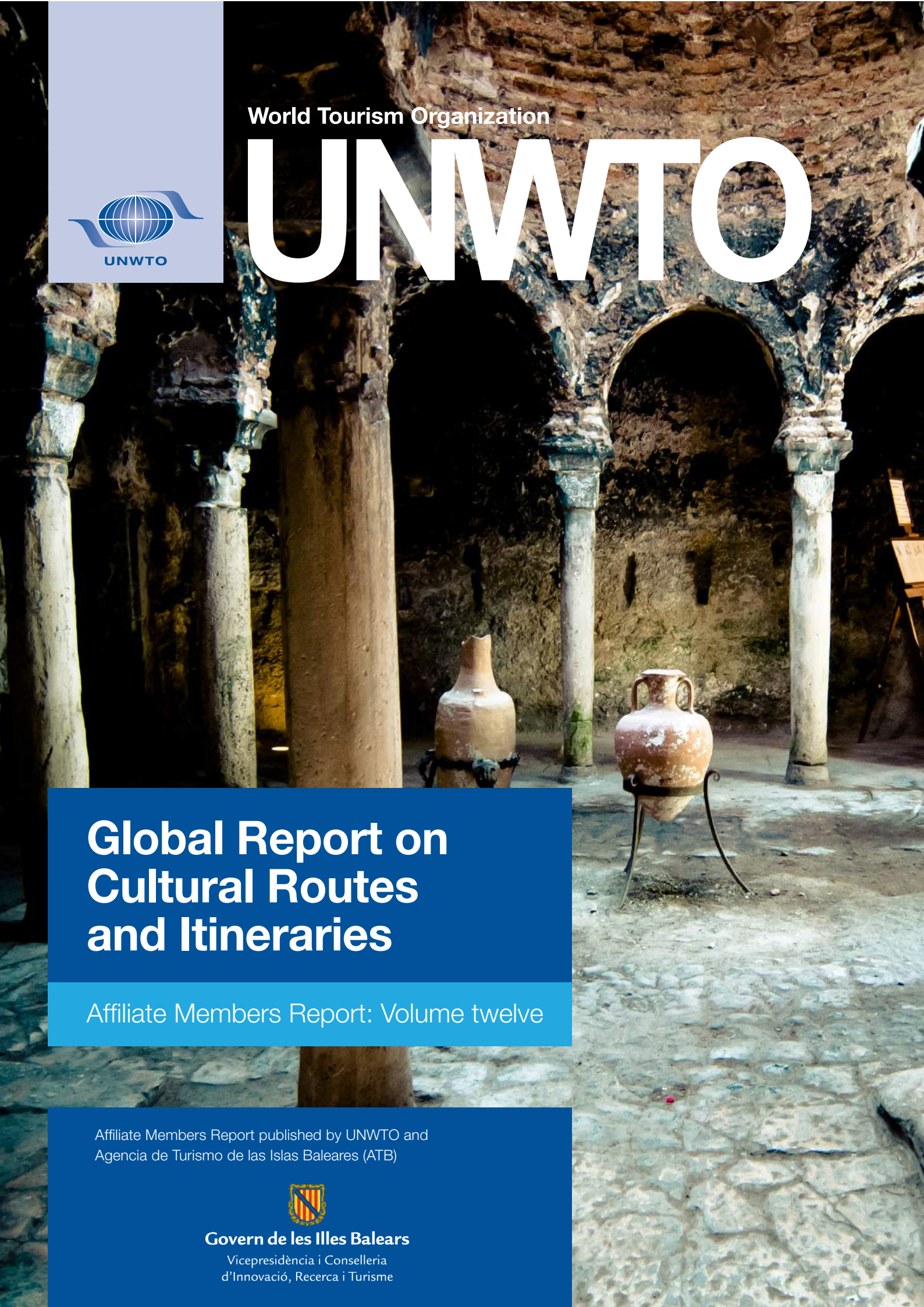

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UNWTO

Global Report on Cultural Routes and Itineraries

Affiliate Members Report: Volume twelve

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Govern de les Illes Balears
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Global Report on Cultural Routes and Itineraries

World Tourism Organization (UNWTO)
Secretary-General: Taleb Rifai
Director-Executive Secretary of Member Relations: Carlos Vogeler

UNWTO Editorial team
AM Reports Management: Yolanda Perdomo, Director of the Affiliate Members Programme
Editorial Team: Addaia Arizmendi, Aditya Amaranggana, Beatriz Cano, Afiya Holder, Elena Cholakova, Malak Zungi, Jonatan Gomez, Dmitriy Ilin
(UNWTO Affiliate Members Programme)

Contributing Editor: Margalida Picornell Vaquer, ATB.

Contributing Authors:
UNWTO Affiliate Members Programme; UNWTO Office of Tourism and Culture; UNWTO Fairs and Special Field Projects Programme; Marcel Leijzer (UNWTO Technical Cooperation Programme) and Richard Denman (The Tourism Company); Isabel Garaña (UNWTO Regional Programme for Europe); Dr. Jordi Tresserras Juan (University of Barcelona/IBERTUR); M. Calvo; J. García; D. Albero and D. Javaloyas (ArqueoUIB Research Group, University of the Balearic Islands); M. Picornell (Tourism Agency of the Balearic Islands, Government of the Balearic Islands, Coordinator of CERTESS Baleares).

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World Tourism Organization (UNWTO)
Calle Capitán Haya, 42
28020 Madrid
Spain

Tel.: (+34) 915 678 100
Fax: (+34) 915 713 733
Website: www.unwto.org
E-mail: omt@unwto.org

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Foreword

International tourism has seen rapid growth and diversification over recent decades to become one of the leading economic sectors in the world. Today, more than one billion tourists travel to an international destination each year, and by 2030, UNWTO forecasts this number to reach 1.8 billion.

Alongside tourism´s expansion, cultural routes have been gaining increasing prominence in recent years. These renowned routes are some of the world´s richest and most diverse cultural destinations, building upon unique local heritage and traditions while encouraging the close participation of local communities. Apart from enhancing the visitor experience, cultural routes represent immense opportunities for economic growth and inclusive development by creating employment and small business ventures, helping to distribute tourism´s socio-economic benefits throughout multiple value chains. In addition, these routes stimulate cultural exchanges that instill local pride, enrich the cultural identity and heritage of destinations and foster closer ties between visitors and host communities.

The significance of cultural routes in sustainable tourism development has been part of UNWTO's work for many years now, most notably through the Samarkand Declaration on Silk Road Tourism, which gathers the commitment of 19 countries to promote the "fruitful rebirth of legendary routes as one of the world´s richest cultural tourism destinations". In 2015, cultural itineraries were highlighted in the very first UNWTO/UNESCO World Conference on Tourism and Culture in Cambodia, which aimed to seal the strong alliance between tourism and culture towards sustainable development.

Against this backdrop, this Global Report on Cultural Routes and Itineraries presents key information on the current trends, along with case studies highlighting public-private sector cooperation in the development of cultural routes, underscoring the importance of cross-sectorial coordination to guarantee the protection, preservation and conservation of cultural itineraries and attractions in the framework of tourism development.

On behalf of the World Tourism Organization, I would like to thank our valued Affiliate Members as well as all the organizations that have contributed to this Report. Their invaluable insights and experiences on the subject of cultural routes are essential to the success of this Report. In particular, I wish to extend our utmost gratitude to the Tourism Agency of the Balearic Islands (ATB) for partnering with UNWTO in the preparation of this publication, as an example of the value of partnerships in the creation and dissemination of knowledge in tourism.

Taleb Rifai
Secretary-General,
World Tourism Organization (UNWTO)

Message

The Balearic Islands has become a leading tourist destination in the Mediterranean and one of the most prominent in Europe. Tourism has always been a key sector in this autonomous region and the mainstay of its economy.

This leading position as a tourist destination is the culmination of years of hard work put in by many people from both the public and private sectors to adapt to changes, bolster our islands' main attractions and tailor our supply to the constantly evolving tourism market. Our future challenges are to achieve a sustainable tourist model that is compatible with both an adequate distribution of wealth and protection of our territory.

Since 2004, we have collaborated in all the activities proposed as part of the Affiliate Member Programme of the World Tourism Organization (UNWTO). This has included the organization of activities, spreading awareness of the Code of Ethics for Tourism, providing articles for UNWTO publications, contributing information as a regional destination and sharing our experiences of the Balearic Islands as a leading tourist destination with other members worldwide.

In the Balearic Islands we have concentrated on diversification and motivational branding, whose main objective is not only to boost the values of our brands (Mallorca, Menorca, Ibiza and Formentera) but also to show our potential visitors how varied and attractive our destinations are, so that the Balearic Islands will be their first choice whenever they have an opportunity and excuse to travel. That's why it's important to enhance our tourist resources and our unique values with specific products, such as cultural tourism, since they can extend the tourist season and, in the long term, they can shape the demand curve and combat the seasonal nature of our destination.

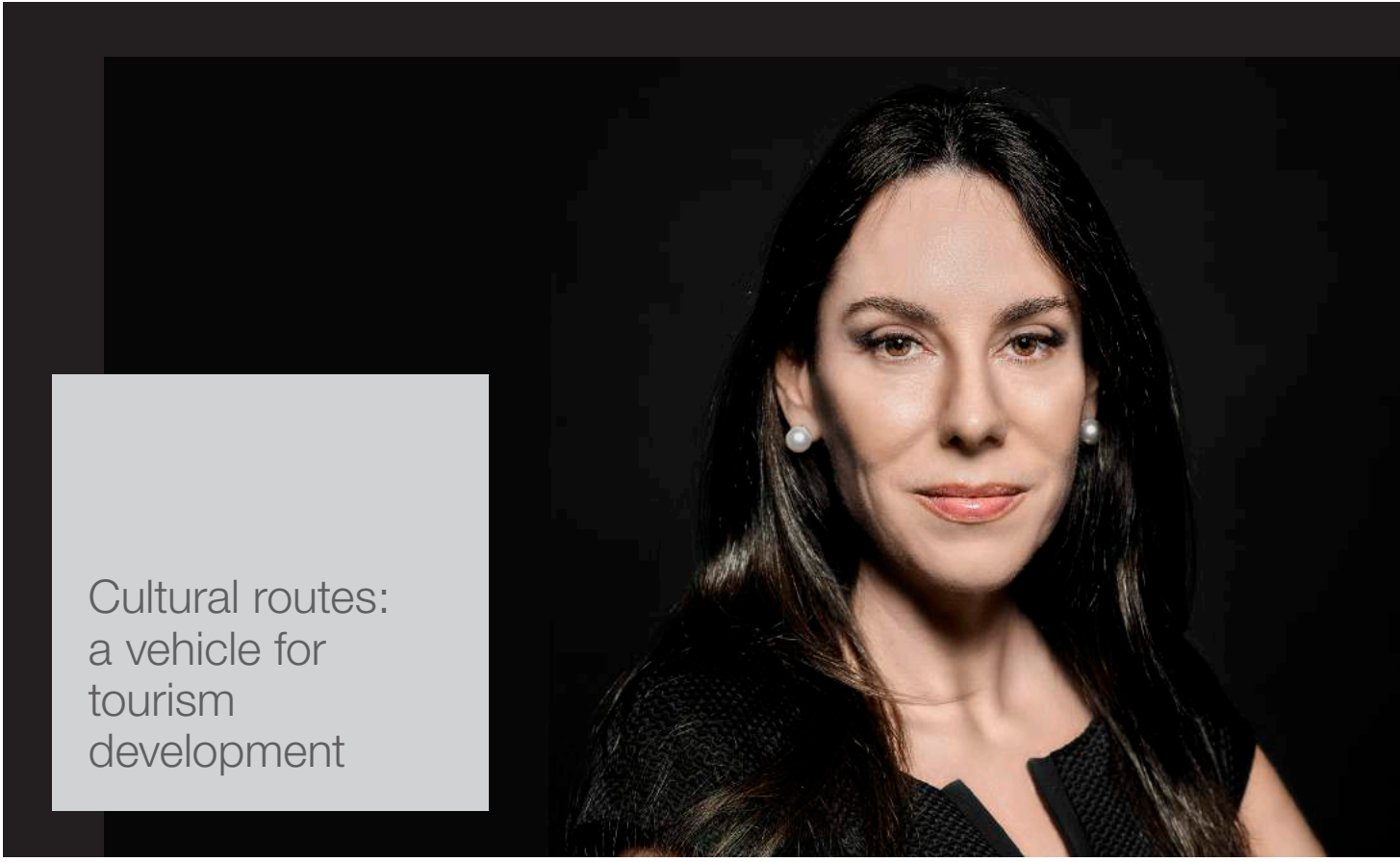
Given that our aim is to continue the cooperation between UNWTO and the ATB (the Agency for Tourism of the Government of the Balearic Islands), we want to continue promoting joint products that spread awareness worldwide of the good tourism practices and innovative models that we are implementing on our islands. The publication you are now holding is yet another example of the Balearic Islands' ongoing commitment to tourism, because it allows us to make strides in research, exchange knowledge and provide information on successful cases involving cultural itineraries and archaeological tourism. It is also a way to publicise worldwide and give continuity to the European CERTESS pilot project experience in the

Balearic Islands, called "Baleares Archaeosites", which has had a very satisfactory result because it presents a series of reflections and considerations that we believe can help promote the creation and enhancement of cultural itineraries as part of cultural tourism, and serve as a reference for other Affiliate Members.

The outcome of joint cooperation and diligence with UNWTO is now contained in this publication. It is our hope that this report will be of use and interest to any entity wishing to create, improve, optimise or develop cultural routes and itineraries in their territories, which will undoubtedly help promote cultural tourism and enhance the heritage found at tourist destinations.

After this joint collaboration focusing on cultural tourism with UNWTO, I would like to encourage other tourist destinations to set up similar initiatives and start to create cultural routes and itineraries. Not only do they represent an excellent means of sharing their own cultural past, they also enable visitors to understand and enjoy the experience of engaging with other peoples and cultures.

Gabriel Barceló Milta
Vicepresident and Minister for Innovation,
Research and Tourism –
Balearic Islands Regional Government



Cultural routes: a vehicle for tourism development

The unique cultural offer provided by destinations has become a major driver and motivation for tourists worldwide. The establishment of cultural routes and itineraries along different regions as a tourism product has opened up vast opportunities to enhance the dynamics of tourism by offering more valuable visitor experiences while spreading benefits throughout the tourism value chain and its linked sectors.

This Report offers a global overview of approaches to cultural routes and itineraries by revealing case studies, governance and partnership models, recent trends, products and innovations; all offering insight into a key objective of the global tourism agenda. It demonstrates that the personal, social and economic value of cultural travel is increasingly being recognised by educational institutions, employers, official tourism organizations and governments internationally. This Report examines the distinctiveness of this segment, its wish to explore and engage with travelers, a plethora of new tourism products and examples of effective partnerships for the development of sustainable tourism.

Against this backdrop, this Report validates the opportunities for local community development, effective partnership models and cross-border collaboration. This cooperation is an essential element in the development of this tourism offer. Promotes mutual assistance eluding competition between participating destinations, attractions and tourism suppliers. It also adapts a more inclusive model which opens the borders of new destinations and revitalizes existing destinations to create a more attractive and seamless tourism experience.

Creating a cohesive small business involvement strategy for the cultural routes and establishing strong partnerships with different authorities as well as stakeholders is vital to ensure more sustainable long-term economic and cultural benefits. This stimulates socio-economic development and entrepreneurship at the community level along the routes, protecting and promoting tangible and intangible cultural products while providing economic returns which remain in the community. The benefits of joining alliances in the form of inclusive community participation, in the interpretation of heritage and the development of competitive tourism product creates a unique and authentic experience, one where all involved stakeholders serve as cultural ambassadors.

It is noteworthy to mention that cultural routes and itineraries are not a new phenomenon and UNWTO has extensive involvement in promoting and encouraging collaboration with its member states. This volume of the Affiliate Members Global Report on Cultural Routes and Itineraries is one of many UNWTO initiatives serving as a valuable source and providing insight on the development of cultural routes and itineraries which are further explained in the Report.

In this regard, I express my appreciation to Agencia de Turismo de Las Islas Balears (ATB) who collaborated with us in the preparation of this report. Their distinctive work on developing the *Balearic Archaeosites* as a cultural tourism product has provided a valuable framework and model which is elaborated in this Report.

Furthermore, I would also like to thank all Affiliate Members that have participated in this report by contributing their experiences, including Adventure Travel Trade Association, Região de Turismo do Algarve, Bournemouth University, Comune di Venezia, DASTA, Observatorio Turístico del Estado de Guanajuato, IREST, Madison MK, Associação de Hotéis Roteiros de Charme, SENATUR, STPP, Hungarian Tourism Ltd., Turismo de Bogota, Universidad del Salvador, Fundación Universitaria Los Libertadores, University of Bologna, University College of Business in Prague, ProColombia, Singerman & Makón – LATAM Tourism Consulting, and University of Molise.

Yolanda Perdomo
Director of the Affiliate Members Programme,
World Tourism Organization (UNWTO)

1. UNWTO and cultural routes

Cultural tourism has experienced unprecedented growth over recent years. In 2020, international tourist arrivals are expected to exceed 1.6 billion. Cultural Tourism´s popularity is continuously increasing on a faster pace than most of the other tourism segments, faster than the growth rate of tourism worldwide (UNWTO, 2001).

Culture is a key tourism asset; inspiring millions of tourists to visit new destinations each year. Sustainably managed, tourism can be a considerable force for the promotion and safeguarding of the tangible and intangible heritage it relies on, while encouraging the development of arts, crafts and other creative activities. Such development represents an immense opportunity for destinations to foster economic growth, inclusive social development and heritage preservation. Many benefits are tagged to cultural tourism; it creates job employment opportunities, generates income for investment, represses rural migration, preserves heritage, develops cultural understanding and nurtures the sense of pride and self-esteem among host communities. However, it is of utmost importance to safeguard the very cultural tourism through a sustainable, cross-border and multi-stakeholder approach. Culture and tourism must be mutually supportive of each other to make the relationship sustainable. In order to nurture this relationship, full cooperation of the public and private sector, working side by side with local communities should be developed (UNWTO, 2001).

Cultural routes, as a type of cultural tourism product, encourage widespread community participation in cultural activities, whereby raising awareness of a common cultural heritage. A number of cultural routes have already begun to co-operate with various key players from both the public and private sectors with a view to providing better services and enhancing the tourists´ experience along the route.

UNWTO recognizes the important role played by cultural routes in tourism. This recognition was reflected in many recent initiatives. In September 2014, UNWTO Themis Foundation and the European Institute of Cultural Routes designed and offered the Council of Europe Cultural Routes' (CoE CR) partners an executive training course on Cultural Routes Tourism Development Strategy. The aim was to provide the participants with knowledge, skills, tools and a forum for discussion and reflection that will enable them to design a Cultural Route Tourism Development Strategy, with unique emphasis on collaboration with other cultural routes.[1] In addition, several studies dedicated to the topic of cultural routes and itineraries have been published, namely Tourism and Intangible Cultural Heritage (UNWTO, 2012), Roadmap for Development - Heritage Conservation & Tourism: Promoting sustainable growth along the Silk Roads Heritage Corridors (UNWTO, 2014), The Silk Roads: an ICOMOS Thematic Study (ICOMOS, 2014), Impact of European Cultural Routes on SME's innovation

1 http://themis.unwto.org/event/unwto-regional-course-europe-cultural-routes-tourism-development-strategy-council-europe-cultu.

Mondragó- S'Amarador, Mallorca

and competitiveness (European Comimssion, 2011), Cultural Heritage and Tourism Development (UNWTO, 2001), among many others.

UNWTO continuously strives to raise awareness among the international community on the growing importance of cultural tourism in light of tourism´s development. To accomplish this, the 1st UNWTO International Congress on Tourism & Pilgrimages[2] was held in September 2014 in Santiago de Compostela, Spain, epicenter of one of the most renowned pilgrimage routes in the world: St. James´s Way (The Camino de Santiago). Co-organised by the World Tourism Organization (UNWTO), the Ministry of Industry, Energy and Tourism of Spain and the Regional Government of Galicia, this conference aimed to highlight the importance of tourism for the historical and cultural legacy of pilgrimages and spiritual routes, focusing on both their religious and secular aspects. Policies and strategies for the preservation and management of heritage sites along religious routes were also discussed, highlighting the positive contribution of pilgrimages to sustainable growth and international peace. In this same line, from 4-6 February 2015, over 600 participants, including over 45 Ministers and Vice Ministers of Tourism and Culture, international experts, speakers and guests from 100 countries, gathered at the UNWTO/UNESCO World Conference on Tourism and Culture in Siem Reap, Cambodia, to explore and advance new partnership models between tourism and culture. The results from this conference summarized in the Siem Reap Declaration[3], reinforcing that culture, reflected in heritage and traditions as much as in contemporary art, languages, cuisine, music, handicrafts, museums and literature, is of immeasurable value to host communities. It shapes community identities and fosters respect and tolerance among people. Culture has also become a key tourism asset, creating idiosyncratic differences between destinations.

These conferences are aimed at encouraging new initiatives and creating international networks that foster the exchange of experiences at the level of research, training of tourism professionals, promotion, marketing and the management of routes and sites that engage local communities as equal partners in developing cultural tourism in a sustainable manner. These initiatives among others designed to promote innovative and creative methodologies which enhance culture, serve as a bridge to social, economic and human development. More importantly these initiatives further enhance creativity, and cultural heritage in all its forms as a powerful and unique tool for socio-economic development and the empowermentof local communities.

2 http://ethics.unwto.org/event/1st-unwto-international-congress-tourism-pilgrimages.

3 www.e-unwto.org/doi/book/10.18111/9789284417360.

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Apart from these socio-economic benefits generated by cultural tourism for the well-being of countries, continuous innovation should be explored in order to seize destination competitive advantages. The power of thematic tourism - under which most cultural routes have been developed - is clearly seen in recent years as a catalyst for the growth of new destinations or routes based solely on thematic and cultural leisure.[4] In fact, cultural routes combine tangible and intangible cultural resources which often entice tourists, creating memorable experiences for this segment. The range of the cultural tourism products and routes can include a variety of niches such as popular culture, heritage, arts and crafts, historic, creative or even thematic to name a few. Silk Road tourism bridges the ancient civilization of the east and west; The Great Himalayan Trail stretches the length of the greater Himalayan range; while The European Routes of the Jewish Heritage promotes the story of migrations, persecutions and precariousness. The following section on UNWTO case studies, further elaborates and highlights key elements and benefits those initiatives will provide.

It is of an utmost importance, for the development of tourism, to have a better understanding of the benefits of cultural tourism and cultural routes and a better comprehension for their management. Going beyond economic benefits, tourism has the ability to help communities value their unique cultures and traditions, building their sense of place in the world. It is evident, therefore, that for tourism to be an effective tool in empowering local communities, inclusion and full integration into the tourism value chain is fundamental for the successful development of cultural route and itinerary tourism products and experiences.

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4 www.coe.int/t/dg4/cultureheritage/culture/routes/.

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1.1 UNWTO/UNESCO World Conference on Tourism and Culture

Background

The First UNWTO/UNESCO World Conference on Tourism and Culture brought together ministers, leading experts and stakeholders in both fields to explore a new framework for the collaboration between tourism and culture, which includes active participation of host communities, visitors, the public and the private sector. The Conference, hosted by the Kingdom of Cambodia in Siem Reap from 4-6 February 2015, gathered over 600 participants, including over 45 ministers and vice ministers of tourism and culture, international experts, speakers and guests from 100 countries, to advance new partnership models between tourism and culture.

The Siem Reap Declaration underlines that successful outcomes require engaging culture and tourism stakeholders, especially within government and public administrations at all levels, to address cross-cutting responsibilities in areas such as governance, community engagement, innovation and corporate social responsibility. As reflected in the UNWTO/UNESCO World Conference on Tourism and Culture, there is a need to reduce barriers and facilitate effective partnership models and governance structures within government at national, regional and local levels, in order to develop, coordinate and implement tourism and culture policies and practices in a more integrated manner. According to the conclusions of the conference, and in order to effectively promote and safeguard the very heritage cultural tourism relies on, a sustainable, multi-stakeholder approach is crucial.

> "Cultural heritage tells mankind's story; it tells our story. Carefully managed, tourism can protect and enliven this heritage, generate new opportunities for local communities, and foster tolerance and respect between peoples and nations. It is up to us to work together to harness the sheer force of one billion tourists, turning it into one billion opportunities to contribute to inclusive economic growth, social development and advancement of the post-2015 sustainability agenda around the world."
>
> Taleb Rifai, *UNWTO Secretary-General, in the opening ceremony of the conference.*

Linking people and fostering sustainable development through cultural routes was a highlighted topic in the UNWTO/UNESCO World Conference on Tourism and Culture which also included other three main areas of discussion: promoting and protecting cultural heritage, living cultures and creative industries, as well as urban regeneration through cultural tourism.

The panel discussion on cultural routes emphasised how routes can offer important opportunities for tourism development, regional integration and economic development, while promoting the revitalisation and promotion of cultural and economic links at national and international levels. The panel members took the opportunity to discuss the role of cultural routes in linking people, fostering sustainable development and showcasing different aspects of promoting intangible heritage and cultural itineraries. The panel highlighted the fact that transnational cultural tourism products contribute to the presentation and promotion of a region as a unique tourism destination based on specific themes. Another topic tackled by the panel was to understand the huge potential of cultural heritage routes to encourage widespread community participation in cultural activities and raise awareness of a common cultural heritage.

There are several heritage routes already inscribed on the World Heritage List. In addition to the well-known Qhapac Nan, or the Andean Road system (six countries), the Silk Road (twelve countries) and the St. James´s Way - Routes of Santiago de Compostela (two countries), the list includes: the Quebrada de Humahuaca in Argentina, the Sacred Sites and Pilgrimage Routes in the Kii Mountain Range in Japan, the Incense Route in Israel, the Camino Real de Tierra Adentro in Mexico, the Land of Frankincense in Oman, the Church of the Nativity and the Pilgrimage Route in Palestine, Historic Jeddah – the Gate to Makkah in Saudi Arabia, and the Heritage of Mercury between Spain and Slovenia. In addition, the Viking Routes in Northern Europe and the Buddhist Routes in South Asia are also currently under consideration.

During the panel discussion, two interesting cases of cultural routes were also presented from Paraguay and Lithuania. The Jesuit Route of Paraguay has fostered the Guaraní culture promoting handicrafts, gastronomy and ecotourism activities in the region. This route has been able to encourage domestic tourism by launching three programmes: cultural accommodation (called “posadas turísticas”), activities for young people and touristic neighborhoods (“barrios”). While for the case of Lithuania, World Amber Route which main objective is to connect 12 countries, has offered various amber products and service as well as provided a virtual route in order to increase the awareness of those countries and attract international tourist flows.

Conference conclusions

The development of tourism routes has gained particular relevance in recent years as it responds to the challenge of overcoming seasonality by attracting demand all year round and throughout the territory while addressing the new market trends emerging from travelers seeking enriching experiences. They entail more flexibility, discovery, learning and contact with local people and their traditions.

The Declaration highlighted the need to cooperate to build international or regional networks across culture and

tourism government agencies and within other relevant government areas such as foreign affairs, transportation, interior or immigration, as well as cooperate across regional or national borders to facilitate and build governance and certification models so as to ensure quality and consistency of the visitor experience along the cultural routes.

It also reaffirmed the commitment of UNWTO and UNESCO Member States to encourage and facilitate, where appropriate, international and national initiatives that draw together historically or thematically linked heritage areas, including World Heritage Sites, into tourism routes, corridors or circuits.

The significance of key stakeholders recognising that the development of tourism routes can play a fundamental role in fostering regional development and integration at the national and international levels. Further demonstrates its importance, tourism routes create opportunities for trans-boundary cooperation, collaborative destination marketing, product development, public-private partnerships, and safeguarding of natural, tangible and intangible cultural heritage. Thus, routes offer important opportunities for sustainable tourism development as they have the potential to spread tourism demand and income all year round and over the territory. They can also encourage the creation of new and innovative products, at the same time, adding value to existing ones, opening and/or revitalising destinations in decline.

However, along with the potential benefits of tourism routes, there are also major challenges in planning and establishing transnational cultural heritage routes to ensure effective and sustainable mechanisms for international coordination. Some of these challenges include the creation of effective coordination mechanisms and governance structures among various stakeholders; the development of effective management with a comprehensive and sustainable approach to the route conservation, and the growth of an integrated product development approach together with effective clustering of services and attractions. In particular, the full story of the significance of the route has to be well interpreted by all relevant parties on the routes even if the visitor travels to only one part of the route.

Other relevant issues in the development of the routes are the integration of marketing and promotion and the development of a common and truly ´shared´ brand; as well as the engagement of local communities in the design, operation and interpretation of routes as well as the fair and equal distribution of tourism benefits at the local level.

Success will require the engagement of culture and tourism stakeholders at all levels to address cross-cutting responsibilities in areas such as governance, community engagement, innovation and technology and corporate social responsibility.

To access the videos, presentations and pictures of the conference, please visit www.tourismandculture.org.

1.2 UNWTO Silk Road Programme

Background

Acclaimed as one of the greatest routes in the history of mankind, the ancient Silk Road formed the first bridge between the East and the West and was an important trading vehicle between the ancient empires of China, Central and Western Asia, the Indian sub-continent and Rome.

This historic network of routes enabled the exchanging of not only silk and goods, but also culture, ideas and religion, shaping the world as we know it today. As routes of integration, exchange and dialogue, the Silk Road contributed greatly to the common prosperity and development of humankind for almost two millennia. By venturing along the ancient Silk Road, visitors can walk in the footsteps of famed explorers such as Alexander the Great and Marco Polo, discovering for themselves one of the world's most richly diverse networks of cultural routes. Focused on three key areas of work – marketing and promotion; destination management, and travel facilitation –, the UNWTO Silk Road Programme, together with its 33 Member States, develops a wide range of initiatives aimed at enhancing the tourism potential of this shared route.

In 2013, UNWTO established a new partnership with the Council of Europe Venice Office and the Veneto Region in Italy to develop a pilot maritime tourism initiative along the Venetian routes of the Silk Road. The project aims to progress transnational thematic tourism products and enhance competitiveness and sustainability along the western link of the Silk Road, providing visitors a new way to explore the European coast.

In line with those two initiatives, the Great Tea Road is one of the most important tourism development projects in the Russian Federal Program for inbound and outbound tourism. Founded in 1727, Kyakhta was an important city of trade for merchants along the Silk Road, trading a variety of Chinese goods, particularly tea, silk and porcelain.

Over the last few years, a partnership has been established between Russia, Mongolia and China to collectively develop and promote a new signature tourism brand through the Great Tea Road to support the growth of tourism in all three respective countries.

The Silk Road: the greatest trading route in history

In 1994, 19 countries joined the World Tourism Organization (UNWTO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) in Samarkand, Uzbekistan, to launch the Samarkand Declaration. This was a milestone event for Silk Road tourism, with the Declaration calling for:

> "… a peaceful and fruitful rebirth of these legendary routes as one of the world´s richest cultural tourism destinations."

Now, over twenty years later, an increasing number of stakeholders is working together to foster tourism development along the Silk Road. Trans-boundary tourism projects are growing, trade and consumer interest in the Silk Road continues to rise and the UNWTO Silk Road Programme is now working with over 33 Member States.

Tourism is one of the world's largest growth economies and provides a strong opportunity for economic development along the Silk Road network of routes and destinations. The Investment Guide to the Silk Road 2014 developed by the United Nations Conference on Trade and Development (UNCTAD) identifies tourism as one of the eight investment priorities and opportunities for the Silk Road. The Guide

Member States of the Silk Road Programme*

Albania, Armenia, Azerbaijan, Bangladesh, Bulgaria, China, Croatia, DPR Korea, Rep. Korea, Egypt, Georgia, Greece, Iran, Iraq, Israel, Italy, Indonesia, Japan, Kazakhstan, Kyrgyzstan, Mongolia, Pakistan, Romania, Russia, Saudi Arabia, San Marino, Spain, Syria, Tajikistan, Turkey, Turkmenistan, Ukraine and Uzbekistan.

*At time of printing November 2015.

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highlights the steady growth of tourism in the region and outlines the significant investment opportunities tourism provides due to the wealth of cultural and natural resources.[1]

The UNWTO Silk Road Programme seeks to work with governments and tourism industry stakeholders in order to achieve long-term objectives in three key areas of work outlined in the Silk Road Action Plan 2014/15:

Marketing and promotion

The network of destinations spanning the ancient Silk Road makes up one of the most richly diverse and unique tapestries of tourism experiences in the world. Promoting tourism to the Silk Road region provides a unique opportunity for fostering peace and cultural understanding. The Silk Road Programme is working with Member States to collectively market the region as an established brand, supported by cooperative marketing campaigns and partnerships between private and public sectors. The UNWTO Silk Road Programme has collaborated with major international travel fairs on numerous promotional activities to highlight the tourism potential of the Silk Road to the travel trade. UNWTO also utilises social media and public relations activities to raise the profile of the Silk Road to global audiences.

Destination management

Tourism provides people throughout the Silk Road destinations an opportunity to build stronger and more resilient local economies, increase employment and safeguard traditional cultural heritage. Member States in the Silk Road Programme are working together to mutually benefit the entire Silk Road region, increasing their support in the tourism sector and improving cultural and environmental management. The Silk Road Programme hosts an annual meeting for Member States' Tourism Ministers at ITB Berlin and works closely with governments and industry to enhance greater global cooperation for tourism development along the Silk Road. UNWTO also holds numerous conferences and seminars on the Silk Road's tourism potential and has worked closely with UNESCO to run a series of capacity building workshops aiming at increasing the collaboration between heritage and tourism stakeholders along the Silk Road.

Visa facilitation/ accessibility

With improved access into and between Silk Road countries, traveling the Silk Road destinations is gradually becoming easier for modern day adventurers of the world´s greatest ancient trading routes. However, there is still a long way to go to improve visa policies and accessibility along the network of Silk Road destinations. UNWTO is working with Member States along the Silk Road to address border and visa issues, while encouraging them

1 Investment Guide to the Silk Road 2014, United Nations Conference on Trade and Development.

to invest in high quality infrastructure to facilitate smooth travel across international borders. In the past few years, Georgia, Armenia and Tajikistan have all introduced visa on arrival for 91 (Georgia), 87 (Armenia) and 79 (Tajikistan) source markets around the world. China has also introduced a 72 hour transit visa-free policy for nationals of 45 countries visiting eight major city destinations, and the Russian Federation allows visa free entry to tourists traveling on cruise ships to St Petersburg for up to 72 hours.[3]

Silk Road Corridors: roadmap for Development

In 2014, UNWTO, in partnership with UNESCO, launched the Roadmap for Development – a new strategy to develop the tourism potential for two Heritage Corridors spanning five countries along the Silk Road: China, Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan.

The Roadmap for Development builds upon over ten years of extensive research conducted by UNESCO, the International Council on Monuments and Sites (ICOMOS) and University College London (UCL) on the Silk Road's heritage sites. The Roadmap for Development focuses on two of the fifty two Silk Road heritage corridors identified in this research:

1. **Chang'an-Tianshan corridor:** spanning the Republic of China, the Republic of Kazakhstan and the Kyrgyz Republic; and
2. **Penjikent-Samarkand-Poykent corridor:** between the Republic of Tajikistan and the Republic of Uzbekistan.

3. Tourism Visa Openness Report for the Silk Road Countries Report, UNWTO.

The roadmap is designed to:

- Set priority projects for developing tourism and safeguarding heritage across the corridors;
- Guarantee a balanced approach between site-conservation and site-promotion;
- Identify strategic opportunities for economic growth and job creation;
- Outline the different components of the project while demonstrating their interdependence;
- Promote maximum engagement from all relevant stakeholders; and
- Provide a step-by-step picture of how this wide-ranging project will be implemented.

World heritage listed: Chang'an-Tianshan Corridor

Stretching 5,000 kilometres through China, Kazakhstan and Kyrgyzstan, the **Chang'an-Tianshan Corridor** is the first Silk Road Heritage Corridor to be inscribed on the UNESCO World Heritage List. Taking shape between the 2nd century BC and the 1st century AD, the Chang'an-Tianshan Corridor linked multiple civilisations and facilitated the trade of goods, silk, culture, religious beliefs, arts, science and technology between two of the great power centres of the Silk Roads trade until the 16th century.

With such a rich cultural history and diverse natural landscape, the Chang'an-Tianshan Corridor offers visitors a unique travel experience along one of the world's greatest trading routes. The potential for tourism development along this route is supported by the global increase in demand for authentic cultural tourism experiences. The growth of tourism along the Chang'an-Tianshan Corridor will play an important role in facilitating regional development, economic growth, job creation and professional development for communities.

Venetian Routes

The Venetian Route forms an important part of the network of routes of the Maritime Silk Road, linking far-reaching cultures to foster trade and spread traditions, religious beliefs, art and technology to create the eclectic mix of European society and culture as we know it today.

The VeRoTour project, operated by the Veneto Region Tourism Department in partnership with the Council of Europe, UNWTO and industry and government bodies, aims to implement a trans-national thematic cultural route linking the diverse heritage that flourished during the reign of the Republic of Venice, also known as the Serenissima.

These complex networks of routes also contributed and facilitated the fruitful exchange between diverse and far ranging cultures. As a result of centuries of trade and exchange, countless historic and cultural sites remain along the network of these famous routes and continue to enrich us to the present day. The VeroTour project involved

20 public and private stakeholders from seven countries, who were collectively focused on diversifying the thematic tourism offer in Europe by developing trans-national and sustainable tourism products. Building upon the immense cultural heritage available, this initiative also aims to make sustainability a key element of competitiveness. Small and micro-sized enterprises (SMEs) are directly involved in the project, thanks to the strong support of the Chambers of Commerce located along the Euro-Mediterranean region.

The Venice to Corfu route along the maritime Silk Road crosses maritime ports of four countries: Italy, Slovenia, Croatia and Greece. The route begins in Venice, where the relics of the Silk Road trade can be seen in the city's architecture and toponyms, museums and culinary scene. Visitors can follow the footsteps of past explorers by visiting multiple historical maritime ports in Slovenia, Croatia, and Corfu, the final trip of the journey.

For more information, visit www.verotour.eu.

The Great Tea Road

One of the longest overland tourist routes spanning Eurasia, the Great Tea Road takes visitors on a journey of discovery across China, Mongolia and Russia. The route traces the history of the ancient tea culture - from the tea gardens of South China and the Yellow Sea, to the bustling hub of Beijing, through the Gobi Desert, the Mongolian steppes and Ulaanbaatar, into Kyakhta in Siberia, and across the length of Russia into Moscow and finishing in St Petersburg. The routes of the Great Tea Road have also been developed as a journey which can lead visitors to South East Asia, the Indian subcontinent and Europe.

Founded in 1727, Kyakhta was an important city of trade for merchants along the Silk Road, trading a variety of Chinese goods, particularly tea, silk and porcelain. By the late 18th century, Kyakhta, a hub of exchange in eclectic cultural goods was named the "Capital of Russian Tea" and "Sandy Venice" due to its significance as a trading centre for tea and goods from Italy and European cities.

The Great Tea Road is one of the most important tourism development projects in the Russian Federal Program for inbound and outbound tourism. Over the last few years, a partnership has been established between Russia, Mongolia and China to collectively develop and promote a new signature tourism brand through the Great Tea Road to support the growth of tourism in all three respective countries.

For additional information on all activities mentioned, and to access relevant publications, visit the official UNWTO Silk Road Programme website at http://silkroad.unwto.org or contact the programme at silkroad@unwto.org.

Courtesy of the Great Himalaya Trail Development Programme

1.3 Great Himalaya Trail Development Programme, Nepal

The **Great Himalaya Trail Development Programme** is an integrated project that has engaged, linked and benefited a number of remote communities and unique ecosystems through the development and marketing of a significant new tourism product based on a long distance trail.

The social and ecological context

This programme is targeting five districts (Humla, Dolpo, Gorkha -including Manaslu-, lower Solukhumbu and Taplejung). The area includes some of the most remote mountain villages and communities in the world. There is significant cultural diversity, reflected in many historical and religious monuments characteristic of the particular culture of each area.

The area has a high and special biodiversity in an array of different mountain habitats. Rare mountain wildlife includes the snow leopard, red panda, blue sheep and hundreds of bird species that can only be found in the Nepal Himalayas. A diversity of flora includes sub-tropical jungle, semi-arid dense forests, and high altitude ecosystems with rare botanical species. Conservation of these natural assets is very dependent on the value placed on them by the mountain communities.

The incidence of poverty is high. The position of women is particularly unequal in Nepal, and is especially marked in the Western Hills.

Tourism is one of few sectors where Nepal has a comparative advantage and growth potential and, within tourism, trekking has the strongest potential to directly benefit the poor in relatively remote parts of the country. Despite being already important in terms of contribution to Gross Domestic Product (GDP), tourism benefits in Nepal have been accruing to a small section of society concentrated in a 'tourism triangle' comprising Kathmandu valley, Pokhara and Chitwan, and the trekking industry in three established trekking destinations. In 2009, 86% of recorded trekkers travelled to these areas.

The initiative

The Great Himalaya Trail (GHT) is a new, long-distance walking trail developed from a network of existing trails. It covers 1,700 km from Kanchenjunga in the east of Nepal to Humla and Darchula in the west. The GHT has ten sections, comprising a network of upper and lower routes, each offering a different experience. Each section can be promoted separately as well as together with others.

The Great Himalaya Trail Development Programme aims to use the trial to improve livelihoods and bring sustainable development to remote and poor communities. It seeks to deliver an improved environment for private sector investment in tourism related activities, to increase tourism numbers, and expenditure by tourists and tour operators, while also supporting the conservation of the area's unique cultural and natural heritage. This is in line with the national poverty strategy and tourism policy, which is committed to 'developing new tourist destinations to provide economic benefits while preserving the natural and cultural heritage of the country.

With support from a tripartite partnership between SNV, the ST-EP Foundation and UNWTO, a two-year pilot stage took place in Humla and Dolpo Districts, before being expanded to the whole area in 2011.

A range of national and international bodies are behind the full Programme. The Ministry of Tourism and Civil Aviation is taking the lead, with Nepal Tourism Board (NTB) and the Trekking Agencies´ Association of Nepal (TAAN). The Programme is financed by UKAID, with implementation facilitated and supported by SNV. The Programme has a clear governance structure, with implementation through a Working Committee, supported by professionals with specialist expertise.

The Programme is seeking to increase the incomes of 1,072 small enterprises by US$ 1.21 million and to create 2,251 job equivalents.

Expected outcomes include:

- Improvement of marketing and promotion of the Great Himalaya Trail;
- Improvement of ability of partners to plan, develop and manage tourism;
- Development of market-oriented tourism businesses along the trail; and
- Improvement of social and environmental incomes in the five target districts.

Courtesy of the Great Himalaya Trail Development Programme

Key actions and outputs

The programme has adopted an approach which combines market understanding, product development, capacity building, and market growth.

The approach has involved working with District Development Committees alongside the GHT, guiding them in strategic tourism action planning. This has been supported by participatory 7-day workshops and the publication of *'Developing Strategic Tourism Action Plans – a practical guide for pro-poor, sustainable tourism planning along the Great Himalaya Trail'* in 2012. This publication covers developing tourism products that match market demand; identifying and building skills and capacities to develop, promoting and managing tourism and its impacts on the environment and local cultures; establishing suitable infrastructure; and providing policy support.

Value Chain Analysis was undertaken in all five districts to improve the understanding of the tourism and trekking value chain prior to implementation. In addition, a five-year, research-based marketing strategy was commissioned from international marketing experts in 2011, including detailed competitor analysis.

Physical development work has involved:

- The development of small-scale lodges, teahouses and campsites;
- The construction of new trail sections;
- Trail upgrading, bridge construction and maintenance works;
- The construction of toilets, water system and waste water treatment systems; and
- Small-scale infrastructure, such as shelters, signs, multi-use visitor centres.

Capacity building has sought to promote local ownership of products and services including training on rights, conservation of nature and culture, as well as bargaining and negotiation skills. A Basic Tourism Training Package and MSME training programme has been delivered, followed by training in practical skills. This has been supported by five handbooks (Basic Tourism, Trekking Guide, Professional Cook, Lodge Management and First Aid) together with seven manuals for trainers.

A user-friendly official website www.thegreathimalayatrail.org detailed visitor-facing information about the GHT, including direct links to booking agencies, with Programme information and resources for partners. Specially commissioned mapping is available online and

as a saleable product. Downloadable product guides have been published for each district to help tour operators develop packages. A GHT Brand Logo and visuals have been developed, with branding guidelines to encourage take-up by tourism industry partners, stakeholders and the media.

In order to underpin the social and environmental impact of the product, tour operator training and coaching has been undertaken in conjunction with the international sustainability certification scheme Travelife.

Following an initial gender and social inclusion audit, the programme is monitoring equitable distribution of benefits by collecting data disaggregated by sex, caste, age and ethnicity. Also, an annual event has promoted women's role in tourism.

Outcomes and impacts

While this initiative is in its early stages and the impact of the operation is not yet known, the uptake and response to the process has been positive.

In Humla and Dolpo, 322 households directly benefited from the pilot programme through the creation of new enterprises and providing supplies to existing businesses. In Humla, all 40 trainees have gone on to operate small enterprises included in programmes operated by tour operators in Kathmandu. Overall, 663 Micro, Small and Medium Enterprises (MSMEs) and entrepreneurs have received business skills training, of which 47% are women.

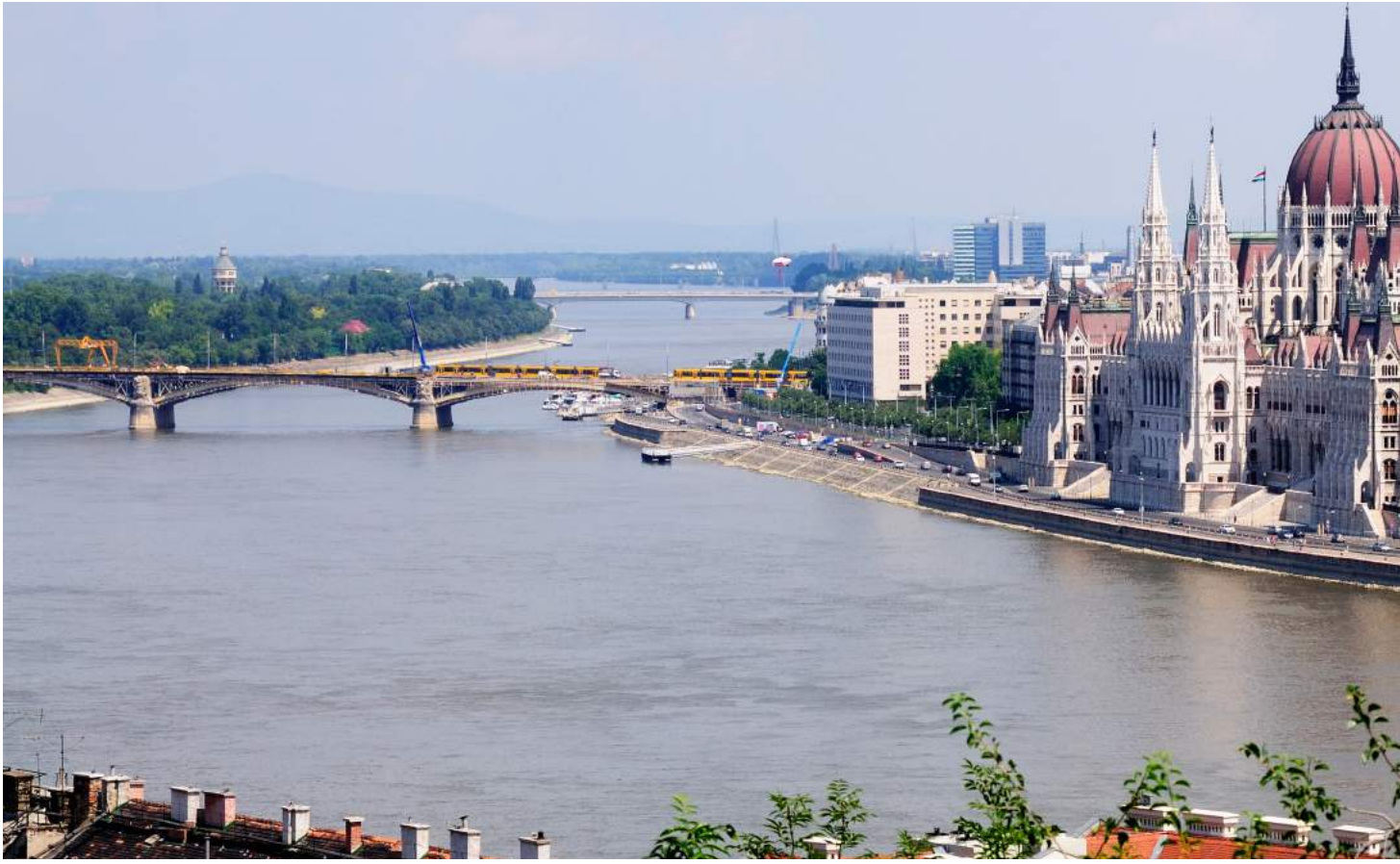
Media and marketing response has been significant. Over 100 international media articles were published in 2011/12. GHT product has been promoted amongst more than 800 members of Trekking Agencies´ Association of Nepal while an increasing number of international tour operators have committed to place GHT product in their catalogues.

The aims of spreading tourism benefits have been well serviced by the actions. By incorporating some established tourism areas, already with very good facilities, into the overall product, the programme has been able to concentrate its product development efforts on the new parts of the trail. Having new sections that feature a range of climatic conditions enables the programme to identify the scope to increase trekking in the shoulder and off-season.

Additional investment has supported priority infrastructure projects in each district which will not only benefit future tourists but also contribute to better living conditions. These have included a small-scale hydro power plant, solar and biogas plants, Wi-Fi services, rainwater harvesting systems and electrification projects.

Takeaways and lessons

- Pilot projects can be very helpful. The Action Planning for the Programme benefited greatly from the lessons learned in Humla and Dolpo in 2009/10;
- Projects benefit from careful initial research, analysis and strategic assessment, including market and competitor analysis;
- A dual approach of growing the market through strong promotional activity, as well as market-related product development, is important;
- Working closely with domestic and international tourism operators creates a good route to market;
- Focusing on minimising environmental impact in remote areas can contribute to raising awareness on the pristine natural environment amongst visitors and its importance for conserving biodiversity;
- Projects can underpin sustainability by recognising and using sustainable tourism best practice and existing schemes (e.g., the Travelife certification and training); and
- Catering for a range of market interests helps to maximise opportunity and minimise risk. The GHT is a flexible product which can be customised in a number of ways; each section is different in terms of landscape, flora, fauna, culture, people, remoteness and tourism infrastructure.



1.4 European Cultural Routes

Introduction

As Director of UNWTO's Regional Programme for Europe, I have witnessed first-hand the growing importance of cultural routes for the European tourism sector. I am, therefore, delighted to contribute to this publication, an exciting initiative which will undoubtedly further the dissemination of knowledge on this vibrant segment of cultural tourism.

UNWTO's European Region is a vast and a diverse community of 43 Member States, which, owing to its history and mix of cultures, is characterised by a rich and diverse cultural heritage. In fact, Europe's cultural heritage has long been one of its oldest and most important generators of tourism, helping to make it the world's leading inbound destination. In Europe alone, arrivals are expected to grow from 590 million today to around 750 million by 2030. There is no greater proof that the appeal of the Old Continent not only remains undiminished, but continues to grow from strength to strength.

However, as emerging destinations are set to surpass advanced ones in terms of the number of tourists over the next few years, it becomes even more important for Europe to focus on its strengths, the foremost of which is the well preserved and wide variety of its cultural heritage.

Potential of European cultural routes

Cultural routes in Europe have long existed, from the Baltics to the Mediterranean, from the Danube to the Caucasus and the Black Sea, to name a few. Yet only in the last two decades has there been a substantial recognition of their potential value as a key strength of European Tourism.

Developing sustainable tourism activities along these routes is a way of generating awareness of their heritage, of experiencing them, whilst providing revenue for their safeguarding and conservation. It provides economic viability to activities which otherwise could be ´lost´, particularly those related to more traditional sectors such as agriculture or handicraft. Furthermore, we have seen tourism-related services and small businesses flourish along Europe's cultural routes, and clusters and networks emerging among these businesses.

With 90% of their trails in rural areas, cultural routes have the potential to promote and develop remote or lesser known destinations, spreading tourism demand and income across the territory and the calendar year, thus reducing pressure on main attractions, supporting the regional distribution of wealth and contributing to addressing seasonality.

With tourists increasingly searching for authentic experiences, cultural routes create a pull factor that attracts new market segments, particularly higher-yield spending ones such as special-interest segments and individual tourists. Both these segments embody the new market trend of the modern traveller who seeks enriching experiences, which entail more flexibility, discovery, learning and contact with local people and their traditions. Perhaps even more importantly, cultural routes represent a way to foster tolerance and respect between persons and nations.

A final and equally important point is the potential for cultural routes to provide fertile ground for creating multi-destination packages, attractive to long-haul markets and especially key emerging ones. Not only does this make it possible to represent and market Europe as a single tourism destination, helping to maintain it as the number one tourist region in the world, but it also allows for collaboration and pooling of resources across borders, either financial or expertise-related, and for the creation of partnerships between public and private sectors.

There are, however, still issues that need to be addressed. Europe's cultural routes have set a trend in cultural tourism, but to effectively promote and safeguard the very heritage on which they depend, there needs to be an even greater coordination at the European level. International joint action for the promotion of these routes globally is necessary. There is also room for improvement in the connectivity of the transnational physical network itself. Quality and sustainable tourism standards, as well as performance evaluation tools can and should be implemented.

UNWTO actions

In recent years, the further development of cultural tourism and tourism routes, in particular, has gained growing relevance in UNWTO's agenda. As a result, in 2013, UNWTO signed a cooperation agreement with the European Institute of Cultural Routes, highlighting the need to support the competitiveness and sustainability of the cultural tourism sector, in view of its growing economic, cultural and even environmental importance. Moreover, as part of its general programme of work, UNWTO continues to support sustainable cultural tourism development. In this light, during the last two Executive Council meetings in Santiago de Compostela (4–6 June 2014) and in Samarkand (1–4 October 2014), tourism ministers and high-level officials of the national tourism administrations dedicated their thematic discussions to address "Tourism and Culture: Creating New Partnership Models" and "The Role of Tourism Routes in Fostering Regional Development and Integration".

These discussions produced recommendations and a united decision to further encourage Member States to enhance collaboration between tourism and culture and foster new partnership models that ensure the promotion and protection of cultural values and assets while advancing sustainable tourism. Thematic routes, such as the Amber Road, are a good example of collaborative actions on how to use tourism as a tool for socio-economic growth, development and job creation in the involved countries.

We can be proud of the outcome and development of cultural tourism in Europe and its cultural routes. It is up to all of us to continue working on the sustainable development of these routes and to make sure that they continue to tell the continent's story. And it is our mission to ensure that every traveller who walks those paths and every community that resides in them is a custodian of its heritage and an ambassador of intercultural dialogue.

2. Cultural routes: a window of opportunities

2.1 Introduction

Over the past decade, cultural routes have been established as an attractive, flexible and extremely effective means of developing cultural tourism products (Berti et al., 2015). There are no magical formulas for creating cultural routes that will end up becoming successful tourism products. In our opinion, that would only come from an in-depth analysis of the available resources and communities involved, as well as the preparation of an action plan that focuses on generating both significant and unique experiences through cultural routes. For that reason, rather than detailing a route sheet for the design of cultural routes, we present our thoughts as well as some methodological tools that might be of use for the organizations and institutions responsible for developing and implementing cultural routes as tourism products.

This chapter is divided into three sections. We will start off by presenting a brief overview of current tourism trends. Next, a series of conceptual tools that are believed to be useful for understanding the gap between cultural traces and the tourism products being developed as a result will be explained. Finally, we will simplify the way variables are grouped together in order to reach a proposal of cultural routes as a tourism product then propose five categories that allow us to group and organise the wide variety of current cultural routes.

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2.2 Tourism trends: opportunities to produce and expand cultural routes

Economically, socially and culturally, the field of tourism is constantly changing. This is unsurprising as it is a complex system encompassing many stakeholders, people, resources, products, and other interconnected aspects such as motivations, services and benefits (Figni & Vici, 2012; Seguí, 1995).

During the past ten years, tourism dynamics have been radically altered. The consolidation of globalisation, the generalised use of Information and Communication Technologies (ICTs), progress in transportation infrastructures, changes in clients' habits and preferences, and their huge power as opinion leaders on social networks are changing the dynamics of supply and demand within the tourism market (Alegre & Pou, 2003; Cuzzia & Rizzo, 2011). This has led to the implementation of active strategies to segment the tourism offering, generate experiences related to tourism destinations, incorporate ICTs in all areas of a tourist trip, and other developments (Barcelo, 2010; Coll & Seguí, 2014). All of these are taking place within a social context characterised by post-modern and post-industrial societies (Lyotard, 1994; Hall, 2005; Maffiesollli, 1994; Ritzer, 2007) in which the growth and, to a certain extent, consolidation of the welfare and leisure society are providing large sections of the population with time, income and requirements which consequently increase the demands for certain types of holidays, experiences, areas and leisure time. These new demands are totally different to the destinations holidaymakers preferred between the 1970s and the 1990s, which mostly featured sun and beach products (Méndez, 1998).

It can be even mentioned that there is some consensus among specialists when they say that we are currently experiencing a "Post-Fordist" tourism trend, also known as the "New Tourism" (Prats, 2011; Urry, 1990; Majdoub, 2015). This mainly involves an increasingly segmented market and the definition of new groups of consumers with specific and varied interests and needs. This also urges the need to find a solution to these new demands at established tourist destinations, resulting in constant adaptation and flexibility, which is particularly true for mature destinations.

This new tourism trend is also characterised by a division of holidays; trips are taken more often during the year, but are shorter in duration (Lillo et al., 2007; García & Alburquerque, 2003; Majdoub, 2015).

Added to the above is a new profile of tourist-seeking experiences focused on relaxation, discovery, enjoyment, and knowledge. These new tourists have a higher level of environmental and cultural awareness, which means that, as a result of the generalisation of ICTs and social networks, they are more demanding, more able to influence, and have their say on the products that they consume. Some of the key outcomes derived directly from

these new changes complemented and brought about by ICTs and new trends in tourism are service improvement, client interaction, and product comparison based on critical reviews (Majdoub, 2015).

The increased use of the Internet to plan holidays has been substantiated to such extent that it has now become the main source of information on destinations, tourism products, prices, availability, among other information, increasing its importance in the booking process (Buhalis & O'Connor, 2005). In addition to these tourism trends, which very much reflect the Western society of the twenty-first century, are two more general processes that explain the growing interest in cultural tourism, which has recently become one of the fastest-growing tourism trends. Firstly, sensitivity to the environment and the need to protect it has increased. This is what Maffesoli has termed *ecologisation of the world* (Maffesoli, 1994). Secondly, an increase in interest in the past and, therefore, in the awareness of historic and artistic heritage has also taken place. This dynamic has been clearly reflected in a rise in cultural activities in recent decades and social longing for culture and heritage. This has been called the democratisation of culture, a phenomenon that is intimately connected with higher economic, educational and cultural levels of the average population (Matarosso & Landry, 1999). As a result, it is not surprising that some cultural attractions are considered as one of the tourist areas with the most potential for new products development (i.e segmenting and diversifying existing products; consolidating strategies to expand tourist seasons) (Timothy, 2011; Calvo et al., 2014).

Throughout this process, tourism products related to cultural routes, cultural cities and cultural must-do's – those which are connected to popular culture, arts, the search for authenticity of destinations and local cultures, are probably the core elements forming the basis of the new scenario of worldwide cultural tourism.

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2.3 Cultural traces, cultural heritage and cultural tourism products

From a conceptual point of view, cultural tourism brings together one or several cultural elements (i.e heritage, artwork, traditions, etc.), making up the central component and complementing the experience of the trip (Morere & Perelló, 2013). This broad view of cultural tourism has market as well as consumption dimensions (Chevrier & Clair-Saillant, 2006; Prieto, 2011). It also establishes new dynamics to enhance heritage promoting strategies aimed at its conservation (Richards, 2007a).

Prior to starting an in-depth analysis of cultural tourism as a general framework that includes these so-called cultural routes, we will elaborate the three concepts of cultural traces, cultural heritage and tourism products, which, in turn, should assist professionals managing the heritage and tour agents who often find these concept slightly confusing. The conceptual definitions presented here will help explain the long process and effort required to create cultural tourism products, such as Cultural Itineraries and Cultural Routes (for a definition of Cultural Route, (see Berti et al., 2015).

2.3.1 Cultural traces

Throughout history, a community after another has left traces behind and evidence of their way of life. This evidence, known as cultural traces, is tangible evidence that helps us study and research past societies (Boado, 1996).

2.3.2 Cultural heritage

Not all cultural traces form part of what we have traditionally termed as 'cultural heritage'. A series of value-enhancing practices affecting both the cultural traces and the events created around them has to be put into practice to include them in the group forming the historic and artistic heritage of a society (Boado, 1996). According to Ballart (Ballart, 1997; Ballart & Juan, 2001), this value-enhancing process includes a specific series of intangibles associated with a cultural trace. These can be related to the object's biography (historic intangibles), its physical and perceptive characteristics, or its creator (aesthetic intangibles). There are also identity intangibles, which are the result of the connection between cultural trace and a specific group, which can be religious, political, ethnic or national.

These current value-enhancing and interpretive practices are usually related to a well-defined practice, which, on the whole, is integrated into courses of action, namely conservation, protection of the asset, furthering knowledge, enhancement, and socialisation (Boado, 1996; 2011; Barreiro, 2006). A broad range of agents is responsible for these practices, including experts (researchers and/or professional managements), media, the government, local authorities, as well as civil society which is normally structured into pressure groups (i.e associations, NGOs, etc.).

2.3.3 Cultural tourism products

Converting a cultural heritage resource into a tourism product requires incorporating new agents and practices related to tourism so that it can be inserted into market dynamics, specifically the leisure and free-time industry where financial profitability is a key factor for viability.

One essential issue to bear in mind is that this process of conversion into a tourism product does not take place in a vacuum; it has to be combined with cultural heritage management activities (i.e. conservation, knowledge generation, enhancement, and socialisation). This aspect should be at the forefront of our minds, since the combination of these two dynamics, heritage and the tourism market can prove to be problematic. Not only we do need to ensure that the synergies between heritage and tourism are fully harmonised, but also to find a balance between the conservation and maintenance of cultural assets, and its associated narratives and intangibles. Finally, it should also be taken into account that the cultural assets have to be included in a specifically designed financial plan in order to make them viable as a tourism resource/product.

All this results in a wide diversity of practices that we can place within the range arising from these two extreme prototype situations (Méndez, 1998a:25). On the one hand, there is selective and elitist use or consumption of heritage, only for persons capable of understanding or appreciating their value. This creates a heritage consumer identity as an educated individual. On the other hand, we come across the use of the cultural asset for mass consumption, prioritising quantity and financial profitability above the values the asset offers, to the extent that it even becomes mere entertainment for the visitor and fails to provide the collection of intangibles and narratives inherent to the cultural asset.

This need for harmony and balance between the heritage asset and the tourist dynamic becomes its best ally. Although, in principle, this requirement could be considered as a limiting factor of the potential of heritage as a tourism product, the fact is that heritage allows to achieve one of the major goals pursued by current tourism products (i.e. provide visitors with a unique and significant experience).

To find this balance allying tourism and heritage, we can take into consideration the framework for action generated by the so-called merit goods. Although these goods can be extremely diverse (i.e environment, health, safety, public transport, education, culture and heritage), all of them share one common aspect – it is the fact that they enhance people's quality of life. Consequently, although providing and maintaining these merit goods comes at a price, any analysis of their profitability should not focus exclusively on their economic variable since their social aspects should also be taken into account. That is why states often intervene either directly or indirectly in maintaining

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and managing them for the benefit of the common good. However, this does not mean that private initiatives are excluded from having a share of their management. This will take place, under more or less direct public monitoring, where there is a business margin in the cost–benefit ratio. This is the area in which the tourist industry is creating a new business model, one in which heritage resources take the centre stage (Richards, 2001).

In this dynamic, cultural assets require a new interpretive process, as well as a new narrative that makes them accessible to a wider sector of the public. However, this must not impinge on quality or the cognitive, sensitive and identity-related experiences involving cultural assets. Along these lines, it is important to emphasise the use of two types of strategies. Firstly, the use of narratives associated with a cultural asset is very important since its purpose is not merely to give a brief idea of the asset but rather explain everything known about it. The second strategy is to focus the discourse through the cultural asset on the people who constructed and used it. The entire process of recreating the aesthetic experience, interpreting the past in which it was and which differs from the present day, as well as responding to visitors' questions and queries; has enabled us to use imagination, using visitors' critical viewpoints, and to reach out to them by emphasising otherness, the contingency of historic facts and the empowerment of society (Criado & González, 1994).

2.4 Approaching cultural routes

There is variety of cultural routes. We have opted to simplify the grouping of variables in order to arrive at a proposal of cultural routes as a tourism product that is as streamlined and functional as possible. Consequently, we propose five categories below:

2.4.1 Classification of routes based on their design and structure

This first category includes two large cultural route models. Firstly, the linear models which are based on one or several start points and one end point and those that have arisen based on an archipelago of points.

The cultural routes that are based on a linear pattern have a sequenced discourse, from one or more start points to the final stage. This involves organizing all the aspects of a route consecutively, from creating stages to designing and presenting visitor infrastructures, and including the presentation of the natural and cultural heritage of the route, or implementing sales and marketing strategies. One of the best examples of this type of route is Camino de Santiago (also known as the way of St. James) which starts at various departure points but arrives at one destination, the Cathedral of Santiago de Compostela, Spain.

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Besides this linear model, there are also designs of network routes. In this model, the route and its various elements form an archipelago of points but are not necessarily connected sequentially or physically. This network route design helps solve the physical fragmentation of the region or an absence of routes based on historic events; their cohesion is mainly determined by themes rather than territorial continuity. The open interpretation of this type of route indicates that they do not have either start or end points, and, therefore, visits can be started or ended at any of the places they include. The European cemeteries route and the Phoenicians' route, among others that are conceptually similar, share this structure of not having a start or an end in the strict sense of the terms.

2.4.2 Classification of cultural routes based on their theme

This criterion encompasses two large groups and a multitude of intermediate situations. On the one hand, we have cultural routes that are articulated around a main theme and on the other, there are cultural routes which include several topics, with the route itself being the essential theme. Thus, they include the entire natural, heritage, historic and identity resources located near the route or the archipelago of points forming it. The *Camino de Santiago* and the *Via Regia* (Royal Highway) are examples of the latter. These routes include a wide array of elements (e.g., landscape, art, religion, cultural traditions, and gastronomy). In contrast, cultural itineraries such as the route of Cluniac locations (themed around on architecture) or the cave art route (themed around on prehistoric art) are mainly focused on a single theme.

2.4.3 Classification of cultural routes based on their territory

There are four types of routes based on this classification, namely as local (e.g., Dry Stone Route in Mallorca, Spain), regional (e.g., Mudejar Route in Aragón, Spain), national (e.g., Vía de Plata Route, Spain) and transnational (e.g., see examples in table 2.1). Each of these categories involves using different organizational structures and strategies to promote them and make them more visible.

2.4.4 Classification of cultural routes based on their historic origin or their current reconfiguration

We stand by the concept that cultural routes must have a well-founded and strictly factual historic, artistic or identity basis, as they should indeed all have. However, the idea behind this point of view is to differentiate routes that have this fully grounded strict basis and are also constructed on routes derived from actual historic situations, from routes that are the result of associations made in the present based on a theme or a common narrative, rather than the

strict, solid historic fact required. The Camino de Santiago and the route of Saint Olaf are examples of routes where there is historic evidence of their use, while the European route of thermal heritage and thermal towns, the Routes of the Olive Tree and the Transromanica network: itineraries of Romanesque art in Europe; are examples of routes resulting from an association with a strong historic basis that have been redesigned in the present.

2.4.5 Classification of cultural routes based on their visitor infrastructure

This last category is especially important as far as tourism organizations are concerned. It classifies routes based on the number and type of overnight stays necessary to visit them. Consequently, we could classify the routes as: routes for which overnight stays are not necessary, routes that can be visited with only one overnight stay, and, finally routes involving an overnight stay in several places, which inherently requires the visitor to plan and be constantly on the move.

By way of example, below we present the result of applying this classification strategy to five well-known cultural routes:

Table 2.1 Categories and examples grouping the wide variety of current cultural routes

Criterion cultural route	Based on				
	Design and structure	Theme	Territory	Origin	Overnight stay
Camino de Santiago	Linear	Cross-country pilgrimage route	Transnational	Historic	Several overnight stays
The Inca Trail	Linear	Historic	Transnational	Historic	Several overnight stays
Transromanica network	Archipelago of points	Art	Transnational	Redesigned in the present	Several overnight stays
European itineraries of Jewish heritage	Archipelago of points	Art/identity	Transnational	Redesigned in the present	Several overnight stays
The European route of thermal heritage and thermal cities	Archipelago of points	Themed. Historic thermal tourism	Transnational	Redesigned in the present	Several overnight stays

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3. The development of transnational cultural routes

3.1 Introduction[1]

In this chapter, a typology and analyses of transnational cultural routes are presented. Tourist cultural routes can be the result of the tourist activation processes of cultural itineraries (which is the case of Camino de Santiago and Camino Real de Tierra Adentro) or processes that create a specific tourist product to boost local and regional development (which is the case of the Wine, Olive Tree, or Cocoa/Chocolate routes). Some of them have been recognised by international organizations such as UNESCO or the Council of Europe.

3.2 Transnational Cultural Routes in United Nations' Actions

In 1988, UNESCO started the route programme to foster intercultural dialogue by promoting the Silk Road, and later, in 1994, the Slave Route – Resistance, Liberty, Heritage (Tresserras, 2006). Coordination with UNWTO began in 1994 and 1995, respectively, for both initiatives. The first meeting on the Silk Road was held in 1994, and the Samarkand Declaration (Uzbekistan) was adopted on tourism in this circuit. One year later, in 1995, the Accra Declaration (Ghana) was reached for the Slave Route programme.[2]

The current route details are based on the need to promote a cross-border view of UNESCO conventions, as gleaned from the Hangzhou Declaration[3] (China) made after the International Congress on "Culture: key to sustainable development", which took place in this city from 15-17 May 2013.

In November the same year, UNWTO and UNESCO signed a Memorandum of Understanding[4] in which one of the four key aspects was to promote the Silk Road project. It also focused on the World Heritage and Sustainable Tourism Programme, linked to UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), which includes cultural routes. This commitment to the strategic alliance between tourism and culture was reaffirmed in the Siem Reap Declaration (Cambodia) promoted by UNWTO and UNESCO after their joint meeting held in February 2015. It is the most significant of the four agreements reached by these institutions since 1979.

1. www.itervitis.eu; www.olivetreeroute.g; www.unesco.lacult.org/cacao/ and www.thechocolateway.eu.
2. http://portal.unesco.org/culture/en/ev.php-URL_ID=23047&URL_DO=DO_TOPIC&URL_SECTION=201.html; http//silkroad.unwto.org and www.unesco.org/new/en/culture/themes/dialogue/the-slave-route.
3. www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/final_hangzhou_declaration_spanish.pdf.
4. www2.unwto.org/es/node/40063.

© Curvy Roads on Old Silk Route, Silk Trading Route Between China and India, Dzuluk, Sikkim - Dennis Dolkens | Dreamstime.com.

The inclusion of cultural routes as a new specific category in the World Heritage List came after adding the Spanish section of the so-called Camino Francés[5] of Camino de Santiago routes in 1993. The city of Santiago had been part of the list since 1985. This factor helped to incite debate on the subject, which resulted in the International Charter on Cultural Routes of the International Council on Monuments and Sites (ICOMOS), an organization that advises UNESCO, which was approved in Quebec (Canada) in 2008 (Tresserras, 2006; Salinas, 2013).

The new dossiers linked to cultural routes opted for a series of properties, along the lines of cultural landscapes, which is the case of the Camino de Santiago routes in France (1998); the Frankincense Trail in Oman (2000); the Sacred Sites and Pilgrimage Routes in the Kii Mountain Range in Japan (2004); the Incense Route – Desert Cities in the Negev in Israel (2005); sections of the Silk Road, such as the Chang'an-Tianshan corridor between China, Kazakhstan and Kyrgyzstan (2014); sites on the tentative list in Iran and Turkmenistan ; and Qhapaq Ñan or the Andean Road System (2014), a joint candidature between Argentina, Bolivia, Chile, Colombia, Ecuador and Peru. Only Camino Real de Tierra Adentro in Mexico (2010), which also opted for a series of properties, did so as a cultural route.[6]

The cultural landscape category also includes linear properties, such as historic corridors, and paths and trails marking entrance points to the inscribed areas and circulation within them. One example of such a cultural landscape, inscribed in 2010, is found in the Serra de Tramuntana mountain range in Mallorca. Its dry stone constructions represent one of its characteristic elements denoting outstanding universal value. The GR221 Dry Stone Route is an extremely long trail through the mountains whose main itinerary and variants total 167 open kilometres. Similar trails are found in Biosphere Reserves as part of initiatives arising from the Convention on Biological Diversity. Some form historic routes, such as the Camí de Cavalls (Horse Road) in the Menorca Biosphere Reserve. This trail is known as GR223 and it goes right around the island.[7]

The World Heritage Centre has also coordinated actions with the sites inscribed on the World Heritage List linked to the Slave Route. Some included the name directly, e.g. the Malawi Slave Routes and Dr David Livingston Trail, the Arochukwu Long Juju Slave Route (Cave Temple Complex) in Nigeria and the Central Slave and Ivory Trade Route in Tanzania.[8]

5. whc.unesco.org/en/list/669.
6. whc.unesco.org/en/list/868; whc.unesco.org/en/list/1010 It has been known as the Land of Frankincense since 2005; whc.unesco.org/en/list/1142; whc.unesco.org/en/list/1107; whc.unesco.org/en/list/1442; whc.unesco.org/en/tentativelists/5268; whc.unesco.org/en/tentativelists/5521; whc.unesco.org/en/list/1459 y whc.unesco.org/es/list/1351.
7. www.conselldemallorca.net/?id_section=3198&id_parent=491&id_class=2992&id_lang=1 and www.cbd.int/.
8. whc.unesco.org/en/activities/712/; whc.unesco.org/en/tentativelists/5603; whc.unesco.org/en/tentativelists/5170 and whc.unesco.org/en/tentativelists/2095.

Initiatives such as the Jesuit trails in Argentina, Bolivia, Brazil, Paraguay and Uruguay forming the backbone to sites inscribed in the World Heritage List or in the tentative list, require networking, which even the Society of Jesus has become involved in.

This cross-sectional overview of UNESCO conventions should also mention manifestations associated with UNESCO's Convention for the Safeguarding of Intangible Cultural Heritage (2003), which are linked with cultural or dialogue routes. Examples of this are, firstly, in connection with the Silk Road, traditional carpet weaving techniques in Iran, specifically in Fars and Kashan , and secondly, concerning the Slave Route, the cultural area of Palenque de San Basilio in Colombia, whose origins lie in African resistance to Spanish Colonial America, and which has kept its own unique cultural identity and its own language, the result of a combination of African languages with Spanish.[9]

UNAOC (United Nations Alliance of Civilizations) has recognised initiatives such as St James's Way and the Via Francigena , as routes to promote intercultural and religious dialogue. Other United Nations organizations, such as the UNDP (United Nations Development Programme) and the UNCTAD (United Nations Conference on Trade and Development) have funded initiatives linked to cultural routes and itineraries, especially the Silk Road and the Caravan Route in North Africa.[10]

3.3 Cultural Routes of the Council of Europe

The Cultural Routes programme of the Council of Europe, started in 1987 with the certification of Camino de Santiago de Compostela. However, the idea for the programme stemmed from previous initiatives aimed at encouraging more awareness of the European cultural area and its common heritage. In 1997, an agreement signed between the Council of Europe and the Grand Duchy of Luxembourg created the European Institute of Cultural Routes to regulate the programme (Berti, 2012; 2013).

The Council of Europe's Resolution CM/Res (2010) 53, of 8 December 2010, establishing an Enlarged Partial Agreement (EPA) on Cultural Routes, defines a cultural route as *"a cultural, educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with transnational importance and significance for the understanding and respect of common European values".* The agreement's new regulatory framework aims to make the European citizens aware of their European identity

9. www.unesco.org/culture/ich/index.php?lg=es&pg=00011&RL=00382; www.unesco.org/culture/ich/index.php?lg=es&pg=00011&RL=00383 and www.unesco.org/culture/ich/index.php?lg=es&pg=00011&RL=00102.

10. www.unaoc.org/ and /www.viefrancigene.org.

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through cultural and dialogue links and consequently improving their networking. The agreement also provides the basis for sustainable regional development through cultural heritage by paying particular attention to the democratic dimension of cultural exchange. Twenty-three countries currently participate in the EPA initiative and it is still open to the signatories of the European Cultural Convention and cooperation with other countries.

Projects meeting the criteria and following the procedure established in the more recent Resolution CM/Res (2013) 67[11] are labelled a European Cultural Route by the Council of Europe. There are currently 33 Council of Europe Cultural Routes. Certified routes have to focus their actions primarily on these five aspects:

- Cooperation in research and development, exchange of knowledge between disciplines, and the promotion of European cohabitation values;
- The enhancement of European memory, history and heritage, with respect for territorial, ethnic and cultural differences, and observance of international heritage protection regulations;
- The exchange of educational experiences and making young people aware of the common heritage of Europe's peoples;
- Support for contemporary artistic creation and provision of diversified, accessible culture; and
- Fostering of cultural tourism and sustainable development with respect for local and regional identities, and inviting cooperation between Europe and other regions in the world.

The EPA has extended an invitation to the European Union to become a full member. Memorandums of Understanding and collaboration agreements have also been consolidated with UNWTO and the Tourism Committee of the Organization for Economic Co-operation and Development, OECD.

The Baku Declaration on the Council of Europe Cultural Routes: cultural tourism for intercultural dialogue and social stability adopted by the Annual Council of Europe Cultural Routes Advisory Forum, 30–31 October 2014, outlined important route details focused on four main aspects that consider the role of cultural routes as vectors of intercultural dialogue; drivers of sustainable social and economic development; educational tools for understanding past conflicts, alleviating tensions and promoting peaceful cohabitation; and as guardians of the memory and living history of Europe.[12]

11. wcd.coe.int/ViewDoc.jsp?id=2143643&Site=CM.
12. See: www.culture-routes.net/sites/default/files/events/Council%20of%20Europe%20Cultural%20Routes%20Forum%202014%20-%20the%20Baku%20Declaration_0.pdf.

© Pilgrim in the Xacobeo Way to Santiago, Galicia, Spain | Dreamstime.com

At the moment, there are 33 certified European cultural routes. They are ordered below by the year they were added:

- The Santiago de Compostela Pilgrim Routes (1987);
- The Hansa (1991);
- The Heinrich Schickhardt Route (1992);
- The Viking Routes (1993);
- The Via Francigena (1994);
- The Vauban and Wenzel Routes (1995);
- The Routes of the Al-Andalus Legacy (1997);
- European Mozart Ways (2002);
- The Phoenicians' Route (2003);
- The Iron Route in the Pyrenees (2004);
- The European Route of Jewish Heritage (2004);
- The Saint Martin of Tours Route (2005);
- The Cluniac Sites in Europe (2005);
- The Routes of the Olivee Tree (2005);
- The Via Regia (2005);
- Transromanica (2007);
- The Iter Vitis Route (2009);
- The Route of Cistercian abbeys (2010);
- European Cemeteries Route (2010);
- Prehistoric Rock Art Trail (2010);
- European Route of Historical Thermal Towns (2010);
- The Route of Saint Olav Ways (2010);
- The Casadean Sites (2012);
- The European Route of Ceramics (2012);
- The European Route of Megalithic Culture (2013);
- The Huguenot and Waldensian trail (2013);
- Atrium – Architecture of totalitarian regimes of 20th Century (2014);
- The Réseau Art Nouveau Network (2014);
- Via Habsburg: through the footsteps of Habsburg (2015);
- In Robert Louis Stevenson's Footsteps (2015);
- Route of the Roman Emperors' and the Wine in the Danube (2015);
- European Routes of Emperor Charles V (2015); and
- Destination Napoleon - The Route of Towns with Napoleonic Heritage (2015).

3.3.1 European Cultural Routes Models

In accordance with Resolution (98) 4, the identification of European values and a common European cultural heritage may be achieved via cultural routes tracing the history of peoples, migrations, and the spread of the major European currents of civilisation in the fields of philosophy, religion, culture, the arts, science, technology and trade (Berti et al., 2015). Routes can also be grouped by type depending on the characteristics of their location:

- **Territorial routes:** this category includes cultural routes encompassing areas sharing the theme on which the route is based; one example is the Iron Route in the Pyrenees. It also includes the areas linked to productive cultural landscapes such as Iter Vitis and the Olive Routes, or historical and geographical areas, such as Routes of the Al-Andalus Legacy. In short, territorial routes are characterised by the close proximity of the areas involved in the development of the thematic route.

- **Linear routes:** these can be based on land, water or both. They originated to connect territories, cross landscapes and, in general, they have nodes that usually contain historic infrastructures to welcome travellers, for example guesthouses and hospitals on religious pilgrimage paths such as Camino de Santiago or Via Francigena. Trade and military routes include the Phoenician Route around the Mediterranean basin, which includes Hannibal's route, or Phoenician-Punic sea trade routes, such as those found on the Balearic Islands.

- **Networks routes:** these are routes with an interconnecting pattern (archipelago model) which include individual elements, such as the sites forming the European Mozart Ways; parts of cities, such as the European Route of Jewish Heritage and the European Cemeteries Route; the entire city, such as The Hansa or the European Route of Historical Thermal Towns; as well as areas linked by the same common theme, such as the Transromanica.

Some routes extend into other countries beyond Europe´s borders, especially Mediterranean and Arab countries—for example the Omeyan Route of the Legacy of al-Andalus (1997), the above-mentioned Route of the Phoenicians, or the Olive Tree Routes (2005)—and countries in America—for example the Viking and Norman Route (1993) and the Réseau Art Nouveau Network (2014).

3.3.2 Other Cultural Routes Models

Other models have been created for touristic purposes, such as the Route of the Maya World or the Colonial and Volcano Trail, which now has a special plan for Nicaragua funded by the cooperation between Luxembourg and the European Union. These routes promote tourist circuits in the Mexican Caribbean and Central America. Networking spaces have also been created focusing on cultural dialogue in which tourism is one of the aspects addressed. An example of this is the Iber-routes programme of the Ibero-American General Secretariat and the Organization of Ibero-American States, which include initiatives such as the Caribbean Cultural Corridor.[14]

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4.
Why Invest in Cultural Routes: Balearic Archaeosites Project

4.1 Introduction

Recently, the Agency for Tourism of the Balearic Islands (ATB) has designed the Balearic Archaeosites as a cultural tourism product with an archaeological route format for the whole of the archipelago as part of the *CERTESS*[1] *Project: European Cultural Routes Transfer Experiences Share Solutions* led by the European Institute of Cultural Routes, in which ATB participated as a partner. In this section, we will bring together some considerations resulting from this experience that we believe could be useful as a framework for designing and establishing cultural routes as part of the cultural tourism activities on offer at destinations. Thus, we will consider some of the main advantages we believe cultural routes offer to improve a tourist destination. In addition, we will mention some best practices and conceptual tools used to implement the Balearic Archaeosites project, and led to developing implementation plans for cultural routes.

One of the key issues that must be focused on when analysing the relationship between tourism and cultural routes is the type of strategic advantages gained by implementing this type of product for a tourist destination. Basically, this issue needs to be considered from two perspectives: the tourism sector and the local communities. Some of the advantages that can be mentioned include generic ones associated with cultural tourism, while others are specific to the cultural routes themselves.

1. European Cultural Routes Transfer Experiences Share Solutions.

Eivissa city harbour, Ibiza

4.2 The benefit of cultural routes

Cultural routes have a wide range of possibilities, including the advance of new tourism strategies, local development and the improvement of network actions. In this section, some of these interesting aspects will be reflected on.

4.2.1 Implementing new tourism products

Firstly, cultural routes encompass great potential for generating new tourism products by keeping with the dynamics generated with the aforementioned new tourism trends.

It is important to understand that producing new cultural tourism products from the existing resources is one of the most effective strategies to make a destination standout, which is a key aspect in a market that is saturated with supply. Including heritage resources in the tourism offering of a destination makes it possible to supply original products that cannot be imitated by other destinations, since they are resources built on the specific historic developments of the place in question, and their essence incorporates authenticity as one of the most appreciated values (Chellier & Clair Saillant 2008; Richards 2007; Treserras 2008).

Secondly, this profile of cultural tourism products can be a highly useful means of encouraging tourists to try unique experiences that combine fun, knowledge and discovery, the mainstays of their decision-making in the twenty-first century.

Thirdly, cultural routes are extremely malleable due to both the broad diversity of cultural traces that can form them and the extensive variety of ways of addressing them. Fluidity and flexibility are highly attractive traits, since they make it possible to develop a range of products targeted at specific, yet at the same time, quite large, consumer segments.

Fourthly, creating cultural routes as tourism products can favour the development of the local communities visited. They are especially attractive for school parties, although their interest is far more generic, since the core theme of cultural routes is based on the landscape and history of the places where local communities lead their lives.

Finally, cultural routes can also be seen as another highly attractive means of improving so-called mature destinations, especially those focusing mainly on sun and beach tourism. They diversify supply by accessing new tourism segments; they make it possible to spread demand across seasons, since cultural tourism can be consumed at different times throughout the year; they strengthen the branding of the destination; and they can complement previously consolidated products, thus improving and expanding travellers' experiences.

4.2.2 Economic efficiency

4.2.2.1 From expense to investment

Another important set of intrinsic advantages of cultural routes as a tourism product lies in their ability to increase the economic efficiency of heritage resources.

In the vast majority of communities, the protection and conservation of cultural and historic legacy is the aim they strive for, which is why they invest a great deal of financial and human resources for that purpose. However, some sectors of society are of the opinion that these resources should be invested in sectors that are more of a "priority", such as food, health and education, especially during a worldwide recession, such as the one affecting us at the moment (see the public budgets in the last years). Despite the fact that this point of view is both legitimate and understandable, it views historic and cultural heritage as another expense rather than an investment. By successfully implementing cultural tourism products, specifically cultural routes, we can break away from these dynamics and help cultural resources earn a significant financial return that can improve the economic welfare of the communities that invest in them. Developing cultural routes as tourism products is, therefore, associated with benefits for both the cultural heritage and the economy of the local communities visited.

The development of tourism products based on a region's cultural heritage can increase its financial efficiency by tapping into previously unused resources to broaden and diversify the tourism offering, which, in turn, makes the experience more satisfactory for potential tourists.

4.2.2.2 Stronger together

One of the most important advantages of cultural routes is their ability to generate synergies with other existing resources (communication routes, visitor establishments, restoration, etc.) which can form the basis of new tourist attractions.

The strategy of cultural routes also involves establishing networks between several heritage resources or in other words creating a product, which, as a whole, is better than the sum of the elements it comprises. For instance, a humble archaeological site, a humble rural church, or an interpretation centre in a small town might not have enough pulling power on their own respect in order to generate a profitable and attractive tourism product. However, when they are put together into a larger cultural route, we can create a far more powerful and effective product that is profitable by means of a common discourse, with shared strategies, human resources and management infrastructures.

4.2.3 Local communities

Cultural tourism in general and the specific product of cultural routes in particular, possess great potential to improve the welfare of local communities. Numerous communities across the globe are clearly pursuing the widespread objective of developing their tourism sector, especially as this is highly likely to improve their economic welfare. However, it is also true that some tourism development models (especially mass tourism) often cause problems to local communities. Some of these problematic aspects are: land and environmental degradation, an increase in social inequality and the loss of cultural diversity, among others (Murray, 2012). These undesired impacts also place the entire tourism sector at risk, since the host communities can develop a negative impression of visitors, which may even decrease the quality of the latter's experience. Furthermore, in many cases, this involves a drop in both environmental and cultural values, which, in the vast majority of the cases, were the reason why the tourists chose the destination.

Developing cultural routes as tourism products possesses real potential to combine the economic benefits of tourism with a decrease in its most negative aspects. Firstly, it encourages the conservation of the environment and cultural heritage of the destination as it taps into heritage as a first-class economic and tourism resource. At the same time, the active use of cultural routes allows for the balanced management of the region, thus ensuring greater flexibility in either increasing or reducing the number of visitors to the nodes forming the routes.

Secondly, it can lead to a more profound and satisfactory relationship between the resident and tourist communities involved, since the former will observe how their cultural idiosyncrasy is recognised and valued, and the latter will not only have their needs met, especially in relation to having unique and authentic experiences, but will also feel more welcomed by residents (Berti et al. 2015).

Finally, cultural routes as tourism products afford considerable potential to promote social equality in the places where they are implemented. And this is primarily because cultural routes by definition involve the use of many resources spread throughout the area in question. This encourages tourist mobility and promotes the horizontal distribution of profits, as it becomes more difficult for only a few to monopolise these resources. The possibilities of tourists visiting at several establishments throughout the area also increase. Furthermore, these tourism products rely on a wide variety of professionals (researchers, conservator, interpreters, etc.) with a high level of specific training; consequently, salaries are higher than those found in other less specific tourism products.

4.3 Best practices for the implementation of cultural routes: Balearic Archaeosites experience

Having explained the potential of cultural routes as a promising tourism product, this section focuses on a collection of good practices that have been implemented in the *Balearic Archaeosites* project as, we believe, they could be used as a reference framework for other proposals to implement cultural routes.

The *Balearic Archaeosites* project involves creating cultural tourism products with a format of archaeological routes based on various themes: Phoenician Route, Talaiotic Route, Roman Route, Castle Route, etc. The first proposal for this project in 2014 involved selecting ten archaeological sites (four on Mallorca, three on Menorca and another three on Ibiza) whose architectural structures were in a good state of conservation, which were supported by a consolidated research and management project, and had the necessary infrastructures for visitors. Based on this selection, a cultural route management model was developed to create a first route, namely the Phoenician Trade Route in the Balearic Islands. Some of the practices put in place were selected as examples to reflect on good practices to implement in the design and operation of cultural routes. This project has been carried out by the Agency for Tourism of the Balearic Islands formulated and designed together with the University of the Balearic Islands (ArchaeoUIB research group) within the context of CERTESS European Interreg IVC Project. The European project ended in November 2014, however, the regional implementation of the route is still an ongoing project that aims at fully achieving its potential in a period of three to five years.

4.3.1 Research, development and implementation

All cultural routes should be based on well-founded, proven and strictly factual historic data. This turns research, development and innovation strategies related to the future route into a key component from the moment they are proposed; not only do they provide the necessary historic basis, but they also constantly generate and regenerate the narratives and discourses associated with the route.

Consequently, knowledge of the heritage object, its lifecycle, its various upgrades, as well as the actions that can be taken in relation to it, are essential for developing good practice to manage and enhance it.

In the case of the *Balearic Archaeosites* route, we included both basic and applied research activities as a core idea and fundamental strategy. This created a shared framework for the partners managing each of the points along the route so we could streamline and coordinate research and development actions that were directly

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related to the route's scientific content and to conveying the knowledge generated.

The main objective was to foster the creation of a product that is coherent and united as far as scientific content and socialisation strategies are concerned. At the same time, these actions also sought to promote synergies in the research tasks performed by the partners participating in the project and to strengthen the scientific structure of the itinerary as a whole. All this generates joint and united discourses that are attractive and enable the public to understand and enjoy the heritage.

In the case of the *Balearic Archaeosites,* we decided to set up an expert Scientific Advisory Committee comprising of scientific advisors from the decision-making bodies of the institutions responsible for the management of the archaeological sites and the teams responsible for the projects that are currently underway at each of the sites included in the itinerary. All the members are being trained in either archaeology or archaeological heritage management or both. This consultancy and advisory committee will conduct analyses and offer specialised advice on activities related to research and the scientific contents of the route. It will also contribute to improving the efficiency of the activity of the research groups participating in the route, informing them of the strengths and weaknesses of the itinerary and refocusing the route when necessary based on members' experience and knowledge.

4.3.2 Constructing cultural routes: efficiency and synergies

A good strategy for cultural routes is to *"construct"* rather than *"create",* in other words, use what is already there, but differently to how it was used before. This involves taking advantage of the possibilities of reusing all the initiatives already up and running. The aim is to make the most of synergies with existing projects to minimise costs, implementation times and, in short, optimise resources and existing infrastructures.

In the case of *Balearic Archaeosites,* this strategy consisted of configuring the route, defined as an archipelago of points, based on archaeological sites where research and enhancement projects have been taking place for years. However, many of these actions took place individually in isolation, since they only considered the specific cultural element without an overall vision that would make it possible to combine efforts in similar situations. The cultural routes in the Balearic Archaeosites try to deliver a return on the investment already made at archaeological sites where there is more potential.

This type of strategy makes it possible to design actions based on economy-of-scale models that reduce effort and costs; however, agreed protocols are needed for decision-making in this approach. All existing resources, both material (signposts, facilities, museums, dissemination media, educational resources, etc.) and human resources

(technical and administrative personnel, educators, interaction networks, etc.) are used in the revitalisation process and available funds are earmarked for optimising, maintaining and improving the route.

Constructing cultural routes based on heritage products and other existing resources should not be limited exclusively to the elements themselves, since this philosophy can apply to various levels. This is especially valid for sales and promotion strategies, for example when meeting the costs of fairs and marketing and when exploiting resources and the potential of existing virtual platforms. This strategy was used with the *Balearic Archaeosites* from their inclusion in the intelligent tourism platform developed by the Government of the Balearic Islands (Agency for Tourism) called "TIE-Tourist Intelligent Escaparate" and in the Odyssea platform.

Finally, the "use what is already there" philosophy is best applied to the design of implementation strategies for routes in relation to the tourism market. In the first phase of the *Balearic Archaeosites* project, rather than creating a new market niche for this product, which could only be achieved in the medium to long-term with considerable financial investment, the focus is on the short-term, taking advantage of the existing tourism model in the Balearic Islands. That is why the action plan for the Balearic Archaeosites proposes strategies that greatly complement this product and the other tourism offerings currently found in the Balearic Islands.

4.3.3 Connect heritages: use of cross-sectional heritage strategies in cultural routes

By a cross-sectional design in cultural routes we are referring to the implementation of a series of actions that can connect the basic theme of the cultural route with other parallel and complementary thematic lines.

This cross-sectional action principle should be at the heart of every project we undertake. In other words, regardless of whether a project focuses primarily on a specific heritage, it should be capable of implementing integration strategies with the other heritages in the surrounding area.

As part of this cross-sectional philosophy for cultural routes, the *Balearic Archaeosites* project strengthened the synergies between the route and other types of cultural assets or events in the Balearic Islands by coordinating actions with other institutions or points of cultural and environmental interest.

Consequently, other cultural and environmental offerings are promoted by and benefit from the route's infrastructure and, in turn, they promote the route. The aim is to increase the number of access points to the route by creating a network with many interconnected themes and more assets.

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As the Balearic Archaeosites route is not linear and is further fragmented by its location on different islands, the scope of the action was designed on two levels (see Figure 4.1 and 4.2).

The first level covers all the islands. As the greatest distance on the islands is no more than 100 km and a one-and-a-half-hour drive, any point on an island can be connected with the elements forming the route. Therefore, the aim is to connect the route to all the significant elements of the islands' culture. The purpose of this strategy is to open new accesses to the route, and, as a result, to the cultural and tourist assets of the whole archipelago. The second level is local, and it combines the entire supply geographically near the route, thus promoting development in the surrounding area.

The strategy of this line of action was based on two basic concepts:

1. **A network design** that enables visitors to create their own itinerary from any point associated with or belonging to the route so they can explore the wealth of local and island features; and

2. **The implementation of actions that work in both directions between the route and its associated points.** This helps promote them both. It also involves designing new connection strategies using signs and telematics platforms. The connection between the route's heritage and the elements associated with it has been divided into five large thematic blocks: cultural heritage (architectural, rural, urban, etc.); cultural centres (concert halls, theatres, exhibition spaces, etc.); environmental heritage (parks, natural areas of special interest, cycling routes, landscape itineraries, etc.); food and local craftwork; and, finally, traditional festivities and periodic cultural events.

Figure 4.1 Island Level - 9 sites - 3 islands - 1 route

Figure 4.2 Municipal Level / Local Level - Calvià (Mallorca), Local Tourist and Cultural Assets

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4.3.4. Strengthen the local economy: implementing strategies to connect the region's socio-economic fabric with the cultural route

As mentioned above, we believe that cultural routes have great potential to boost their surrounding area socio-economically. In fact, a major part of the success and quality of a cultural route lies in good connectivity with the other assets in the area. This approach contrasts with other actions that are restricted exclusively to the heritage elements forming the route, as it champions a fluid and dynamic interpretation that connects, strengthens and revitalises vast sectors of society that can in some way connect with the cultural route.

To create synergies between cultural routes and the socio-economic fabric surrounding them, we need to be aware of the potential that the available heritage products possess in order to develop specific actions involving the existing socio-economic fabric. In the case of the *Balearic Archaeosites* project, we observed that many of the projects that were already underway and were to be integrated if the route had deficient cross-sectional and connectivity strategies in their socio-economic context. Therefore, we could say that the huge potential of each of these projects to connect with and promote the social and production fabric in the area has not been tapped into. Consequently, one of the strategies that the *Baleares Archaeosites* project implemented consisted of designing strategies to connect the cultural elements forming the route with visitor infrastructures (hotels, car hire, restaurants, etc.), leisure services (shopping, recreational, etc.) and sport activities (water sports, hiking, cycling, etc.) in the surrounding area. The connection can be either intrinsic (through the routes own points), or extrinsic (for example via virtual channels and social mass media).

The main aim of these connectivity strategies is to create a multiproduct offer that is both versatile and coherent, so that the connection between the cultural routes and the other assets present in the region generate economic synergies that strengthen each other and improve the whole.

4.3.5 Cultural routes: gateways to the region

The territorial dynamics arising from the development of any cultural route can be understood through a sociological logic that views the landscape as the medium and the product of social and historic practices. This point of view does not tally with current functional opinions that understand the region and nature itself is something predetermined and unchangeable. Consequently, rather than seeing the landscape as a fixed scenario, it has to be considered as a dynamic, historic and contingent product, as a social construction that is constantly changing.

In the same regard, it can be considered that cultural routes have a huge potential to act as *"gateways"* to the region; they are extremely useful for introducing visitors and locals to the various complex social, economic, geographical and territorial realities that characterise any cultural landscape. In the first route designed for the *Balearic Archaeosites,* we opted to use the sea to connect the various points along the route. At the same time, each of these points provides a gateway to the landscape diversity that defines the archipelago of the Balearic Islands. The archaeological route was used to introduce visitors to a wide variety of landscapes: coasts, countryside, natural parks, karst landscapes, tourist landscapes, and historic urban landscapes, such as the city of Ibiza which has been declared a World Heritage site by UNESCO.

This territorial connection is essential for enabling the creation of social and economic synergies between cultural routes and the local population, as mentioned above. For instance, this makes it possible for certain cultural products to boost the development of traditionally marginalised areas. Finally, this type of initiative encourages a more sustainable tourist development. It also leads to better structure within the area and boosts the socio-economic situation of the municipalities and regions that the cultural routes are connected with.

In the case of the *Balearic Archaeosites,* this united interpretation of the region aims to improve its structure, since the route elements act as connectors between the coast and inland regions. For example, heavily urbanised coastal tourist areas are harmoniously linked with other inland mountainous zones and rural population centres with a high cultural and landscape value, even though they are marginalised by tourism to a certain extent.

4.3.6 Bottom to top: governance strategies and network structures

Cultural routes are tools that can create value and have a global sustainable effect on an area's social situation by managing heritage, and creating synergies between different social groups and economic sectors. This type of sustainable social development requires a great deal of knowledge and various perspectives. It is therefore virtually impossible for only one institution or entity, and even for a single sector of society, to identify and implement the solutions and actions demanded by the huge challenges that humanity is facing in the twenty-first century. We now have to be aware of the complex interconnections between environmental, cultural, social and economic problems, as well as the need to promote the social partnership that will enable us to improve how we use available resources in a global and more effective manner.

One essential aspect of implementing cultural routes is therefore to promote the involvement and collaboration of a wide range of social stakeholders. By seeking and accepting mutual benefits, we ensure the development and continuity of cultural routes and also significantly improve their chances for success. For these reasons,

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stakeholders must be considered an essential element in the planning strategy of cultural routes since all those concerned should accept some social responsibility.

Another factor to take into account in the implementation of any cultural route is to identify and classify potential public, civil and private stakeholders, as well as analyse their needs and expectations, with the aim of establishing relationships with them and benefiting from their support and effective involvement in the project, which means dealing with anyone who might have a connection with the route, not merely stakeholders or partners who can participate directly. We must also identify any stakeholder that might be positively or negatively affected by the actions resulting from the cultural routes and the impact of the brands created around them.

In the case of the *Balearic Archaeosites,* these stakeholders were identified and placed into groups based on their shared interests and motivations in connection with the project, as well as their influence and importance in each project dimension. Several relevant stakeholders were identified, such as state, autonomous community, provincial and local public institutions connected with education, culture, the environment and tourism. Institutions directly related to the management of the locations of the archaeological sites included in the route are especially relevant to the project, and they are integrated as partners with an active participation. These stakeholders also include economic agents from the private sector (business associations, small businesses, etc.) and civil groups or communities (cultural and environmental associations, NGOs, etc.).

The importance of all these stakeholders in the management of the route differs; some are active partners, others are collaborators whose involvement varies, but in all cases their participation can lead to multiple benefits for the route. For example, financial support, technical advice, information on regulations and legal cover, promotion and social backing to name a few.

These stakeholders should be balanced and effectively coordinated so that no lobbying strength or power can determine the opinions or the capacity to act of another social group. There also needs to be a balance between the policies and decisions made at the top, for example in public institutions or dominant business sectors, and those put forward at the bottom (civil and economic stakeholders). This form of connectivity involves incorporating the ethics of consensus at all times into all interventions. Consequently, through practical actions that avoid good intentions, any action performed in relation to the areas to be addressed and targets to be met must be coordinated effectively in collaboration. Connectivity can generate positive synergies, not only in establishing cultural routes, but also, and more importantly, in coordinating the stakeholders that decide, design and do. All this will lead to more drive and a united view.

Coordination and governance strategies can be based on the philosophy of the Local Agenda 21[2]. The starting point of these agendas is a model whose fundamental objectives are to create negotiation spaces connecting various sectors and social groups where collective and participative decision-making and joint initiatives are encouraged. Furthermore, Local Agenda 21 promotes more empowerment of social sectors that are traditionally excluded from decision-making. This is a crucial aspect when developing bottom-to-top governance strategies in which the bottom is an essential element in the design and performance of the project.

4.3.7 Enhancing the route: must-do, network and multiproduct strategies

A fundamental strategy for consolidating a route and ensuring social enjoyment is to generate synergies aimed at increasing the number of visitors, which enhances several heritage points forming the route. Many initiatives serve for this purpose. Three strategies were worked on in relation to the *Balearic Archaeosites: must-do's, network resources and enhancing multiproduct destinations.* The purpose of this threefold strategy was, in a first phase, to ensure that cultural routes and a mature destination were a good fit with each other.

Must-do's are heritage resources that a high percentage of tourists in an area, regardless of their initial reason for visiting, have put on their list of places that they must see. In relation to this idea, we decided to optimise some points along the route as *must-do's* so that they would, in turn, promote the route itself. Other *must-do's* not on the route were designated as points associated with the route to increase its visibility.

In the Balearic Islands we have very few cultural *must-do's.* Without a doubt, the best known is the Cathedral of Palma de Mallorca, which, year after year, makes the list of the ten most visited monuments in Spain (official ranking Turismo de España (www.spain.info). We also have Bellver Castle and the historic centre of Palma de Mallorca. On Ibiza, we have the visit to Dalt Vila, and on Menorca, we have the visit to the historic centre of Ciutadella. As a result of this situation, we opted for a connectivity strategy between these cultural hotspots and the route to increase its visibility.

Network strategies are characterised by horizontal proposals in which all the visit points are at the same level. We worked hard to create small nodes within the route to connect it to tourist areas. These resulted in short, complementary itineraries to the route, thus offering these tourist areas shorter routes that do not take long to complete.

2. www.gdrc.org/uem/la21/la21.html.

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Finally, the multiproduct strategy harmoniously integrates a collection of offers that are suitable for the same tourist profile. This enhanced the relationship between the *Balearic Archaeosites* and other tourism products in the Balearic Islands, such as water sports, golf, cycling, rural tourism, nature tourism, and others.

4.3.8 Creating experiences: training and socialisation

A cultural route should include access to heritage that is far more experiential and active than a passive approach. Three points support this proposal: creating experiences, training and socialisation.

As far as creating experiences is concerned, it is essential to promote access to different forms of generating knowledge and enjoyment of that knowledge from a multi-vocal perspective that includes the enjoyment of art, history and science. To this end, we need dissemination and enhancement proposals that are neither static nor passive; we need strategies that integrate knowledge-creating procedures and that involve visitors so they have a more participative attitude. It is hugely important to focus the narratives not only on the heritage asset, but also on how it integrates into the life of the people and communities that coexist with it.

One fundamental way of attaining these objectives is to train personnel to work as route interpreters. They are the true ambassadors of the route. However excellent and strictly factual a proposal might be, if the guides are not well trained, the visitor will not obtain the level of knowledge or experience that the route can offer. That is why we must view all ongoing training strategies for guides and interpreters as a highly profitable investment for the route.

The third element is the socialisation of heritage. To this end, heritage management must be understood as a collection of strategies aimed at social enhancement of the asset and, therefore, the socialisation should inspire actions related to the route.

This socialisation, which is directly related to heritage upgrading, should not be seen as the final phase of a management process that starts with identifying an asset and ends when it is disseminated; instead socialisation should be a precondition present in each and every heritage project, from the design of the route to the very last action taken.

4.4 Final considerations

Throughout this article, we have presented the conceptual categories and good practices which, in our opinion, turn cultural routes into an excellent opportunity to create new situations that benefit both the historic and artistic heritage forming the routes and the local communities they travel through. These are achieved, not without challenges, by means of a harmonious, sustainable tourism model that is integrated in the area. Cultural routes create the perfect framework for developing this new tourism model, in which the significant experience of the trip becomes the central focus of the entire proposal.

We understand that this type of cultural route provides a great opportunity for both tourism and cultural heritage. For tourism, it opens up new markets and products in keeping with new customer dynamics, profiles and requirements. For cultural heritage, it gives rise to a new context that can make the management of the asset profitable, and this not only furthers its presence in society, but also guarantees its conservation for future generations.

Consequently, cultural routes have become an extremely valid strategy for the development of regions and areas, which, in many cases, have been marginalised from tourism dynamics. They also provide mature destinations with new opportunities to improve, diversify and update their proposal

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5. Tourism management of cultural routes

5.1 Introduction

Throughout the world, there are historic trails that originated as trade and communication routes or as pilgrimage paths that have remained active for hundreds of years (Tresserras, 2006). In the majority of cases, infrastructures to welcome pilgrims or travellers were built when the routes first became established, and many of these guesthouses, hostels and hospitals are still standing today.

A key process began in 1987 when international organizations, such as UNWTO, UNESCO and the Council of Europe, decided to enhance the cultural tourism aspect of transnational cultural routes. This process can be seen in initiatives such as the Silk Road and the European Cultural Route programme, which began with the establishment of Camino de Santiago and now includes 33 certified routes (Berti, 2012; Berti et al., 2015; Tresserras, 2006; 2007).

Camino de Santiago had a huge impact as a result of the Xacobeo 1993 programme promoting the 1993 Holy Year of Compostela (Tresserras, 2007). It had a national and international sales and marketing plan and led to steady influxes of pilgrims and visitors with significant peaks in Holy Years, which is when the feast of Santiago falls on a Sunday. In the same year, the Delors' White Paper (1993) on *"Growth, competitiveness, employment. The challenges and ways forward into the 21st century"* was published, which was one of the first references to enhancing cultural heritage as a new source of employment and cultural tourism as a booming segment.

Turning cultural routes into a tourism product required a great deal of brainstorming on how they would be used and how their conservation could be guaranteed. They had to be studied and enhanced to ensure they would have a future and that their values would remain intact (ICOMOS, 2008). This is especially important along pilgrimage paths containing sacred sites that do not always welcome non-members of the religion.

5.2 Cultural attractions accessibility

Ensuring that the routes' cultural attractions are accessible is imperative when creating cultural products that can be integrated into the tourism offer (Ballart & Tresserras, 1999; Tresserras, 2006). It is also important to differentiate between types of accessibility, namely cultural, time, spatial and financial.

5.2.1 Cultural accessibility

Cultural accessibility involves the use of basic standards so that visitors' interpretation of the cultural attraction matches their educational level which varies amongst visitors. Thus, a study of visitors' profiles prior to their visit is required in order to formulate necessary strategies. Those responsible for enhancing the attraction have to create an educational message tailored to its visitors' profile and provide signs that are appropriate for them, their access and the use they make of it. Hence, it is important to understand who our visitors are and bear in mind that what is obvious to us will not necessarily be obvious to them. Different religions, values, ethical codes, and others can easily interfere, which is why communication is vital to avoid potential conflict. The information we provide should not be limited to a general explanation of the attraction and access to it; it should also mention respect for privacy (for example for visits to sacred sites or private houses), instructions for photographing certain cultural expressions, or the use of appropriate clothing for visiting religious buildings and complexes, or even explaining a typical dish or food product. Sometimes, far more effort is needed to contextualise the cultural tourism product and orientate visitors. This is especially true of products associated with historical periods or events (i.e the Camí dels Bons Homes, also known as the Route of the Good Men as part of the Route of the Cathars; the "Domus Templi" Temple Route; and the Routes of the Al-Andalus Legacy).

5.2.2 Time accessibility

One of the major problems of accessibility to cultural attractions is related to time. The development of cultural tourism has not only encouraged attractions to open on Mondays, which was traditionally a day when museums and monuments were closed, but even to open to visitors during restoration works, such as the successful case of the Cathedral of Vitoria. The struggles to gain access to the keys of chapels and churches scattered around Spain have vanished in some cases, largely due to officially organized programmes or private visits resulting from agreements with companies and/or service tenders. These site guides also act as tourist agents providing information on cultural attractions and, especially, existing tourist facilities in the area, basically restaurants serving traditional cuisine and seasonal products that are usually associated with weekend visits. Other cases involve changing opening times to suit the peculiarities of the weather. This happens at some archaeological sites

in coastal areas of the Mediterranean basin that can be visited in the summer months during the evening or at night because the overpowering heat in the middle of the day discourages people from visiting. The aim is, therefore, for the opening hours of amenities to be compatible with tourism activity, although some facilities or cultural tourism attractions are still often closed on the busiest days of the tourism calendar (for example due to staff holidays). Consequently, coordination between tourism agents and cultural agents in the locations of these amenities needs improvement.

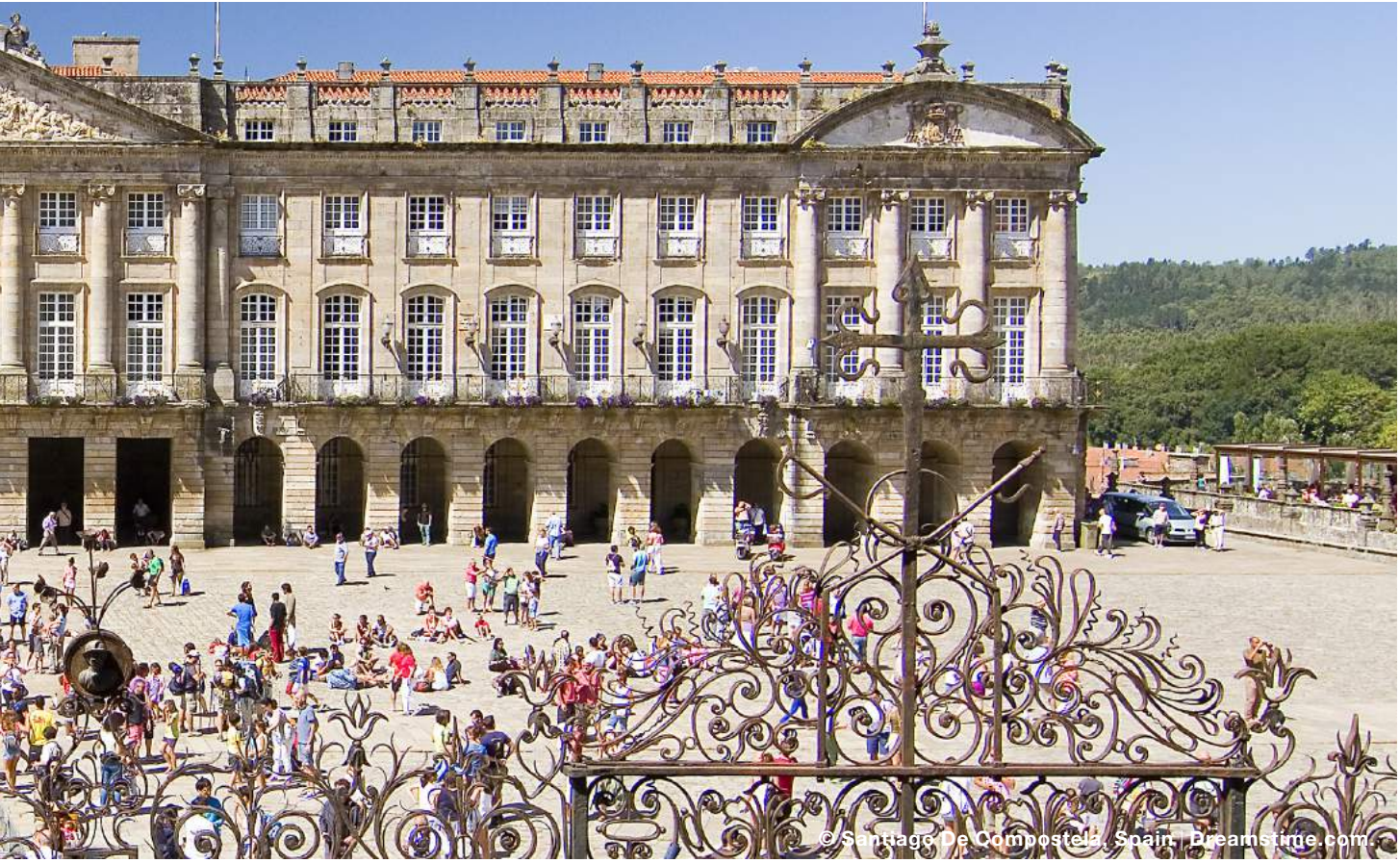
5.2.3 Spatial accessibility

This is an essential accessibility type, since it relies on good directional signage to arrive at the attraction, as well as good signage on site so that visitors can find their way around and interpret it properly. Obviously, this type of accessibility involves ensuring the amenities are suitable for and adapted to persons with reduced mobility (wheelchair users, the elderly, families with kids, etc.) and persons with disabilities (including long-term physical, mental, intellectual or sensory impairments). The need of facilities that allow for appropriate mobility should also be provided, such as areas for sitting down, and restroom facilities. Access to information and updating this information are important in places adapted for persons with reduced mobility or with any other type of impairment. To this end, UNWTO has published a report providing a series of recommendations on Accessible Tourism that should be taken into account.[1]

5.2.4 Financial accessibility

Enhancing heritage also goes hand-in-hand with ensuring that everyone can access the sites, so it is important to implement strategies with a defined policy of service and product prices that are suitable for both residents and visitors. Some routes offer loyalty cards, but information on them is lacking in the majority of these cases (especially where they are sold, how much they cost and the additional advantages they offer). It is also important to properly advertise other products, such as season passes (for activities associated with festivals or concert cycles), discounts obtained with cards (student cards, children's clubs or professional organizations), multiple entries, open-door days and free days (such as the first Sunday of every month).

1. http://ethics.unwto.org/en/content/accessible-tourism.



5.3 Key elements in effective tourist management of cultural routes

The following are the key factors for ensuring the effectiveness and efficiency of the tourist management of a cultural route:

1. Having a common denominator for the route which can be organised in a linear fashion based on an area or a theme (i.e Camino de Santiago, Via Francigena and Silk Road), on historical territories (i.e Routes of the Al-Andalus Legacy) or linked to a characteristic product (such as the case of productive cultural landscapes, e.g. the Iter Vitis Route) or a network of nodes (i.e Réseau Art Nouveau Network);

2. It is essential for the local community to have a sense of belonging with regard to the project and to participation in enhancing the route and developing economic activities that help to create jobs and opportunities, especially for young people;

3. It is important for the routes to be reflected as a real product rather than a mere intellectual creation; a product with a clear identity (uniform image across the route's brand) that is far more than a leaflet or a website;

4. A cultural route is in itself a destination, and it must be identifiable as such for the target audience. It should have cultural attractions that are accessible (and if they can only be accessed on certain dates); classified by their relevance or interest, tourist infrastructure (appropriate signage, accommodation, catering, incoming services, use of ICTs); a programme of tourist activities; and experiences throughout the year that includes all types of options from relaxing to active or creative tourism whereby visitors can participate directly and become the protagonist. Weather conditions also need to be taken into account;

5. Destinations should engage in any way and encourage visitors to actively share their positive distinguished experiences (feelings worth sharing) through social media (Facebook, Twitter, Instagram, and TripAdvisor). It is important to note that not meeting their expectations and any negative reviews will also be shared;

6. An organization managing the route, generally with an executive secretariat with a political and managerial council, and a consultant advisory body formed by academics and professionals;

7. A management plan lasting between three and five years, which includes goals, actions, outcomes, indicators, budget, agents involved in the implementation and financing, and a detailed timeline. It is also important to have a strategy in place whose horizon lasts between 10 and 15 years, at the very least. The first document is for a short- and medium-term planning and the second one for long-term planning;

8. Marketing the route per node, section or as a whole. It should have a booking office and/or travel agencies and tour operators marketing it. Demand for the route should be taken into account so that supply is tailored to the interests of the audience segment by age groups (young people, senior citizens, etc.), main or secondary motivation (culture, cuisine, spirituality, nature) or by type (visitors travelling alone, groups—schools, senior citizens, associations, professional— persons with hearing, visual and/or sensory impairments, families, couples, wedding parties, LGBT), and by method of transport (rail, coach, car, motorbike, on foot, by bicycle or on horseback, combined fly & drive formulae). The duration of the experiences is vital, as they have to adapt to weekend tourism, day trips or shorter, average or long holidays. Furthermore, a strategy for people travelling alone and in organized groups is needed at both origin and destination, so that the supply can be customised to different prices depending on the type of services provided and ranging in quality from a basic to premium. Many of these initiatives are done in place along Camino de Santiago. Another good example is the management provided by the company Camí de Ronda for the Ronda or Marine Paths in Costa Brava, which are in the process of being included in UNESCO list as a cultural route. It is important to create product clubs to market the routes and their products and services jointly. This is the case of the Spanish Network of Jewish Quarters (part of the European Route of Jewish Heritage) and the European Routes of Emperor Charles V. Working together with specialized tour operators is also imperative in order to properly market the route; and

9. Creating new products and services and improving the quality of existing amenities for promotion and especially marketing purposes. There needs to be up-to-date marketable experiences available in real-time. The supply also needs to be dynamic and tailored to the annual schedule.

5.4 Cultural routes as a cultural and creative tourism destination ("orange" tourism)

According to Tresserras (2014), cultural routes as a destination can help promote cultural and creative tourism (what we call "orange tourism"). As a result, they can boost cultural, economic and social development through the responsible tourist management of cultural heritage, the arts and cultural and creative industries. This type of tourism is one of the backbones of the cultural and creative economy and could potentially create opportunities for the local community, its identity and form tourism groups or areas with a cultural identity as specialised tourist destinations (Timothy, 2012; Tresserras, 2014; Wurzburger et al., 2010).

It is very important to consolidate cultural routes as cultural and creative destinations in their own right, what we have termed "orange" destinations, with nodes (cities,

towns and top-quality facilities) or areas forming the itineraries and giving them a cultural identity; a destination with cultural and creative amenities where the orange economy is one of the strengths of its local development and is attractive enough to encourage visitors to put in the effort needed to visit them. An orange destination should have a portfolio of products based on local community creativity or its interaction with tourists. It comprises of a destination with imagery, one or more icons, a brand, price and position in the market, and a hands-on, welcoming community with a strong identity. In short, an area with responsible and sustainable orange tourism policies that manages to sustain a steady influx of visitors and tourists throughout most of the year, thus turning this activity into one of the pillars of their economy. Undoubtedly, the seals granted by UNESCO and the Council of Europe help to promote these destinations and put them on the map.

Implementing orange tourism requires implementing or re-implementing cultural and creative tourism policies and strategies that balance synergies and actions to meet the objectives of safeguarding, preserving, nurturing and enhancing heritage, the arts and cultural and creative industries and are based on the seven UNESCO cultural conventions for stimulating the orange economy and jointly building efficient and innovative products and services that can consolidate top-quality, competitive, sustainable, responsible and inclusive tourist destinations capable of creating cultural, economic and social development for their community. Even refocusing already existing initiatives for cultural and heritage intervention and/or investment to increase their potential as part of an orange economy strategy is highly recommended.

Several cultural routes are already orange destinations or have the potential to become one. Current orange routes have organizations or agencies for tourism promotion purposes. As part of the cultural and creative sector, they promote their tourism attractions by segmenting products and services and incorporating the orange economy across the sector as a means of setting their destination apart from others. In general, specific amenities are categorised into business lines based on the type of destination, main or secondary activity or audience segment (Tresserras, 2015).

Within orange tourism, niches showing more development are those linked to heritage tourism, art tourism, festival tourism and, above all, cultural and creative industries. The latter has its own specific niches, for example craft tourism, film tourism, language tourism, literary tourism, culinary tourism and music and dance tourism, among others. Creative tourism deserves a special mention.

Strengthening the business side of the tourist sector's cultural responsibility is crucial in this alliance between culture and tourism. This would involve aspects such as sponsorship and patronage, as well as including and promoting culture in their business activity and/or as part of their corporate social responsibility.

© The Ancient Theater of Plovdiv, Bulgaria - Ivo Cholakov.

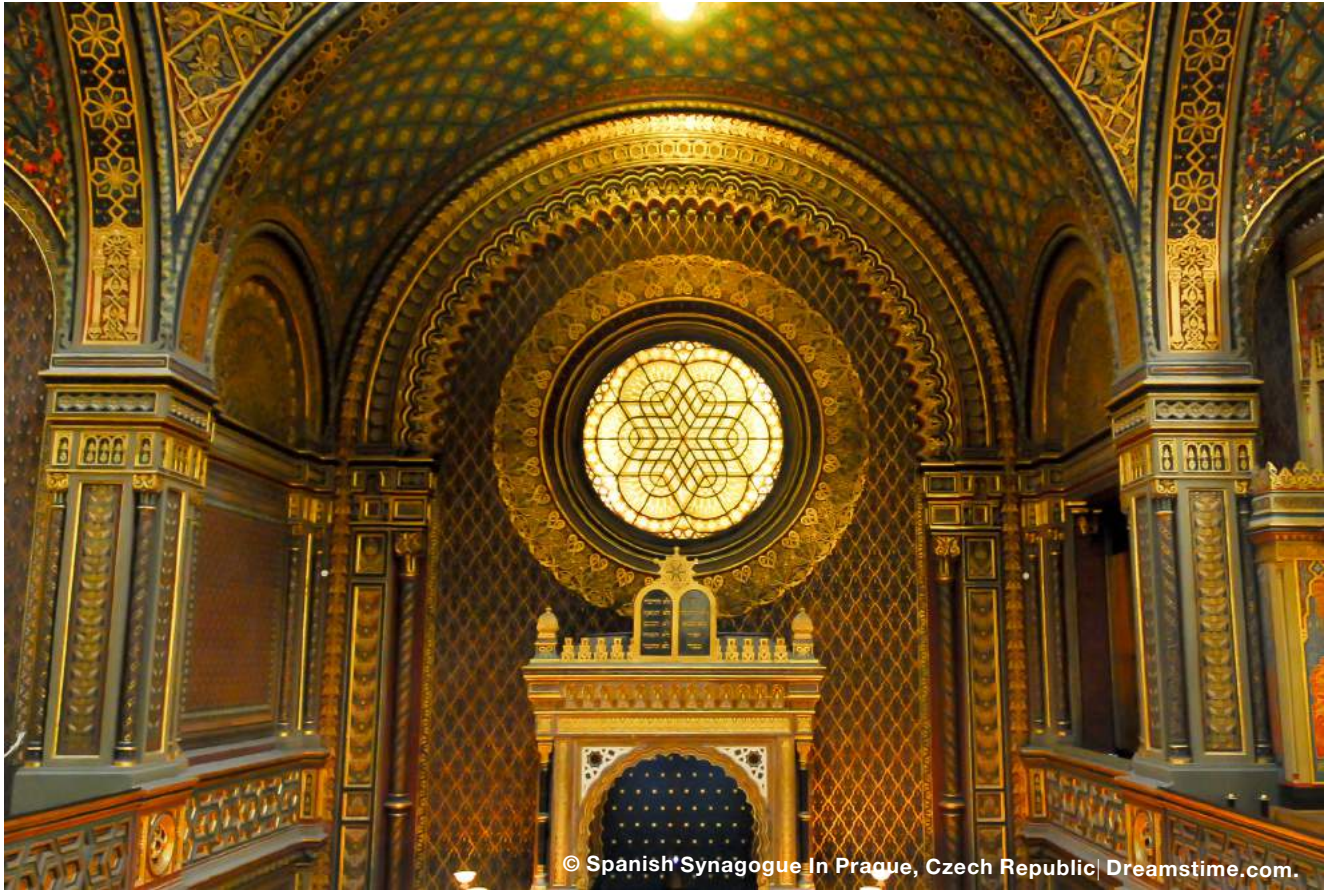
The main indicators we need to take into consideration to identify "orange" tourists are as follows: an analysis of their motivation. In other words, whether it is their main or secondary reason for visiting; the cultural and creative activities they take part in, in particular how many of them there are and how long they last; use of orange-economy products and services; the level of direct and indirect benefit generated for the community; and above all their trip organizational habits (before, during and after), because as a result of the digital world we live in, orange tourists can promote and recommend us. We have to work hard since our tourists are now better educated and prepared; they know other destinations and compare not only the price, but also the content and experiences. Their satisfaction and positive rating will become key promotional elements.

There are so many future challenges, but they can be managed with the collaboration of public authorities, the organised private sector, professional associations, universities and international organizations, as together they are capable of structuring this process.

5.5 Conclusion

This analysis of the tourist management of cultural routes shows that, as a destination in themselves or as a distinct part of another tourist destination, these routes can create job opportunities for both heritage sector and tourist sector professionals. Several aspects of this economic activity can provide employment for these professionals: managers of monuments, museums and interpretation centres related to tourism development; tourist guides and facilitators, specialized personnel to provide content and update the possibilities of using ICTs; qualified teaching personnel; personnel in public entities or private companies devoted to promoting tourism; consultants; travel agencies and specialised tour operators in the cultural, creative, active tourism segment, and others (OECD, 2009; Majdoub, 2015; Pulido, 2006; Throsby, 2010; Timothy, 2012; Tresserras, 2014; UNTWO, 2006; 2012).

Effective policies need to be agreed on between the cultural and tourism sectors and between the public and private sectors so that cultural routes can be created and managed as proper tourist and cultural products. Public authorities also need to conduct statistical studies on the routes, since, except for a few cases, no data is available to assess and quantify the impact of cultural and creative tourism (Tresserras, 2014).



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6.
Recommendations: synergies for a strategic alliance between culture, tourism and community

6.1 Introduction

This chapter offers considerations about the importance of promoting synergies for a strategic alliance between culture, tourism and the local communities. These key elements are recommended so as to ensure good governance for cultural routes.

6.2 Guidelines and recommendations for a sustainable and responsible management of cultural routes

To encourage development around cultural routes based on a joint culture and tourism strategy, we need to create and consolidate a cultural tourism network involving all stakeholders and promoting a strategic alliance to generate joint synergies between culture, tourism and community. If the route, as a destination, or its nodes or sections opt to boost cultural tourism, a strategic plan with objectives, actions, outcomes, indicators and an implementation timeline is crucial. Costs and income need to be assessed, as do the people responsible for them, or who will manage the proposed actions and put them into practice.

It is important to consider pre-existing guidelines and recommendations when creating these networks so as not to start from scratch. It is also important to consider a series of strategic targets, which could include the following:

– **Governance:** a mixed public and private working party needs to be created to promote action plans that include objectives, activities, results, indicators, budget and stakeholders, as well as a financial resource strategy. Also, it is recommended to define the profile of actual and potential visitor segments and analysing visitor behaviour in situ to define the rules and management that will be necessary. To facilitate governance, there are models that can be replicated as

long as they are always adapted to the specific context: cultural tourism consortiums, networks, associations or clubs. Some linear and network route experiences have permanent coordination secretariat's at one of the route notes; examples include the Prehistoric Rock Art Trails, the European Route of Megalithic Culture, Via Francigena and Transromanica. In other cases, this secretariat's location depends on the presidency of the entity responsible for managing the route at any given time; one example is the European Cemeteries Route.

- **Sustainability:** sustainability needs to be at the core of any strategy implemented. There are tools to prevent risks, which include the carrying capacity studies necessary for the most visited sites, such as Machu Picchu Sanctuary on UNESCO World Heritage List, one of the main nodes of Qhapaq Ñan. It is important for attractions to be accessible to everyone so as not to exclude any part of the community;

- **Creating value:** Majdoub (2015) explains that the "value" that visitors obtain is inherent in the experience itself. Dimensions of the experience are produced in part by the visitors themselves through their personal thoughts, feelings, imaginations and the unique backgrounds that they bring with them to the leisure setting. By encouraging visitors to co create their service experience, the aspects that they individually value are likely to be incorporated into the experience, making it unique and personal to each individual visitor. In our context, the experience of place seems to be the core of cultural itineraries. Cultural itineraries are a kind of new space for discovery, relations and feelings, and thus an innovative tool. They integrate both physical and immaterial heritage into the production of experience and emotion;

- **Consolidating skills:** cultural and creative tourism initiatives should provide tools for effective tourism management of cultural attractions at destinations, and these tools require skilled personnel at all levels, not just in management. Training and technical assistance programmes targeted at stakeholders in the community are necessary elements of any action plan. Coordinating these programmes with local universities and training centres is essential to ensure the continuity and sustainability of these processes. They can include applied research projects, specialised training and joint projects. Examples of such initiatives are the HECTOR project (Heritage and Cultural Tourism Open Resource for innovative training and schemes related to the Cultural Routes of the Council of Europe) coordinated by the European Institute of Cultural Routes of the Council of Europe backed by IREST—Institut de Recherches et d'Etudes Supérieures du Tourisme—of the Pantheón-Sorbonne University (Paris 1), Fundazione Federico II, the Center for Advanced Studies in Tourism of the University of Bologna, and the LABPATC—Laboratorio de Patrimonio y Turismo Cultural—of the University of Barcelona and IBERTUR – Network of Heritage, Tourism and Sustainable Development. This initiative

is co-founded by European Commission through the COSME programme;

- **Communication planning:** in general, one of the main weaknesses detected between culture and tourism, and also between planning and the community, is not involving tourists and residents in the processes of producing tourism plans. That is why it is crucial to foster communication plans to inform and involve both the local community and visitors;

- **Community involvement:** the community needs to be included in the design processes of cultural tourism plans and also their implementation; this can help to improve residents' quality of life and create opportunities and inclusion. Mansfeld (2015) presented a proposal for guidelines for community participation in Cultural Routes. The strategic guidelines that he proposed are as follows:

  - Local and regional communities should be regarded as leading stakeholders in the planning, development and operation of Cultural Routes. In Cultural Routes with variable political systems, where such a goal is not attainable, it is imperative to, at least, allow community members to economically benefit from cultural tourism as a form of community participation;

  - Always assume that each community living along a Cultural Route has a unique and different socio cultural carrying capacity and thus may represent a different set of limits of acceptable change (LAC); and

  - Communities are socio culturally and economically stratified and hence all such strata need to be represented in community refection on cultural and heritage tourism in their locality.

This has been complemented with a proposal for management guidelines by Mansfeld (2015):

- Treat community feasibility studies as an unconditional prerequisite to be conducted prior to planning, development and operation of Cultural Routes;

- Such studies should dynamically measure communities' socio cultural carrying capacity and LAC vis à vis the socio cultural implications of a given Cultural Route; and

- In any form of community participation in the planning, development and operation of Cultural Routes ensure adequate representation of all leading components of the community.

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- Set up some type of cross route community network to allow communities living on a given route to co operate and learn from each community's experience.

- **Cooperation networks:** creating or participating in networks makes it possible to share experiences and best practices from a local, regional and international perspective. For example, internationally, the European Cultural Routes have provided a task force so that the routes certified by the Council of Europe can exchange experiences; there are also national cooperation initiatives (such as the REIC - the Spanish Network of Cultural Routes, and the FFICE - the French Federation of European Cultural Routes); and

- **Business cultural responsibility:** strengthening the business side of the tourist sector's cultural responsibility is crucial in this alliance between culture and tourism. This would involve aspects such as sponsorship and patronage, as well as including and promoting culture in their business activity and/or as part of their corporate social responsibility.

6.3 Challenges and perspectives

Although the Camino de Santiago routes are undoubtedly an exceptional, unique model, recognised by both UNESCO and the Council of Europe, managing them sustainably for touristic purposes involves a number of risks and challenges. Heritage management and sustainable tourism come together in a strategic alliance for local and regional development and to create employment. One of the challenges that cultural routes and itineraries face is to channel their transformation into proper cultural tourist destinations and products via a synergy between professionals from the cultural and tourist sectors. Relations between the public and private sector, between business entities and non-governmental organizations, are essential to ensure responsible management of heritage and sustainable tourist development. That is why devising management models suited to each route's characteristics and needs are essential. These need to ensure that processes or community participation are in place, and that heritage resources can be accessed by both the local population and visitors (Androi 2013; Bagwell et al. 2012; Berti et al. 2015; Majdoub 2010, 2015; Mariotti 2012; Mansfeld 2015; Tresserras 2006, 2007, 2010, 2013; Tresserras et al. 2009).

Consequently, it is especially important to develop and use development indicators based on cultural tourism products to assess the management of cultural routes in relation to local population development. Consensus

in the proper use of these indicators is essential to make comparisons between routes or subsections of routes on a regional, national and international level, which is why coordination and a comparative study have been proposed. Coordination with specialised organizations, such as the European Institute of Cultural Routes and the World Heritage Centre, is also vital.

However, the success of a cultural tourism route lies in a public-private management model that assist in the structuring of participative and inclusive public policies supported by the private sector, and responds to the needs of the communities that it travels through. Few routes are actually a tourist destination as such, entirely structured by sections or hubs, with a management plan associated with objectives, actions and expected results, making it possible to produce a catalogue of tourist experiences tailored to visitors' requirements based on their motivation, age and/or inclusion in a specialised segment. Promotion and marketing strategies are crucial, given the diverse nature of cultural tourism sales channels, and they require the participation of an organised private sector, especially SMEs. Volunteering and associations are other key factors, as evidenced by Camino de Santiago or Via Francigena.

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7. Best practices

A series of case studies have been selected in order to highlight some of the best practices in cultural routes and itineraries. The case studies presented below are grouped according to their region.

Table 7.1 Overview of the 25 case studies

Number	Case study	Region	Main partners
7.1	The Slave Trade and Slavery: how to reconcile the ethics of commemoration and the marketing of cultural tourism?	Africa	Ali Moussa Iye (UNESCO)
7.2	Creating a cultural-environmental themed route in the Alfred Nzo District of the Eastern Cape in South Africa	Africa	Niki Glen (Sustainable Tourism Partnership Programme) and Dr Merida Roets (Scientific Roets - PTY Ltd)
7.3	Building youth's capacity in the Historic Town of Sukhothai and Associated Historic Towns to carry on sustainable tourism	Asia and the Pacific	Duangkamol Thongmung (DASTA)
7.4	Culture's growing prominence in adventure travel itineraries	Asia and the Pacific	Christina Beckmann (Adventure Travel Trade Association)
7.5	Australia's Great Southern Touring Route	Asia and the Pacific	Roger Grant (Great Southern Touring)
7.6	Proposed methodology for the creation of cultural itineraries	Americas	María Lorena Villamayor (University of El Salvador)
7.7	Colombian cultural tours that attract the world	Americas	María Claudia Lacouture (ProColombia)
7.8	Guanajuato´s Tequila Circuit: an enogastronomy symbol	Americas	Claudia Avalos (Guanajuato´s Ministry of Tourism)

Table 7.1 Overview of the 25 case studies

Number	Case study	Region	Main partners
7.9	Bogotá, the cultural soul of Colombia	Americas	Lilia Cristina Beltrán Galindo and Arturo Bravo (The District Tourism Institute of Bogota)
7.10	Buenos Aires Cultural Planning	Americas	Pablo Singerman and Camilo Makón (Singerman & Makón – LATAM Tourism Consulting)
7.11	Roteiros de Charme Hotel Association	Americas	Edmond Mathon (Roteiros de Charme Hotel Association)
7.12	The cultural and historical tourist itinerary of Paraguay	Americas	Nestor Noguera (SENATUR)
7.13	Participation of the Institution University Libertadores Community Development of Tourism in the country	Americas	Rosalía Burgos Doria and Alfonso Escobar Nieves (The Libertadores University)
7.14	Future managers to help develop cultural and heritage tourism	Europe	Alžbeta Királ'ová (University College of Business in Prague)
7.15	The management and the governance of the European Cultural Routes: The case of France and Spain	Europe	Montserrat Crivillers (University Paris 1 Panthéon-Sorbonne), Maria Gravari-Barbas (IREST, EIREST, UNESCO) and Jordi Tresserras (University of Barcelona, Ibertur, Labpatc)
7.16	Transnational urban memory for local development: the ATRIUM Route	Europe	Patrizia Battilani, Cristina Bernini and Alessia Mariotti (Center for Advanced Studies in Tourism, University of Bologna, Rimini campus)
7.17	Meet the Roman Emperors and Danube Wine Route	Europe	Danko Ćosić (Danube Competence Center)
7.18	Cultural routes in Hungary	Europe	Norbert Simonyi, Kinga Mártonné Máthé, and Emőke Halassy (Hungarian Tourism Ltd.)
7.19	Holy Grail Route – the European cultural itinerary where culture, tradition and legend come together	Europe	Dr. Victoria Sanagustin-Fons (The University of Zaragoza); Professor Dimitrios Buhalis (Bournemouth University); Dr. Paul Fidgeon (The University of West London); and Georgi Yakaliev (NGO My World)
7.20	World Amber Road – to link smart travellers	Europe	Lidija Bajaruniene (Ministry of Economy of the Republic of Lithuania Tourism)
7.21	Cultural routes in the Algarve	Europe	Luisa Correia (Algarve Tourism Board)
7.22	Itineraries through the maze	Europe	Nicola Callegaro (City of Venice)
7.23	The role of the Organization of the Black Sea Economic Cooperation in developing cultural tourism and cultural routes projects in the Black Sea region	Europe	Ambassador Michael B. Christides (BSEC Permanent International Secretariat)
7.24	The impact of the route Camino de Santiago (Way of Saint James) in the regional tourism of Castile and León	Europe	Madison MK
7.25	Community-based tourism and walking tours along the old transhumance routes in Italy	Europe	Prof. Monica Meini (University of Molise, Department of Biosciences and Territory, Tourism Programme)

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7.1 The Slave Trade and Slavery: how to reconcile the ethics of commemoration and the marketing of cultural tourism?

Ali Moussa Iye (UNESCO)

United Nations Educational, Scientific and Cultural Organization

The Slave Route: Resistance, Liberty, Heritage

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The preservation and valorization of heritage linked to the slave trade and slavery – which are finally recognized as crimes against humanity by the international Community – has become an important issue in countries and regions that were affected by this tragedy.

The role that heritage can play in the commemoration of this history and in the education of general public, on the one hand, and in national reconciliation and the construction of social cohesion, on the other is increasingly recognized.

The reflection on the duty to remember has advanced significantly in recent decades, highlighting the liberating and cathartic virtues of the approach used to confront this past, however painful or shameful it may be. Thus, visiting the scenes of the crime – the very places where certain acts of this tragedy took place – has become crucial to evoke emotion, provoke questioning and raise awareness. The inscription of this history in national geographies and topographies constitutes one of the ways of combating not only forgetfulness, but also denials and falsifications.

In recent decades, efforts have been made in many countries to make an inventory, preserve and promote sites and places related to the slave trade and slavery with

the view of creating itineraries for what is cautiously named "tourism of memory". These initiatives were inspired by the holistic approach of natural and cultural heritage introduced by UNESCO through its various Conventions, (the 1972 Natural and Cultural Heritage Convention, the 2003 Intangible Cultural Heritage Convention, the 2001 Underwater Heritage Convention and finally the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions).

These initiatives respond to the demands and aspirations of the most concerned communities who strongly expressed their wish to recover ownership of their history and memory and participate in the management of the related sites in their localities.

Since its creation in 1994, UNESCO's *Slave Route Project: Resistance, Liberty, Heritage* has understood the importance of the sites of memory in educating general public and in particular young generations.

In partnership with the World Tourism Organization (UNWTO) the Project launched in 1995, in Accra, Ghana. It is a cultural tourism program on the slave route in Africa, to encourage the identification, rehabilitation, restoration and promotion of sites and places of memory throughout the African continent. In addition to the necessity to break the silence on this untold history, the aim was to promote a concept of tourism that could reconcile the ethical and moral demands of preserving this painful heritage with the economical requirement of cultural tourism. A similar program was launched in 1999, in Sainte Croix (American. Virgin Islands), in order to celebrate the historical, symbolic,cultural and economic importance of the slave trade and slavery's heritage in the Caribbean.

In order to help these countries formulate appropriate policies, The Slave Route Project has developed a methodology for the identification and inventory of sites of memory. It contributed to the realization of inventories in Africa, Europe, islands in the Indian Ocean and the Latin Caribbean.

The project is in fact developing a Guide based on the lessons drawn from these experiences in order to enhance the skills of the managers of sites and places of memory. The purpose of this Guide is to provide clear orientations for professionals who wish to promote sites of memory and transform them into itineraries for tourism of memory, and preventing them from falling into some of the usual pit-falls, such as the "fascination for aged stone buildings", and the oblivion of the enslaved people who built them.

It is worth stressing that in most experiences of memory tourism, primacy is generally given to built heritage, such as fortifications, houses, factories and furniture which, because of the dominant criteria on to the value of heritage, leads many to honor the achievements of the slave-owners rather than the memory of the victims. This became a serious concern in some islands of the Caribbean and the Indian Ocean that are major tourist destinations. The commercial obligation to satisfy tourists – who mostly come from Western countries – sometimes

© Valongo wharf archeological site, Rio de Janeiro, Brazil | UNESCO Slave Route Project.

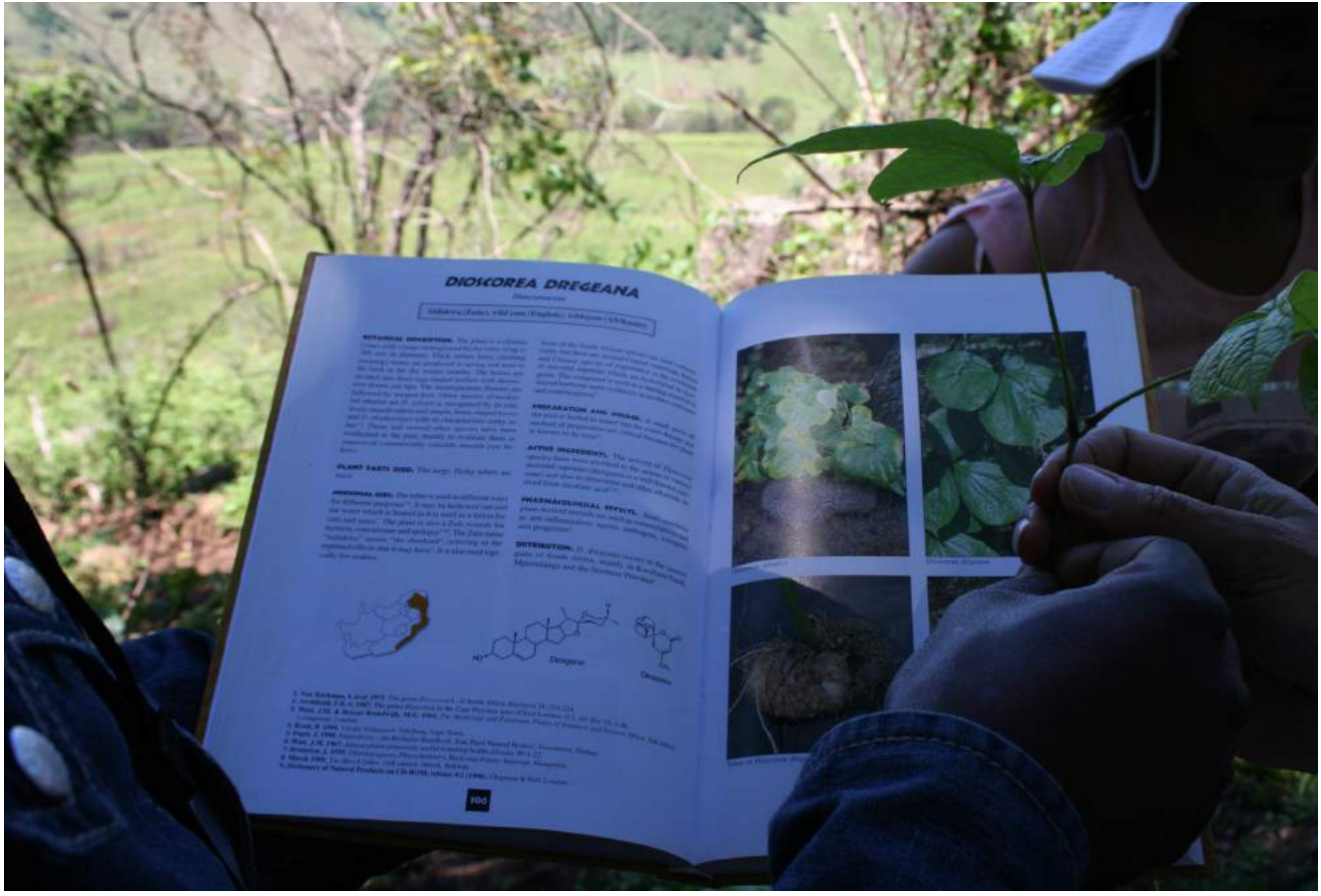
leads tourism professionals to overvalue colonial legacy. It often happens that when showing the rich houses of slave-owners, some touristic guides forget to mention that these mansions, forts and facilities were built by enslaved people, with their knowledge and skills. Thus, these experiences of tourism of memory run the risk of not achieving the main goal of itineraries of memory, which is to pay, above all, tribute to the victims of this crime against humanity, to their resistance against oppression and to their social, cultural and economic creativity to survive the dehumanization to which they were destined.

The Slave Route Project therefore invites tourism professionals to reconsider the prevailing criteria used to appreciate the aesthetic, historical and touristic value of the heritage generated by this history. Indeed, it is important to reflect and consider criteria that take into account the specificity of this memory and the particular views and perceptions of the concerned communities on the symbolic, aesthetic, memorial and social value they assign to the sites of memory.

Countries, on both sides of the Atlantic Ocean, of the Mediterranean and in the Indian Ocean are increasingly interested in the inventory and preservation of the heritage linked to this history. In most cases this heritage is in danger because people are unaware of its existence and historical value. This heritage is victim of the negligence due to lack of funds, but also of the greed of some economic operators who are only interested in the real-estate value of these sites.

Faced with this situation, countries have adopted different strategies to preserve their heritage. Some decided to include their most emblematic sites of memory in UNESCO's World Heritage List, which grants them a special status and establishes obligations to preserve and promote them. Others have chosen to include these sites in their national cultural heritage, which also guarantees some protection. In some cases, autonomous community's initiatives and/or local authorities engaged in bold action to protect some sites and places and establish itineraries of memory without waiting governmental assistance. Finally, other countries use all these different solutions simultaneously.

The Slave Route Project's action on sites and itineraries of memory aims at highlighting the cartography of the slave trade and of slavery and linking the countries and regions of the world that share this history. Its ambition is to gradually create a global mapping of these sites and places and facilitate the development of an inter-regional tourism of memory, not only as an income-generating activities but also an expression of a new solidarity and dialogue between Africa and the countries which benefitted from the contributions of people of African descent. The project has just launched a new logo *"Site of Memory Associated with the Slave Route",* which will be granted to all partners who follow the approach and methodology developed by the project. The logo will be put on the plate to be placed on the concerned sites.



7.2 Creating a cultural-environmental themed route in the Alfred Nzo District of the Eastern Cape in South Africa

Niki Glen (Sustainable Tourism Partnership Programme) and Dr Merida Roets (Scientific Roets - PTY Ltd)

The Alfred Nzo District Municipality (ANDM) is a local government entity mandated to drive economic development initiatives, which include tourism in this deep rural area of South Africa. The region is part of the greater Mpondo Kingdom, which stretches further to the south of ANDM. The Mpondo Kingdom comprises approximately five major Xhosa tribes, notably the AmaPondo, the AmaBhaca, the AmaXesibe, the Mpondomise and the AmaThembu.

To align to the National Minimum Standard for Responsible Tourism (2011) and the National Tourism Sector Strategy (2012) of National Department of Tourism, ANDM developed a Tourism Development Strategy (2012). This ensured that appropriate funds were allocated from National to Regional government initiatives and activities that are seen as development priorities. The ANDM strategy identified and prioritised the need to develop Tourism Route in the region to boost tourism, thereby increasing a socio-economic impact through tourism.

The motivation for route development included:

- Due to the lack of knowledge and capacity amongst small businesses, existing tourism products were not well-known or well-marketed;
- The area is remote – more than a 3-hour drive from any noteworthy airport – with poor to medium quality transport infrastructure leading to the area; and
- A method needed to be found to increase the length of stay of tourists, since the area was not conducive to day visits.

To develop the route, community stakeholder workshops were held in each of the four local municipalities. This allowed community members to share knowledge of

significant cultural tourism opportunities, which were previously relatively unknown. The workshops were also a vehicle to create awareness about the beneficial role that can be played by a route, and to discuss the meaning of quality in tourism products. The workshops continued by identifying places and events (products) of interest within each area. These ideas were then "unpacked", "repackaged" and presented to the stakeholders for their discussion, improvement and acceptance. Site visits, to verify the significance of the products, were then conducted. Most of the products and events of interest are based on the rich indigenous culture and heritage of the area. There are also several environmental and scientific interests, but even these have cultural elements.

The information obtained was packaged into a business plan which included sections on:

- The theoretical motivation of the development of a route as a rural tourism economic development tool;
- A description of each of the products identified;
- A description of the maintenance or new infrastructure requirements of the route and the products;
- A description of the recommended training requirements of each of the approximately 500 people who would directly benefit from the route;
- A description of the institutional arrangements recommended to operationalise the route;
- A detailed marketing plan that will ensure longer stays within the region;
- An implementation plan; and
- An estimated budget.

The business plan serves to leverage the raising of funds to implement the initiative. The route would, however, be self-sustaining through membership levies, a percentage of the fees paid by tourists and potentially a long-term support stipend from the ANDM (as legislated by the National Department of Tourism to ensure the sustainability of Community Tourism Organizations).

It must be noted, that in South Africa, there are currently no other tourism routes that are mainly based on cultural products.

The route, called the Beach-to-Berg Tourism Route, includes:

- Sangoma (medicine man) consultations;
- Creation of an indigenous plant nursery to reduce the need for natural harvesting;

- Mother-Daughter experience associated with Virginity Ceremony including fashion shows, beadwork, skin care and female-oriented story-telling;
- Two cultural villages displaying local home-building styles, crafts, story-telling and cultural dancing;
- Uniforms for tour guides will be Umbleselo – AmaBhaca courting apparel (for male guides and helpers) and Pondo dresses (for helpers, waitresses);
- The Pondo Festival; and
- Monuments to several of the important political leaders of the Mpondo Kingdom (O.R. Tambo and Winnie Madikizela Mandela).

Conclusion

It is envisaged that the Beach-to-Berg Route will:

- Present its traditional cultural societies and practices in a respectful manner;
- Promote rural tourism based on sustainable tourism principles;
- Utilise the unique assets, basic resources and characteristics of the region;
- Have a high level of local participation in decision-making and enterprises;
- Be private sector driven (product owners);
- Look to the government to provide an enabling framework;
- Encourage contact with nature and the natural world; and
- Highlight its heritage.

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7.3 Building youth's capacity in the Historic Town of Sukhothai and Associated Historic Towns to carry on sustainable tourism

Duangkamol Thongmung (Designated Areas for Sustainable Tourism Administration - DASTA)

The town of Kamphaeng Phet has a peculiarity: one can notice senior high school students explaining the history of the main tourist attractions throughout the destination. Although they are not as fluent as professional guides, they get involved in this initiative that also covers other historic town of the region, to gain an enriching working experience as interpreters and guides while sharing their local history and customs with visitors.

This project is another capacity building program initiated by the Community Based Tourism (CBT) Office of the Designated Areas for Sustainable Tourism Administration (DASTA), a public organization advocating for sustainability. The concept of the program comes from the notion that locals have the savviest knowledge of their destination, and the benefits gained from the experience enable young people understand more about their roots and cherish their culture and traditions, making them proud to sustainably preserve them.

Phra Barom Mathat Nakhon Chum Temple, Kamphaeng Phet Province is in DASTA's Designated Area of Sukhothai-Si Satchanalai-Kamphaeng Phet Historical Parks and is one example where the CBT Office runs capacity building for local communities. School and parents are key stakeholders for this process. To gain their genuine participation, DASTA applies a model to co-create community driven activities that enhance the community capacity in the long run. The tourist activities that have been developed through this method are traditional cooking, votive tablet making and youth training in the Historic Town World Heritage site. Through the process, DASTA coordinates several partners' activities such as state agencies and enterprises, local administrative organizations, NGOs and the private sector to work with local communities.

Parents in the communities are enthusiastic for their children to have the opportunity to join DASTA's training program as they are encouraged to appreciate and nurture local art, traditions, wisdom and culture. Also, this capacity building program provides Grade 10 teenagers aged around 16 with tools that will be helpful for them in the future, such as team working, leadership skills, critical thinking and creative thinking. The combination is well

regarded as “The living heritage livelihood”. The value set across this region of communities, settled along three historical parks, allowed them to be clustered into a cultural route, on which the beauty of the natural scenery is not the only common denominator, but the local production of goods such as ceramics, fabrics, gold ornaments and silverware are the driver for this community based tourism.

The schools also play an essential supporting role, as they reach out to the students interested to participate and provide them with special classes in local history, as for students to have theoretical tools to face the activities. In addition, field trip training during weekends and holidays is organized by the schools, with the guidance of teachers, to bridge that theory earned with practice. Teachers take good care of their students avoiding harms or any unexpected circumstances in the itinerary. Presently the students are being trained to be interpreters using Thai only. However, the school plans to expand to English and Chinese, for which they already have language teachers available.

Additionally, The United Nations Educational, Scientific and Cultural Organization (UNESCO) also plays a role in this area. UNESCO Bangkok has developed the regional Cultural Heritage Specialist Guide Training programme which aims to strengthen the guiding skills of participants, enhance the visitor experience, and educate tourists about conservation issues and codes of responsible conduct. Initiated in 2005, the programme has been introduced in various World Heritage sites across Asia, including Lao PDR; Macao SAR; China; India; and Viet Nam.

In Thailand, UNESCO collaborates with the Designated Areas for Sustainable Tourism Administration, Public Organization (DASTA) with the support from Naresuan University as a main local researcher institute, to develop a functioning long-term system for producing “Cultural Heritage Specialist Guides (CHSG) for the Historic Town of Sukhothai and Associated Historic Towns World Heritage Site”. The project has successfully implemented in 2015 with fruitful support from various organizations both public and private. The results are 10 trainers, 26 adult guides and curriculum with baseline assessment on local communities’ situation, including their socio-economic conditions such as employment; their awareness of the World Heritage Site’s significance; and participation in the site’s tourism and protection activities.

The Cultural Heritage Specialist Guides Programme complements existing DASTA programmes, including the development of local tourism products and community-based Tourism. The newly produced guides named as CHSG or “cultural heritage local specialist guides” are knowledge resources of the community and will be invited to teach a new batch of students this early 2016 under the project **“Building capacity and skills of youth, community and network of local tourism organizations”** run by DASTA Area 4 Office who is mandated to administer the designated areas in Sukhothai, Si Satchanalai and Kamphaeng Phet. This will continue further generations of guides, enhance visitor education, with meaningful involvement of local people.

7.4 Culture's growing prominence in adventure travel itineraries

Christina Beckmann (Adventure Travel Trade Association)

Although it may come as a surprise to some, culture is an extremely important element of adventure tourism itineraries. In fact, culture forms one of the three core elements of the definition of adventure travel. According to the Adventure Travel Trade Association, the combination of physical activity, explorations in nature and cultural interaction define modern day "adventure tourism". A recent study of U.S. Adventure Travelers (U.S. Adventure Pulse, 2014) found that 79% of "adventure enthusiasts" – one of three major adventure traveller personas identified in the study – cited "learning about different cultures" as important to their travel experience.

It is in response to consumer demand that the adventure travel industry has been evolving to include more emphasis on culture, moving far beyond the days when pure adrenaline was the goal for adventure travellers. For instance, the ATTA's AdventureEDU course on Adventure Travel Product Development now incorporates a specific section dedicated to teaching businesses how to appropriately emphasise culture when creating a well-rounded adventure experience. One of the key tenets of this training advises companies on the benefits of working with local guides who make connections with local people. Buying local produce, staying in locally owned accommodations, creating opportunities to meet

and dine with local people are all ways that adventure travel companies inject a strong dose of culture into their itineraries. ATTA's training methodology for bringing culture into adventure itineraries includes a simple template which tour operators can use to organise itinerary elements into categories: nature, culture, adventure, and then evaluate the overall itinerary to ensure there is an even balance of the three elements.

Adventure travel tour operators continue to purposefully mention culture in their marketing and incorporate cultural experiences into their itineraries. For example, adventure travel company Black Mountain Adventures has this marketing message on its home page to describe Montenegro: *"Plunging canyons, waterfalls and forests; snow-capped mountains, turquoise lakes and crystal clear seas; medieval towns and centuries old monasteries... Montenegro offers adventure and tranquility, amazing cultural diversity and one of Europe's last wildernesses."* Similarly, the successful and well-respected adventure company Myths and Mountains describes itself also by strongly emphasizing culture: *"Myths and Mountains is the adventure travel company for the discerning and inquisitive globe-trotter seeking a hand-crafted, life-changing experience. With more than 25 years of expertise in designing award-winning trips focusing on cultures and crafts, religion and pilgrimage sites, environment and natural history and natural healing and traditional medicine, we promise adventures beyond the guidebooks, excellence beyond expectations, and guaranteed departures."*

The ways in which tour operators make good on their marketing claims are rich and varied, with a broad array of cultural experiences finding their way into adventure itineraries. Combining village visits and homestays, participation in local crafts such as weaving, paper making, and cooking to name a few with the traditional adventure staples of biking, hiking and rafting is now commonplace. While there is no formula or standard set of criteria one must follow when blending cultural experiences into active adventure travel itineraries, the most rewarding approach involves collaborating with local community members who know their local area and customs best. Building on pre-existing personal relationships or simply calling a meeting to invite interested local people to discuss tourism and itinerary ideas, hearing their suggestions on activities that might be accessible and interesting for guests are a common first step for adventure travel tour operators looking to spice up their itineraries with more cultural offerings. It is through these types of interactions that the most interesting and surprising cultural experiences are discovered.

One example of this can be found from one of the leaders in luxury tours, Abercrombie & Kent (A&K) in their trips to a destination of growing interest for adventure travellers: Myanmar. A&K provides custom tours for its clients, and reports an increase in requests for active and adventure trips that include adventure and culture components.

A recent A&K tour in the northern Putao region of Myanmar is an excellent example of the fusion of culture and adventure. It begins with exploring the town of Putao and an overnight at the Putao Trekking Lodge, one of only two lodgings available to foreigners in Putao at this time. The following day, the guests set off to visit the local market before departing by jeep and later on foot to more remote villages. Ms. Harvey notes that for many visitors, trekking or biking between villages is a great way to experience the culture of Myanmar and to see authentic rural life. On another night of this trip, guests spend the night at a local guesthouse in Namkhan village and have enough time to explore the village. The following morning, they continue trekking, passing some smaller villages, and then board a local fisherman's boat for a cruise down the Malikha River, which offers wonderful views of the lush green forest. Also on the agenda is a visit to the village of Mulashidi, an attractive settlement inhabited by the Lisu people, before returning to the lodge in Putao.

A&K's management method for interacting with local communities and stakeholders emphasises authenticity and encourages community members interested in meeting and hosting guests to provide suggestions and ideas for the best ways to give guests a glimpse of the lifestyle during their short visit. A guiding principle of all tourism in local communities is always to respect the local people and their customs, and never plan an itinerary for tourists to an area where they are not fully welcomed by community members.

A&K Sales Manager, Taylor Harvey, notes that the combination of adventure and culture is one of the draws for her clients: "I believe that the varied religious and cultural traditions found in Myanmar have always been an important draw for A&K clients, however, up until the past year or two, most clients did not venture much beyond Yangon, Mandalay, Bagan, and Inle Lake due to the simplicity of the accommodations. In the past two years, however, we have received much more interest from clients who want to "get off the beaten path" and are willing to hike or bike or do whatever it takes to get there!".

7.5 Australia's Great Southern Touring Route

Roger Grant (Great Southern Touring Route)

Great Southern Touring Route

Australia's Great Southern Touring Route commences and concludes in Melbourne, Australia.

The journey of close to 500 miles (800 km) is often taken as a self drive itinerary over five days to a week, however many travellers extend their trip and drive through to Adelaide in South Australia. Tour operators can also be booked to deliver this exciting itinerary.

This very successful route is a partnership between the four Regional Tourism Bodies, Geelong & The Bellarine, Great Ocean Road, Grampians and Ballarat Tourism. This consortium has been working with the travel trade for over 20 years. The Great Southern Touring Route is a wonderful example of a co-operative, seamless and borderless approach to tourism where the primary focus is the development of support material (maps, product manuals, digital footprint) as defined and requested by both travellers and the travel trade. As a result of this focus geo, political boundaries and borders, are considered to be irrelevant and the regions combine physical and financial resources to deliver an itinerary that can be undertaken as a seamless experience by visitors and sold by the travel trade.

The touring route is supported by over 60 individual businesses (accommodation, attractions, and tour operators) all of whom deliver commissionable product to the global travel trade.

The primary strength of this route is the overlay of natural and cultural attractions in the region. These include unique Australian wildlife experiences, dramatic and spectacular landscapes, indigenous cultural tours and insights and attractions that present the early settlement and discovery of southern Australia.

In more recent times and in response to the demands from the travel trade and visitors, detailed information has also

Great Ocean Walk. Wreck Beach

been provided on regional art galleries and restaurants that feature local produce and wine.

This is a compact touring route and visitors are encouraged and supported to spend no more than four hours each day driving. Clearly the most memorable experiences are to be had with direct interaction with people, wildlife and the dramatic natural environment. The drive, whilst still spectacular, is secondary to the cultural and natural experiences. Visitors report that the real hero's of this touring route are experiences such as seeing a mob of kangaroos at dusk, being the first person of the day to place your foot in the sand on a remote ruggered beach, or being captivated and enthralled as an aboriginal guide opens your eyes to the natural foods, medicines and wildlife surrounding you as you walk in an extinct volcano.

The Great Southern Touring Route provides a wide spectrum of cultural experiences from tours with Aboriginal guides that give you an insight into the 30,000 year old Indigenous culture to heritage centres that provide detailed interpretation of the construction of the world's largest war memorials, the Great Ocean Road that was built by the diggers (soldiers) returning from the First World War. The early settlement by Europeans is integral to the story of immigration by the early pastoralists. The National Wool Museum, Flagstaff Hill Maritime Museum and the light station at Cape Otway all make the past come to light. Sovereign Hill gold fields experience is globally recognised for its interpretation and experiences that bring the gold rush to life when Ballarat was the richest city on earth. Contemporary culture is celebrated in Torquay as Australia's home of surfing that delivers global surfing brands and plays an integral part of the world's surfing championship competition. The touring route also provides a wonderful framework to explore our outstanding art galleries in Geelong, Warrnambool, Hamilton and Ballarat.

It has only been through co-operation, partnership and trust that the touring route has been able to cost effectively (dollars and manpower) attend global travel forums and enter into specific partnerships with major wholesalers and inbound tour operators.

Whilst the cultural and natural experiences are the hero's of the touring route it is the partnerships role to package, present and represent these experiences in a manner that can be distributed and sold in the global travel market place.

At the same time it should also be acknowledged that many of the Great Southern Touring Route operators dedicate financial resources and profits back to protecting and enhancing wildlife and the natural and cultural environment.

The Great Southern Touring Route is a mature and well established itinerary based on partnership and co-operation that is rich in cultural and natural experiences.

7.6 Proposed methodology for the creation of cultural itineraries

María Lorena Villamayor (University of El Salvador)

UNWTO AFFILIATE MEMBER

USAL UNIVERSIDAD DEL SALVADOR
Ciencia a la mente y virtud al corazón

Background

Taking into account the thought proposed by the World Tourism Organization (UNWTO) for this report, it is important to ponder on the methodology that the university proposes for the creation of cultural itineraries. From the outset, the teaching method centered on humanities has been promoted. Touristic activity is interpreted as a complex social phenomenon whose qualitative and quantitative tendencies require actors' capability to grasp its economic, cultural, political, geopolitical, social and environmental implications and avoid its usual reduction to a mere economic perspective. This vision is supported by a strong conviction seeking the need for an integrated and holistic approach which understands the complexity of the phenomenon. Likewise, the subjects of tourism: the visitor (tourist), the host (community), those businesses directly involved and other elements, both public and private, are all incorporated to the teaching method for being necessary for the development of student activity.

The initiative

As a result of the complementation of these educational main concepts, the capacity of students in the elaboration of circuits, focused on the incorporation of heritage resources, leading to the consolidation of the identity of our nation, is enhanced. We believe in the premise that these elements will be valued by the international tourist flow, which may have authentic and genuine interests and motivations related to cultural experiences. As for the domestic market, it represents the possibility of enhancing the sense of national belonging. It is important to note that these circuits are shown in multimedia format as well as in hardcopy graphics (e.g., giantography and illustrative brochures). Although they are exercises developed in specific courses, students promote them within the whole school. The most creative and outstanding projects are exhibited at the World Tourism Day celebration held at our school every September.

Furthermore, as part of the specific implementation exercises, the school promotes professional training trips in which important cultural heritage places in Argentina are visited, allowing students to apply the tools acquired theoretically. Students develop and plan circuits which include the communities' heritage as an undivided part of the destination. For instance, different trips have been organised to the Quebrada de Humahuaca – which comprises 170 kilometers of valleys and mountains, from south to north in the province of Jujuy, which contemplates an extremely rich cultural landscape, maintaining the legacy of the different ethnic groups who lived there and whose beliefs, rites and customs are still perceptible. These trips have led to the declaration of these attractions forming part of the World Heritage by UNESCO:

- Jesuit Ruins in San Ignacio Miní in the province of Misiones (declared as part of the World Heritage in 1984);
- City of Salta – with its monuments to national heroes and renowned figures, its colonial houses, period museums, churches and cathedrals, convents, the town hall, declared National Historic Monument in 1941;
- Folk clubs and the High Mountain Museum; and
- Jesuit Monasteries in Cordoba – a circuit that includes the Jesuit Square in the city of Cordoba and the Monasteries built between 1615 and 1725, established to economically support the evangelisation of the area which was declared part of the World Heritage by UNESCO in 2000, for its highly architectonic value – among other sites in the country.

With regard to the contribution to cultural tourism in creating value for tourist destinations, student field trips – which prioritise the connection with a country's heritage (both tangible and intangible) – promote different aspects which strengthen the humanisation of tourism activities. Moreover, intercultural dialogue and respect for traditions

© Quebrada of Humahuaca | Dreamstime.com.

are fostered and the knowledge of cultural phenomena is deepened. This approach to a different reality gives students the opportunity to reassess their own culture. Regarding the destination and its inhabitants, cultural tourism involves different dimensions. One of its most important aspects is the re-definition of its cultural heritage which produces pride and creates a sense of belonging, taking its tourism value into account.

Lessons learnt

Respecting the identification of current trends in cultural tourism in Argentina, we turn to secondary sources – current planning and promotion elements – which allow us to realise the importance that some places and tourist routes can acquire. We analyse and interpret the particularities, which tourist spaces propose for the implementation of tourist circuits taking into account the following criteria:

- The preparation of the visitor regarding previous knowledge, which will enrich their visit;
- The sensitivity of the tourist with regard to respectful attitudes towards the culture and the environment;
- The quantity and quality of time that the tourist devotes to the appreciation and connection/physical contact with a place; and
- The authenticity of the cultural manifestations incorporated.

We will continue to strengthen the process of building the identity of our students and graduates as the foundation of their careers, as they face a globalised world that increasingly values the singularities and uniqueness of each and every culture.

7.7 Colombian cultural tours that attract the world

María Claudia Lacouture (ProColombia)

Background

Colombia is a country full of cultures and history. From walking through the over 400-year-old cobblestone streets to crossing the roads surrounded by indigenous statues, the tourist can sense and feel the Colombian tradition in the local´s daily life.

Among others, ProColombia is promoting the destination through the campaign "Colombia is Magic Realism". Since 2013, ProColombia has been promoting the country as an international tourism destination through a different set of strategies and activities such as: management programs, workshops, family trips and tourism fairs in nearly 40 markets in Asia, Europe and America.

Since cultural tourists direct their interest in experiencing the authenticity of the destination rather than mass tourism, ProColombia offers a variety of authentic tours which involves the tourists in different activities within the six natural Colombian regions.

The importance of Coffee in the Colombian culture is beyond question. In 2014, Colombia ranked 3rd among the top 10 countries producing coffee in the world with an output of 750 million kilograms of coffee beans (Source: www.worldatlas.com/articles/100011-top-10-coffee-producing-countries-2014). In fact, the Coffee Cultural Landscape of Colombia was declared as a UNESCO World Heritage site in 2011 (Source: http://whc.unesco.org/en/list/1121). As a result, a new tourism route was developed reflecting the tourist demand in Colombia.

The Coffee Triangle is a cultural itinerary that tracks down the origin of Colombian coffee and is located in the heart of Colombia, in one of the epicentres of the production of the smoothest and finest coffee in the world, and made in the departments of Risaralda, Caldas, Quindio and Valle

del Cauca with their traditional plantations and mountain landscapes. Tourists tracking the Coffee Triangle can enjoy a tour to the coffee crops on-board of the 'yipaos' – the traditional cars that have been transporting coffee as well as local people over the years.

Throughout this itinerary, the tourist explores the town of Santa Cruz de Mompox in the Colombian Caribbean coast. This place is known as the 'museum city' that houses important religious and indigenous heritage. Its streets, full of history, were declared in 1995 as a Historical and Cultural World Heritage site.

Sustainability, the value added of Colombian destinations

Procolombia is aware of the harmful effect of uncontrolled tourism affluence on cultural heritage sites, which can cause physical deterioration on the infrastructure, erosion of landscapes and excessive commercialisation of the values that represent the destination.

Therefore, as part of ProColombia's contribution to sustainability, the organization encourages local businesses to offer tour packages with low negative impacts on the cultural heritage, environment and society.

In addition, ProColombia invites foreign tourists to get involved in volunteering tourism and support the development of local communities. For example, in Valle del Cauca, one of the most important departments of Colombia, tour operators develop volunteering tour packages, in which travellers contribute to the foundation and learn Salsa dancing as it is the home of the world´s salsa capital Cali.

Another successful tourism product is the San Agustin Archaeological Park in the Department of Huila, which holds 500 imposing stone carved statues. It is considered the largest group of religious monuments and megalithic sculptures in South America standing in a wild, spectacular landscape. In 1995, it was declared a World Heritage Site by UNESCO (source: http://whc.unesco.org/en/list/744).

Apart from the previous examples, ProColombia supports Colombian tour operators working on creating high added value packages to international travellers. The support is offered to those who include at least three to four of the following services with a cultural approach: food & beverage, transportation, activities and accommodation.

ProColombia works on protecting cultural heritages sites as such sites are intangible value for Colombia and the humanity.

7.8 Guanajuato's Tequila Circuit: an enogastronomy symbol

Claudia Avalos Betancourt (Guanajuato's Ministry of Tourism)

UNWTO AFFILIATE MEMBER

OBSERVATORIO TURÍSTICO del Estado de Guanajuato OTEG

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Travel and gastronomy have always been inevitably related. Thus, the gastronomic tourism has become a driver of growth and social development of any region.

Gastronomic tourism figures

- Gastronomic has now become an important tourist segment, growing and developing mainly outside the classic holiday period, being a high-net and deseasonalising segment. The enogastronomic tourist expects high-quality services, and mainly to have the possibility to live the food-and-wine local culture.

- According to the OECD (2008), 25% of travellers consider food a strong factor with regard to deciding on a trip; 58% are interested in taking a gastronomic journey, which is the segment of highest average expenditure, more than double of the 'sun and beach' segment.

Guanajuato takes advantage of the current situation to create a tourism product, which is called Guanajuato`s Tequila Circuit, for its visitors. It takes place in the southwest state, a zone Protected Designation of Origin and producer of Tequila, the more representative Mexican drink. Guanajuato`s Tequila Circuit was created to strengthen the existing routes in the State, and is composed of three aspects: tequila producers, tourism service providers and protected area by the designation of origin.

Characteristic elements

There are seven Protected Destination of Origin municipalities: Abasolo, Cuerámaro, Huanímaro, Manuel Doblado, Pénjamo, Purísima del Rincón, and Romita; with Pénjamo and Cuéramaro as the main producers. The tour includes a visit to *haciendas tequileras* and to the agave farms showing the kind of ingredients, techniques, utensils, dishes, and drinks to bring the possibility to experience new feelings.

There are three *tequileras* companies registered in the Tequila Regulatory Council, which ensures quality to offer a product of the blue agave Tequilana Weber variety, planted at the area of the Denomination of Origin, under the Mexican laws of Tequila. The Guanajuato State has seven thousand hectares of the Tequilana Weber variety in the municipalities with Denomination of Origin.

Integration of local communities

The communities participating in the Tequila Circuit are: Magallanes, Corralejo, Plazuelas, and Rancho El Coyote, where the traditional cooks and service providers are the key actors in the development of the circuit, getting better quality of life by integrating their customs and handicraft activities in sightseeing tours, showing the treasures of their region.

Tequila Circuit strengthening

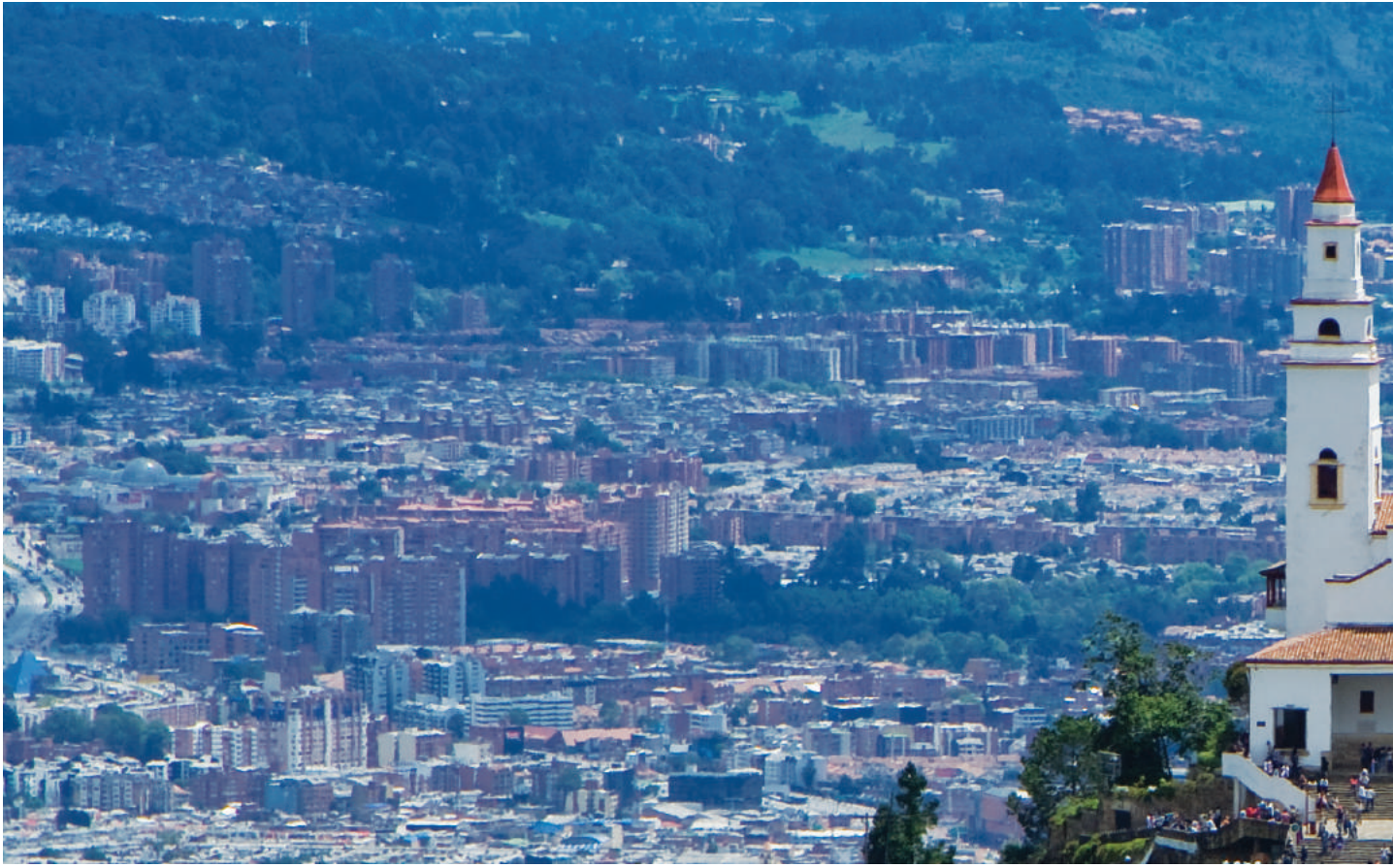
In order to improve this tourism product, in November 2014, the second festival of Tequila and Mezcal was held in Guanajuato State, which registered an attendee's increase of 17% over the previous year.

From 2011 to date, 83 thousand visitors, benefiting 444 thousand persons from 7 municipalities have attended Guanajuato`s Tequila Circuit, supporting merchants and service providers of local communities.

Distinctions

Guanajuato was recently recognised for its contribution to the gastronomy segment as the "Best Product of Active Tourism" because of the Tequila Circuit at FITUR 2015.

That is the reason why agave landscape, traditions, haciendas, gastronomy and the tequila industry represent a big potential for the economic and social development, together with other tourism products such as the emblematic Wine Circuit, the Gastronomic Festival called *Guanajuato Sí sabe,* the Traditional Cuisine faire, and the Encounter of the Traditional Cooks, all of which present Guanajuato as a Cultural Destination of Mexico.



7.9 Bogotá, the cultural soul of Colombia

Lilia Cristina Beltrán Galindo and Arturo Bravo (The District Tourism Institute of Bogota)

UNWTO AFFILIATE MEMBER

idt INSTITUTO DISTRITAL DE TURISMO

Bogotá, as the capital of Colombia has a significant culture offer which has been strengthened during the last few years. It is worth mentioning that the growing of tourism activity in Bogotá had been above the world average of 4.5% and country average 6%, climbing the chart with 1,065,000 foreign tourists and around 8,000,000 domestic tourists in 2013. It also shows an increase of 17% compared to last year. This fact aims to set a strategy in cultural tourism and develop products related to the culture offer in Bogotá and its activity, with remarkably touristic and widely representative resources.

The capital city has been developing a strong cultural offer representing 70% of the total tourism attractions and activities, among other events such as Festival Iberoamericano de Teatro; Feria Internacional del Libro de Bogotá; The Cultural Markets organized by Chamber of Commerce (Bogotá Audiovisual Market - BAM and Bogotá Music Market - BOOM). There are also annual large-scale cultural events as Festivales al Parque, recognised by UNESCO as a strategy of the *Creative City of Music,* which is a declaration achieved by Bogota in 2012. The capital city has been the only one in America renowned for this category manifesting itself in the traditional trajectory of the Philharmonic Orchestra of Bogotá, more than 600

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scenarios for the live-playing music shows, the libraries' net and all the events shown there, and the LGBTI Bogotá parade.

A second look on the goods of culture and historic heritage is cited, revealing implicit elements of cultural tourism on one side as a defence tool standing up for tradition and on the other as a means of cultural democratisation, social advance and acquisition of rights of the third generation or also called the countries of people's rights, taking into account that it plays an important role in aspects such as the revaluation and recovering of heritage and the strengthening of identities.

According to the facts mentioned above, the District Institute of Tourism (IDT) of Bogotá, is the entity responsible for managing better conditions of competitiveness and sustainability of destination, among others, under the administration of Ms.Tatiana Piñeros Laverde, the Institute is looking for positioning a strategy of cultural tourism framed in an articulated concept and on a differentiated and competitive message, which joins and identifies the Bogotá cultural offer as a complementary value in the tourism value chain. On the same level, it is important to highlight the importance of revealing the role played in this activity in certain aspects such as the recovering and revaluating of the heritage, as well as the strengthening and mutual cooperation with other public and private entities.

The strategy is based on the identification of five product lines within the cultural product, some of which are: Idiomatic tourism, Gastronomic tourism, Religious tourism, Museum tourism and theatres tourism. The city was constituted as a multicultural field where all kinds of beliefs and cultural interactions were mixed, and being the main destination of people from every single region in Colombia and tourists who come from different countries around the world, highlights its unique way in culture expressing through diverse types of visual arts and literature, which improves sensitivity and promotes conscience. Hence, tourism is considered a vital resource working towards the enhancement of a region's economy and demonstrating a country's social-cultural expressions.

IDT is aware of the fact that cultural tourism contributes to the heritage conservation and its implicit features. As peace is both a purpose and a goal, in concordance with UNESCO, IDT aims to show that politics that take into account the relationship between tourism and cultural diversity is needed through intercultural dialogues.

7.10 Buenos Aires Cultural Planning

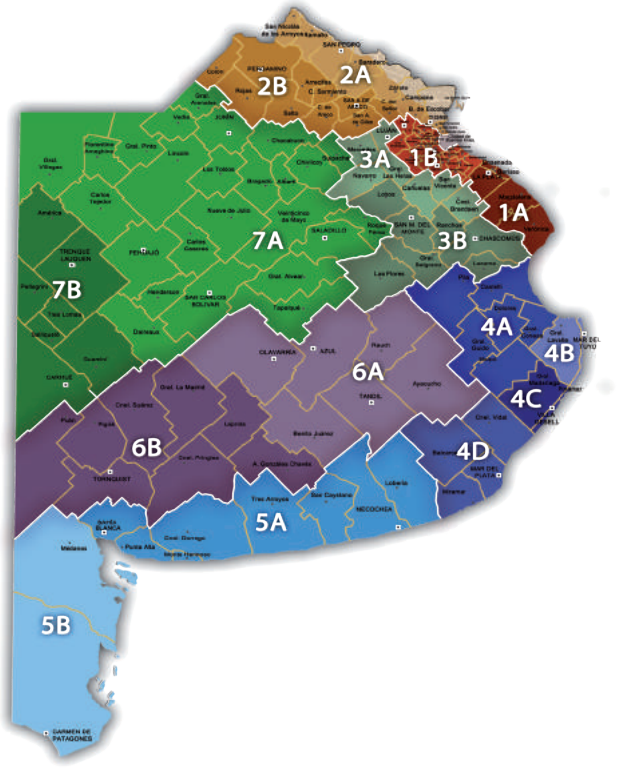
Pablo Singerman (CEO) and Camilo Makón (CEO)
(Singerman & Makón – LATAM Tourism Consulting)

Singerman & Makón, an Argentinean tourism consultancy company, developed the strategic tourism plan for the Secretary of Tourism of the Buenos Aires province government funded by Argentina`s National Investment Council (CFI). This territory`s geographical extension is comparable to Italy, and hosts a population of over 15 million habitants (the largest and most populated of Argentina).

Unifying criteria and bonding this extent territory were a true challenge, given its width economic diversity and sociocultural heterogeneity. Therefore, in order to provide the cultural element a leading role, a working methodology focusing on the value generation for local communities was developed as follows:

- **Field visit, research and analysis:** technical visits to both identify and analyse the main historical, cultural, natural, environmental and territorial elements with the assistance of local representatives; and

- **Workshops with stakeholders:** As for the local communities, to visualise their future, the consultants conducted SWOT analyses, focus groups and community mappings.



© Buenos Aires Province Tourism Secretary.

Once this initial examination was executed, other studies were performed to understand the reality of the region: demographics, touristic territorial system, administrative division, economic characterisation, current and potential demand, touristic infrastructure and superstructure.

As a result, seven Touristic Development Clusters were identified taking into account their cultural, patrimonial, historical and economic resources, connectivity systems (axial and radial), supply and demand analysis, environmental features, inhabitants' mobilisation and their communications systems. This organization al process aimed to develop strategic management, invigorate institutional capacity and innovation, and understand it as a process of interaction between different levels of government (municipal, provincial and national), as well as the private sector and the local communities.

These clusters allowed the province and destinations not only to organise their offer geographically but to harness touristic potential by developing transversal programmes, thus creating new products. The ones culturally standing out are local museums enhancement programme, touristic towns programme, social tourism programme, beaches improvement programme, natural areas usage programme, and nautical touristic corridor programme.

The end result of this plan can be visualised in the developed products, which were strategically introduced throughout the master plan to strengthen its cultural aspect, such as:

- **Folk festivals:** All the cities and towns showcase their identity by celebrating their history, beliefs, traditions, culture, industries, gastronomy, crafts and activities. Now the province can work on a common annual agenda and communication strategy to position local festivals, and at the same time convey a homogeneous identity;

- **Gastronomy:** As a mainstay, this cultural expression allowed to work on different niche markets and granted an added value to destinations;

- **Faith tourism:** The religious fervor is proved by the various manifestations of faith, places of worship and festivities that each locality has. In the latter years, the offer allowed to create pre-established itineraries; and

- **Foreign communities and ethnicities:** As part of the American continent, Argentina owes a lot of its rich heritage to immigration. The plan identified the opportunity to tap the potential of destinations on which the customs of foreign groups still live in their community, by creating routes on which visitors can experience various livelihoods.

It is no news that travellers seek to experience authenticity in their journeys; this plan allowed destinations to convey and organise their offer not only individually, but as part of something bigger that could attract more visitors.

As a "long weekend scheme" has been intensified in the past years by the National Ministry of Tourism, the importance of developing and harnessing the cultural assets of the province of Buenos Aires has become key not only to overcome seasonality, but to rethink the touristic configuration of its territory.

Carnival 2011 – Tiradentes, in Minas Gerais.

7.11 Roteiros de Charme Hotel Association

Edmond Mathon (Roteiros de Charme Hotel Association)

UNWTO AFFILIATE MEMBER

Background

The Roteiros de Charme Hotel Association is a non-profit entity, founded in 1992. This association brings together, in 16 states and 57 tourist destinations, 66 small and medium-sized hotels, pousadas, ecolodges and historic farms from the North to the South of Brazil. Destinations are also selected to represent Brazil´s major biomes, offering the visitor a broad choice to compose a journey to discover Brazil – this continent sized country – culturally, socially and geographically. Culture is an important part of the association´s focus on sustainability - a policy that is embedded in each associated establishment, individually and together as an association. Sustainability is a journey that includes, by necessity, strong social and cultural dimensions.

A literary translation of *roteiros* is itineraries. The name, Roteiros de Charme, chosen 24 years ago, is an indication of the founders' sense of mission. Inspired by the 1992 Rio Earth Summit, the two main objectives of this non-profit association are as follows:

1. Responding to the private sector's responsibility towards the social, environmental and economic development of off-the-beaten-track tourism destinations; and

2. Facilitating the discovery of Brazil's vast regional contrasts.

The association offers a representative choice of hotels to encourage visiting beyond the modern urban centres, including historic farms and mansion houses, which can create a feeling of connection with Brazilian history and culture. A number of our hotels are custodians of the arts, such as late XVII and early XVIII century Baroque art that reached a culminating point in the colonial town of Vila Rica, present-day Ouro Preto. The city of Tiradentes,

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currently a well-preserved colonial town, benefited from the endorsement of one of our associated hotels when it became the first to open in town.

Associated hotels are not chosen only on the basis of "privileged location, charm and quality of services". *"Commitment to preserve tourism destinations and to foster the environmental education of those who depend on these destinations"* is a central tenet that has been built upon, from bottom up, over the years.

The association earned an invitation to showcase at the "Green Innovations in Tourism" event during The Rio +20 Earth Summit. This invitation was the result of the association´s many innovations. Important milestones include the adoption of the first Ethics and Environmental Code of Conduct in the hotel sector in 1999, the three-times-renewed and ongoing Memorandum of Understanding with the United Nations Environment Programme (UNEP), and the development of the four issues and four publics' methodology. Independent expert assessment and continuous monitoring, reported to the association's Sustainability Director, has always been of the utmost importance.

At the time of writing, Roteiros de Charme is the second accommodation brand on Facebook with the most fans (1,9 million - socialbakers.com) – a demonstration of the association's ability to innovate.

Associated hotels act locally. Staff, guests, suppliers and local communities represent the four mentioned publics. When monitors visit, meetings are organised with local stakeholders, and throughout the year, associated hotels support local products, cultural and social issues because they understand that the more they engage locally, the more developed will the sense of place be and the greater their differentiation.

The meaning of culture encompasses the historical notions of refinement and symbols that identify people and places. The association contributes to the professionalisation and maintenance of local populations, the fostering of new tourism destinations, the preservation of natural and heritage resources, and the encouragement of a local and welcoming sense of pride. However, the most significant "cultural itinerary" is the engagement with positive attitude changes towards the planet. The association is aware of the importance and positive effect resulted by wide participations and, for that reason, it welcomes all partners that share the same values and concerns for quality of life – its creation and preservation for generations to come.

7.12 The cultural and historical tourist itinerary of Paraguay

Nestor Noguera (SENATUR)

There are more than evident cultural resources as the Guarani Jesuit Missions and the Franciscan Path which compel tourists to visit Paraguay.

The National Secretariat of Tourism (SENATUR) developed the project "Cultural Tour Lights and Sounds" with FOCEM funds (Structural Convergence Funds of Mercosur) to enhance the value of the assets of Santisima Trinidad of Paraná and Jesús of Tavarangüe missions.

The project of the "Lights and Sounds" allowed the recovery of the Mission of Trinidad as it was understood as a cultural and historical journey that could tell the story of the Guarani and the Jesuits lifestyle. "Lights and Sounds" is not a spectacle, but a cultural setting for the understanding of a time where the encounter of two civilisations occurred, allowing visitors to take the "magical energy" of this ancient civilisation.

© Jesuit Mission Ruins In Trinidad, Paraguay | Dreamstime.com.

SENATUR invested in the enhancement of the assets of the four Jesuit towns to strengthen the circuit of the Jesuit Route through the adaptation of the facilities of the Museum of Santa Rosa de Lima - Loretto Chapel, Museum of St. James, the Diocesan Museum of San Ignacio Guazú and Santa Maria of Faith. The placement of signposts according to the museological script, computerised graphics and models, museographic media, welcome signs and all the safety equipment needed for the domestic and foreign visitors enhanced experience. These museums preserve original pieces of the whole body which are not found in other places in South America, despite having a devastating war in Paraguay between 1865 and 1870.

A joint initiative carried on with the Spanish Agency for International Cooperation (AECID) allowed SENATUR to implement an action plan in the Jesuit Missions of Jesús of Tavarangue and the Holy Trinity of Paraná. Today, thanks to grants received by AECID, the adaptation and upgrade of equipment of the following services were possible, allowing visitors to have a better experience: service centres, preceptorship area, offices, bathrooms, parking lots and rest areas.

The support of AECID, also allowed SENATUR to enhance the Jesus and Trinidad missions by placing 30 posters of various internal measures, a billboard of the route, maps of buildings and spaces locations, sings in Spanish, Guarani and the English language with the rules for the proper usage of the facilities. The addition of two new signs in Braille for people with visual disabilities, responded to SENATUR´s plan that boosts to include accessibility and inclusion throughout the Jesuit Route, adapting this historical and cultural experience to every visitor without exception.

The improvements made yielded benefits that could be clearly seen in the Jesuit Mission of San Cosme and Damian, where an increase in the amount of national and international visitors increased from 841 per month in 2010, to 1,711 the following year, 1,306 in 2012, and around 1,305 per month in 2013.

SENATUR also implemented the “Posadas Tourism Program” as a national network aiming to boost the supply accommodation around the mentioned thematic route, incorporating elements of traditional gastronomy, handcrafts and activities. The Program began in the town of San Cosme and Damian, with nine-hosting sites. Nowadays, it convenes approximately 100 posadas nationwide. The “Youth Tourism Program” supports such an initiative, by promoting young people to become active

part of this process and, in that way, complying with the dynamics of tourism worldwide, and empowering the possessors of the heritage communities.

Alongside these actions, SENATUR developed the "National Plan of Rural Community Tourism", a tool that establishes the essential guidelines to develop this modality of tourism where the community is mostly involved, responding to what tourists seek nowadays: innovative life experiences. Furthermore, Rural Tourism is an element of social inclusion fair compensations and distribution of income for all the population involved.

Those who seek experiences of rural tourism want to find a native, different, unique culture, and Paraguay offers a cultural and natural diversity in a geographical area that allows visitors to learn and experience different landscapes and cultures, enriching the experience of travellers.

The concept of community is critical for all the above mentioned initiatives. We refer to it as the participation of groups of people managing activities based on tourism resources, which are used as an engine of local development. The activities are carried out with the participation of the local communities, and generate the direct and indirect benefits of it.

The relevance of this aspect is visible in the events that SENATUR promotes such as the First Forum of Youth heritage and the First International Meeting on Cultural Tourism itinerary, jointly organised with the World Tourism Organization, to work as the legacy Jesuitical destination path with Argentina, Brazil, Bolivia and Uruguay, with the coordination of Paraguay.

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7.13 Participation of the Institution University Libertadores Community Development of Tourism in the country

Rosalía Burgos Doria and Alfonso Escobar Nieves (The Libertadores University)

The University Institution Los Libertadores consistent with the Mission and Institutional Education Project (PEIL), achieve this goal. They have consolidated areas of development and created participatory dialogue with the society. Towards this, areas of development built in participatory dialogue with society have been consolidated. Their efforts have been evidenced through research projects and outreach, which have contributed to the solution of problems of local, regional and national level.

In this vein, the program of Tourism and Hospitality Management has been leading tourism projects, in the various provinces of the department of Cundinamarca such as the project entitled "Community Tourism as an engine of development in the localities of Ciudad Bolívar and rural Usme Bogotá" and nationally, the cultural tourism project entitled the "Assessment of Public Policies in safeguarding Intangible Cultural Heritage, Barrio Gethsemane case" developed in the tourist district of Cartagena de India, declared by UNESCO in 1984 as World Heritage.

Furthermore, community tourism is defined by the Ministry of Commerce, Industry and Tourism (MinCIT) in the Community Tourism Policy from 2012 as:

"The availability of touristic services provided by an organized community, which participates, benefits and becomes part of the different chain links of the production chain along tourism, in search of greater well-being, development, economic growth, valuing those natural and cultural characteristics part of its environment, allowing them to provide competitive, sustainable and quality services." pp.16.

In this sense, the national government, through the MinCIT, considers this type of tourism as "an innovative alternative to take advantage of local resources in a sustainable manner, allowing for employment generation and new ways of producing monetary income to those communities with limited or scarce economic resources." pp. 8.

Consequently, the community tourism project entitled: "Community Tourism as development engine in the Ciudad Bolivar and Usme counties in the rural area of the city of Bogota" aims at propelling the development of community tourism with the goal of developing entrepreneurial and associativity processes to generate employment and the consolidation of touristic destinations at the counties researched, therefore, many phases have been proposed under the methodology of the Research Action Participation (IAP) where community collaboration is of vital importance towards the development of the research project and the achievement of objectives. Initially, the project during the first phase identified the tourism as a potential of the territory and how much the communities know about community tourism, findings showed us that this type of tourism is new to the community, the tourist potential of the territory was identified and the community's knowledge regarding natural and cultural tourist attractions was identified.

In the second phase, aspects generating greater alertness and attention in the community hindering the development of community tourism in its territory have been identified.

Some of these aspects can be highlighted as follows:

- Teamwork should be strengthened;
- Greater ownership of land addressing the community; and
- Lack of financial resources to start up projects in order to improve the quality of life.

Therefore, it proposes business plans to strengthen teamwork. it also suggests having access to funding from both the public and private sector, thus obtaining benefits not only from the economic but the social and environmental field as well. Currently, the following tourist routes have been established in agreement with the community, with the designed business plan where the following routes were established:

- Pasquilla Route: Ecological at the riverside: Tunjuelo where an interpreter in the area raises awareness about water care pathway;
- Santa Barbara Route: Eco trail watching high Andean forest;
- Mochuelo Alto Route; and
- The ecological path encenillos: offering diverse landscapes and activities that visitors with an interpreter sensitising them about water care.

Currently, we are in the ultimate phase in which we are designing the negotiation plans that can be adjusted for specific public or private financial sources. Also, the support of The Foundation Natura is highly important to assist us with the promotion by developing brochures and placing signs to mark the pathways.

7.14 Future managers to help develop cultural and heritage tourism

Alžbeta Kiráľová (University College of Business in Prague)

UNWTO AFFILIATE MEMBER

UNIVERSITY COLLEGE OF BUSINESS IN PRAGUE

Background

Within the tourism industry, people are critical assets. In order to prepare competitive graduates for the labour market, increased integration of industry partners into tourism programs and courses is necessary (Királ'ová, 2015). The unique collaboration project between the University College of Business in Prague and the National Heritage Institute that continues past few years is a best practice of how such collaboration can bring benefit for both sides. In the Czech Republic, it is an exceptional case of collaboration between a private university and government institution in the field of tourism on such a scale.

In countries with abundant cultural resources, like the Czech Republic, culture has always played a significant role in tourism. The National Heritage Institute is the largest organization of the Ministry of Culture. It manages more than one hundred castles, chateaux, monasteries, folk architecture and industrial monuments, about three-quarters of a million collection items and seven UNESCO World Heritage Sites.

Core ideas

The heritage sites administered by the institute have high cultural value, but the market is faced with other attractions, and the heritage sites often lose visitors as a consequence. The institute aims to strengthen the number of visitors to sites on feasible and efficient ways, and sustainably improve the economic benefits of cultural and heritage tourism.

The collaboration between the institute and the University involved students from the second year of the Master Program Tourism Management. The students were asked to prepare a detailed marketing plan for more than seventeen carefully selected sites in order to exploit their potential. The students´ intention was to restore the social importance of the sites and show how to revitalise them in a meaningful manner with respect to their original function.

In order to achieve the objectives of the projects, students analysed and evaluated the internal and external environment of the sites, found their unique selling propositions and proposed the possible ways to improve the attractiveness of existing offerings, as well as new products targeted at different groups of visitors.

In their projects, students took into account not only the individuality of each site, but also the limited budget and security risks. Their creativity was confronted with the strict requirements of heritage conservation regulations as well. The students consulted the proposals with the administrators and castellans of the sites.

The guiding theme connecting the sites together is an interactive animated costumed tour involving personalities, myths and legends associated with a particular site. The content of the tour and activities at the sites was tailored for different visitor segments and reflected the history of the site. Some of the sites are also included in the cultural itinerary “Open the 13th Chamber”.

One of the best-evaluated projects was proposed for K ivoklát castle – an alchemist’s laboratory of Master Edward Kelly, an alchemist at the court of Emperor Rudolf II who was imprisoned in the castle. The laboratory conceived as an interactive and multimedia exhibition with historical machine for gold production was opened in July 2014. It envisages organising programs and events for children and young people as well as the possibility of creating special programs for schools (e.g. Chemistry lessons with Master Kelly).

Students also proposed, among others, events and activities devoted to the falconry and the Archduke Franz Ferdinand d’Este in Konopišt castle, or special tours focused on unique water and air systems in Plasy monastery.

All projects have been prepared to the smallest detail, carefully calculated and discussed with suppliers, local producers, and the relevant authorities. The proposals are sustainable and synergistic where the revenue from one pays the realisation of another. The project teams were led by managers from the students under the expert guidance of teachers.

Conclusion

The university students worked for the first time on the projects, which were directly connected with the industry. They had the opportunity to test the acquired theoretical knowledge and their managerial skills in practice. Within four years, the projects had led to the development of cultural and heritage tourism increasing the sites revenue. This interaction is the first case of such an extensive collaboration between the private university and government institution in the field of tourism in the Czech Republic.

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7.15 The management and the governance of the European Cultural Routes: The case of France and Spain

Montserrat Crivillers (University Paris 1 Panthéon-Sorbonne), Maria Gravari-Barbas (IREST, EIREST, UNESCO) and Jordi Tresserras (University of Barcelona, Ibertur, Labpatc)

UNWTO AFFILIATE MEMBER

UNIVERSITÉ PARIS 1 PANTHÉON SORBONNE

In the European context, the creation of cultural tourism networks is an essential way to broadcast and share the European identity. In 1987, the Council of Europe launched the European Cultural Routes program which aims to promote cultural identity through travelling using a tourist and cultural policy. European Cultural Routes are based on representative themes of European values, common to several countries of Europe. These subjects are supported on multidisciplinary networks located in different Member States. France and Spain participate actively in these initiatives. France is the leader in terms of number of cultural routes, followed by Spain.

Cultural Routes offer an enormous potential for the collaboration at all levels (European, national, regional and local). The program has to establish alliances with the different actors and levels of authority at both European and international level in terms of governance. However, the territorial articulation of a route is conditioned by management complexity because the actors who belong to different sectors but interdependent on each other are involved in a multi-scale manner. Consequently, despite

possible differences in points of view on the vocation of heritage and its ´business development´, each party is aware of the need to work together.

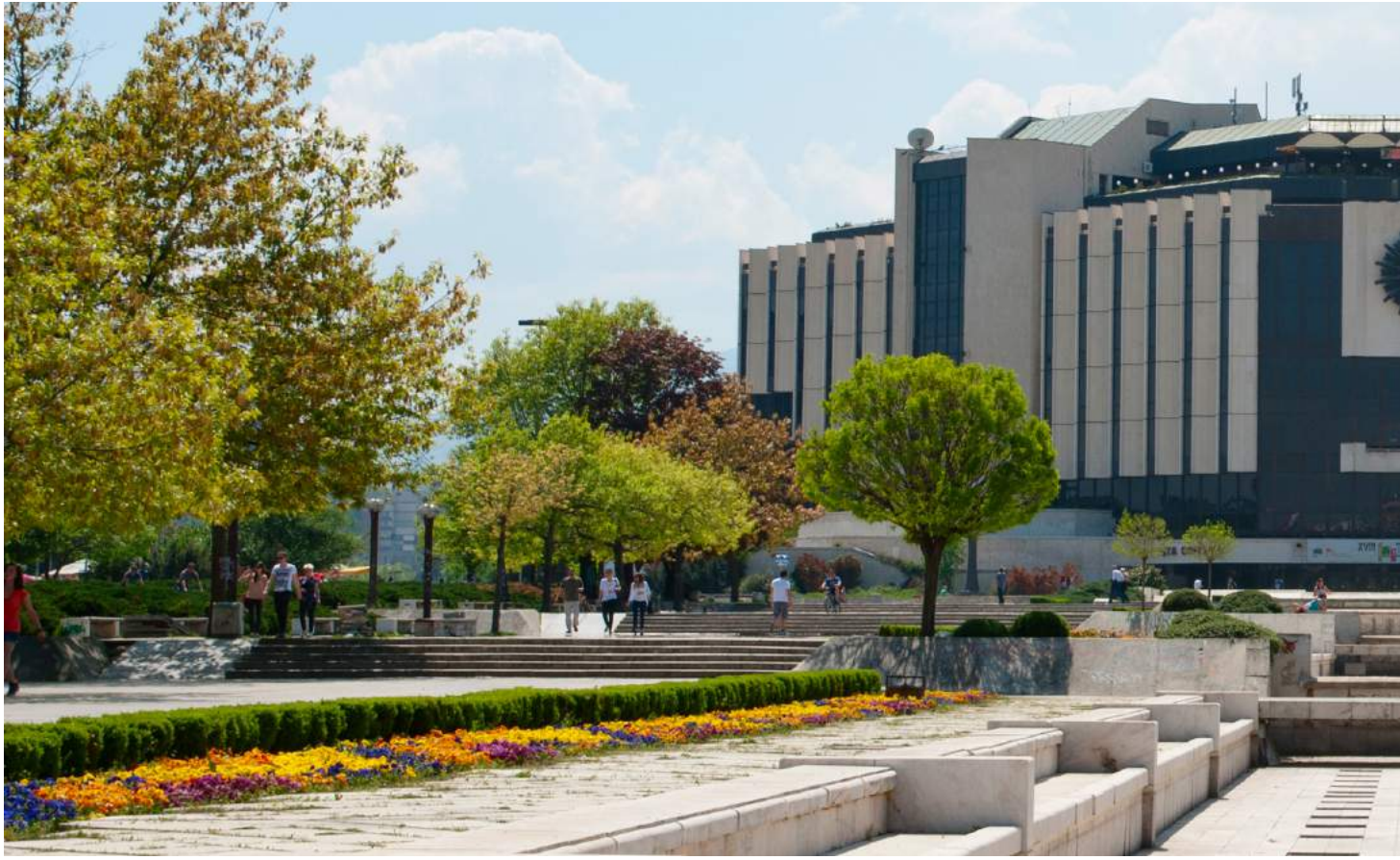
The evaluation of the performance and the study of the impacts constitute one of the main works of the last years. The structures which carry the Cultural Routes have to increasingly demonstrate the impact of their activities to guarantee that the resources are assigned and used in an efficient fashion. Obtaining accurate data would allow the Routes to play an effective role in the preservation of heritage and also highlight their capacity to open doors to social and economic development in the territory. One of the main problems making it hard to obtain reliable data is the difficulty in making generic quantification since there are no common forms and statistics to all network members. Hence, we do not have specific studies over the profile of routes visitors, nor of common methodology which assists in figuring out the current or future tourism demand.

Our study aims to fill these gaps. It analyses the management and governance of the European Cemeteries Route and the European Route of Jewish Heritage in France and Spain. These two cultural routes or thematic networks have been created specifically for cultural tourism; their analysis allows to see the different relationships established between the sites and if the fact of being part of the network/route helps the sites (heritage assets) that are less important to have more visibility. Thus, it allows to measure the ´network effect´ or ´Cultural Route effect´ on a set of sites.

The methodology used to obtain data is a structured interview to key stakeholders (managers, heritage agents, tourist offices, hotels, restaurants, etc.) of each route. It aims to get more qualitative information, difficult to capture in a questionnaire. Our research is, therefore, focused on how the network is conceived, its planning and strategy as for future action. This implies to analyse the types of partnerships routes, their management, the quality standards of their products and services, their governance, the common links and the synergies between different international, regional and local actors. It mainly analyses the ´effectiveness´ of cultural routes, considering the objectives set initially by the benefits generated.

Based on this study, we would wish to highlight that the creation of collaborative thematic cultural networks is essential to develop common actions on a territory. However, the social, economic and cultural development of the implantation territory of the cultural route is a permanent process. It requires setting up appropriate indicators for the evaluation of the management and different actions realised by the cultural route partners in order to be able to introduce preventive and corrective measures which prove to be required.

The final goal of this doctoral study is to propose a global and synthetic methodology susceptible to be extrapolated and applied to different cultural routes in France and Spain and more generally in Europe.



7.16 Transnational urban memory for local development: the ATRIUM Route

Patrizia Battilani, Cristina Bernini, and Alessia Mariotti
(Center for Advanced Studies in Tourism, University of Bologna, Rimini campus)

UNWTO AFFILIATE MEMBER

ALMA MATER STUDIORUM UNIVERSITÀ DI BOLOGNA
CENTER FOR ADVANCED STUDIES IN TOURISM

Background

In 2014, the Council of Europe included the Architecture of Totalitarian Regimes in Europe's Urban Memory – ATRIUM among the European Cultural Routes. This recognition came at the end of a 3-year project led by the Municipality of Forlì (Italy), including 18 partners from 11 different South East European countries (Italy, Slovenia, Bulgaria, Hungary, Slovakia, Romania, Croatia, Albania, Bosnia-Herzegovina, Serbia and Greece). All these countries experienced a totalitarian regime during the twentieth century and at the present have to manage the architectural heritage of that part of their history. The periods covered by these antidemocratic regimes, and thus also the historical context, vary from the 1920s and 1930s in Fascist Italy to the post-war period until the 1980s in the Communist societies of Eastern Europe. However, the architecture that they financed shared some important characteristics: a certain monumentalism, a strong impact on the urban landscape, and the inclusion of the daily life of citizens within an overall ideological framework imposed by the state.

As it is based on the main buildings and urban landscapes of past authoritarian European regimes, ATRIUM brings together a dissonant heritage, one based on values which present-day Europe unequivocally repudiates. The project aims at encouraging a shared view of European identity that is able to face the uncomfortable and contradictory aspects of the history of the twentieth-century.

Within this framework, tourism could play a crucial role not only by creating wealth but also making people more aware of this dissonant urban heritage. From the outset, Forlì, the municipality leading the project, took into consideration both the cultural and the tourism dimensions.

© Comune di Forlì e Associazione della Rotta Culturale Atrium.

Despite not being a common urban tourism destination, since 2006, Forlì has invested in the creation of a cultural district by restoring the ´Musei San Domenico´ – a XVIII century monastic complex near the city centre – which hosts important art exhibitions. The first result of this strategy has been a consistent flow of daily visitors. However, most of the architectural heritage of the city dates back to the 1920s and 1930s and is strictly connected with the totalitarian regime prevailing in Italy at that time. Therefore, the investment in cultural tourism cannot avoid the re-elaboration of that dissonant heritage and its inclusion in the wider framework of a European cultural route.

The methodology

The Center for Advanced Studies in Tourism (CAST) of the University of Bologna (Rimini Campus) has been supporting the project providing studies and policy suggestions to the Municipality of Forlì. With this aim, the CAST research team has developed a methodology for sustainable tourism planning in dissonant heritage sites, based on both a quantitative and qualitative analysis and integrating a participatory process of tourism stakeholders.

Before investing in the promotion of a controversial cultural tourism product, the research has provided the municipality with a clear picture about the residents' willingness/capability to perceive this dissonant heritage as a tourist attraction on a transnational cultural route.

Despite the negative values related to fascism and the regime, the residents positively perceive the architectural heritage of the town as a distinctive characteristic of their local identity and are, nearly, 70 years after the end of the regime, ready to use it ´carefully´ for tourism development purposes.

At the same time, two surveys conducted on potential and effective tourists have analysed the image of Forlì as a tourist destination, showing a generally neutral perception of the town's image and a wide curiosity with regard to its architectural features.

The analysis of the potential market has been replicated in four other destinations of the route, in line with the philosophy of the European Cultural Routes about cooperation and sharing among less developed destinations.

For additional information on ATRIUM see: www.atriumroute.eu.

For additional information on the feasibility study: /www.turismo.unibo.it.

7.17 Meet the Roman Emperors and Danube Wine Route

Danko Ćosić (Danube Competence Center)

Background

The Roman Emperors and Danube Wine Route extends through four countries in the Middle and Lower Danube Region – Croatia, Serbia, Bulgaria and Romania – encompassing 20 archaeological sites and 12 wine regions. In presenting a shared cultural heritage and identity, the Route is already part of a network of European cultural routes.

The Roman Emperors and Danube Wine Route consists of archaeological sites, each with their own unique histories which are monuments to the leadership of the Roman emperors in their defence of the Danube Corridor. This more than four-century long process resulted in the introduction of Roman culture along the northern frontier of the Empire. The Danube Wine Route incorporates these same regions which, furthermore, continue the tradition of wine production and consumption begun in Roman times. Wine, as the key sub-theme, blends in conceptually with the arrival of Roman culture and social mores into the Danube region. The Route responds to the fact that rich and unique cultural heritage of the Lower Danube region is still not recognised and properly utilised.

Different research studies on personal views of tourists (from source markets) showed strong impressions about the region's beautiful nature and landscapes, diverse culture and existing history, but negative impressions related to the lack of information, tourism offer, sites to be visited and insufficient infrastructure.

The same studies (now focused on the tourism business sector) with the tour operators from source markets showed interest for: (1) More culture and nature related round trips with inclusion of local gastronomy (and not only cruise trips); (2) Support to operate round trips for small groups; and (3) More attractions to be included/ developed.

For those reasons, Danube Competence Center (DCC), with its partners, decided to develop a competitive, integrated and cross-border cultural tourism product, supported by the network of local tourism stakeholders (local and regional tourism organizations) and archeological sites and vine localities in four countries of the Middle and Lower Danube Countries.

Developing the route

The Route is an example of the innovative business model, combining the concept of a cultural route (preservation/ presentation of cultural heritage and historical/scientific background) with a final consumer-oriented market product (management, promotion and interpretation tools, engagement with tour operators and service providers along the route, etc.).

The activities on developing the Route undertaken so far can be categorised as follows:

Enhancing and stimulating competitiveness of the tourism attractions along the Route

A series of meetings with stakeholders was organised along the Route aiming at presenting the potentials of the new tourism product, inviting them to join the network, but most importantly to understand the needs and constrains on the stakeholders' side. As a parallel process, an international workshop with tour operators was organised. Participants from the four Route countries (Croatia, Serbia, Bulgaria and Romania), as well as outbound tour operators from Germany, the Netherlands and Belgium, discussed opportunities to effectively market the Route.

Following the work on Route development focused on developing and implementing various capacity building programmes and on initiating an official certification process with the European Institute for Cultural Routes – to be certified as a Cultural Route of the Council of Europe.

The document ´Priority Tourism Competitiveness Programs for the Danube Cultural Route´, elaborating (and proposing) market competitiveness programs/ideas, was developed.

Having in mind that the Roman Emperors and Danube Wine Route (RER & DWR) is currently in early phase, the following competitiveness programs are proposed to be implemented: a) Protection and conservation of the sites already included in the Route; (b) RER & DWR Souvenirs; (c) Gastronomy specialisation; (d) RER & DWR Tourism attraction update program (including interpretation); and (e) Integrated system of tourist signage.

The Route management organised a study trip on cultural heritage and tourism in the Netherlands for representatives from cultural heritage sites along the Route. The main objective was to introduce participants with current trends in interpretation and management of cultural heritage and to inspire them with different examples on how cultural heritage can benefit from tourism and vice versa.

Strengthening internal cohesion of the Route sites and key stakeholders

The above mentioned series of stakeholders' events were executed as some sort of baseline activity to introduce the idea of the Route and to understand how better to include different stakeholders – service and accommodation providers, vineries, and other tourism related small business. The second series of stakeholders' meetings, organised approximately one year after the first one, was aiming to work more concretely on integrating all elements into one functional tourism product.

To enhance horizontal communication and peer support, the new online magazine – The Roman Footsteps, was introduced. The new online magazine is not only a tool to introduce important new ideas related to cultural heritage preservation and management, but also a platform where stakeholders can become active contributors – presenting their localities/offer and/or writing articles on issues that are relevant to their everyday work.

The important mechanism in developing internal cohesion – sense of togetherness is the Route Scientific Committee. Consisted out of relevant scholars from the United States of America, Europe and the Region, the Committee offers important platform to debate and agree on joint interpretation of the historical facts and their relevance on the highest academic standards. On a more practical level, the Committee can become an important entity in defining and executing different programs –such as programmes

on certifying Route touristic guides, or programmes for improving sign-posting along the Route.

Improving visibility and market uptake of the Route

Under the brand name ´Blue Week´, DCC worked on the development of the new tourism attraction on Middle and Lower Danube – a series of events celebrating Danube. Blue Week events and activities were designed to support and promote the main DCC focus-themes – Culture, Nature and Active tourism – and the core DCC values – sustainable tourism development, diversity, and cross-border cooperation.

During the development process, the Route management organised several FAM (familiarisation) trips for various tour operators and journalists from both host and source markets. The trips helped in raising visibility of the Route's attractions as quality tourism destinations.

The Route management worked with selected tour operators with the aim to develop baseline Route itinerary that later interested tour operators can select and create their own packages. For all the interested parties, there is only one condition – packages must be cross-border contacting minimum two countries. In support of this initiative, the Route management organised an inspection trip along the Route to create an inventory of tourism offer and services along the Route.

As a consequence, the involved tour operators developed first packages Which have been bookable since September 2015 and supported with an integrated promo campaign (fairs, brochures, catalogues, and on-line).

Addressing the issue of insufficient and often inadequate interpretation on the Route localities/sites (interpretation tables, interactive programmes for visitors, etc.), the Route management designed joint interpretation tables (in three languages – local, English and German) to be posted on the localities better tailored to 'information absorption capacity' of visitors, as well as pilot programmes aiming on more interactive approach to visitors, making them not only passive observers but true explorers of the site's attractions.

The fairs, (exhibiting) festivals and on-line were the main marketing/promotion channels.

For more information on the Roman Emperors and Danube Wine Route, please visit:
www.danube.travel.

7.18 Cultural routes in Hungary

Norbert Simonyi, Kinga Mártonné Máthé, and Emőke *Halassy (Hungarian Tourism Ltd.)*

UNWTO AFFILIATE MEMBER

Think HUNGARY more than expected

The tourism facilities and services of Hungary are excellent and compared to the size, they attract a lot of visitors. International tourism demand has tended to focus too much on the capital, Budapest. Therefore, one objective of tourism management in Hungary is to encourage more visitors to other parts of the country. Another important objective is encouraging more visitors off the main tourist seasons. The cultural routes with their focus on rural heritage are one way of meeting these objectives.

Many international and regional cultural routes in Europe also pass through Hungary. The most important are those registered among the European Cultural Itinerary by the Council of Europe such as the European Historic Thermal Towns Association, the European route of Jewish Heritage, Via Sancti Martini, Iter Vitis and the Art Nouveau European Route. Hungary´s most famous, and from a tourism point of view, the most important thematic route is the Via Sancti Martini – the Saint Martin European Cultural Route.

The Saint Martin European Cultural Route is essentially a non-governmental initiative, to which seven countries (Hungary, Slovenia, Croatia, Italy, France, the Netherlands, and Germany) have joined to date. The organisers had to accomplish several important tasks to be able to

© Szombathely - St Martin Program bureau.

operate the route properly. They had to create a collective organization forming a frame and background for the European coordination, which has been founded with the name of 'Réseau Européen des Centres Culturels Saint Martin'. Every country has an association coordinating the tasks related to the development of the route. The methods applied in these countries are different, but the priorities and tendencies are almost the same. The strong cultural bond is a common characteristic; and the work of the route is supported by a scientific board of noted experts.

The Hungarian member organization of the 'Réseau Européen des Centres Culturels Saint Martin' and the 'Hungarian Council of The Saint Martin European Cultural Route', in cooperation with the Town of Szombathely, where Saint Martin was born, which makes the town both the starting and focal point of the Saint Martin's Route, the pilgrimage offices, the Saint Martin's Visitor Centre, the Tourinform Offices (network of the tourist information offices supervised by the Hungarian Tourism Ltd.), the cultural tourism providers and the accommodation units of the region created an integrated tourism product in Western Hungary.

The basic premise of successful local-level coordination is to accept that one can approach to Saint Martin's honour from different orientations. Each aspect is equally of great importance, so the viewpoints of the church cannot be neglected, as we respect Saint Martin as one of the most popular saints of the Christian world. Seen from a different angle, the food specialities of Saint Martin's Day are part of the European heritage. The cooperating partners, who helped in painting the road signals, such as small hiker's clubs, must also be mentioned. In addition, 'Via Sancti Martini' can now be found in the programmes of the tourist agencies, and all sorts of printed brochures, maps and guides about the Hungarian part of the Saint Martin's Route are available.

The Hungarian Tourism Ltd. participates in a number of marketing activities related to the annual Saint Martin heritage event: hundreds of Hungarian accommodations and attractions offer discounts, programmes or other happenings around Saint Martin's Day. Additionally, other nationwide events contribute to that day as well.

For more information, please visit:
Hungarian Tourism Ltd.: www.gotohungary.com.

The Hungarian Council of The Saint Martin European Cultural Route: www.viasanctimartini.eu.

Saint Martin Programmes Office: www.szentmarton.hu.

7.19 Holy Grail Route – the European cultural itinerary where culture, tradition and legend come together

Dr. Victoria Sanagustin-Fons (The University of Zaragoza); Professor Dimitrios Buhalis (Bournemouth University); Dr. Paul Fidgeon (The University of West London); and Georgi Yakaliev (NGO My World)

UNWTO AFFILIATE MEMBER

HOLY GRAIL CULTURE TRADITION LEGEND

Universidad Zaragoza

Bournemouth University

UNIVERSITY OF WEST LONDON

Background

The Holy Grail Route is a European cultural itinerary full of traditions, mysteries, legends and emblematic places. The main part of this route is around the Spanish regions of Aragon and Valencia: from the Monastery of San Juan de la Peña all the way to the Cathedral of Valencia.

This European project aims to plan, promote and spread Holy Grail's spiritual and cultural route by identifying and selecting both tangible (cathedrals, symbolic places) and intangible elements (history, culture, traditions, mysteries) such as emblematic places, describing characters, legends, historical figures, myths and other relevant aspects in the sacred goblet's journey from the Last Supper (Holy Land) to the present day, relating it to other European mystic tourist routes.

This first project aims to develop two main routes:

1. Arthurian Epic Holy Grail Route, from Great Britain, across France until Spain; and

2. Spiritual, Mystic/Mythic and Religious Holy Grail Route, by the sea from Bulgaria across Crete (Greece) and Malta until Spain.

Core ideas

The project will benefit destinations and regions to attract more visitors as well as Small and Medium Enterprises (SMEs) in the tourism sector such as hospitality and transport providers, local traders and producers as well as other tourism entities. We expect that the number of direct beneficiaries will be 10,000 whilst the number of indirect beneficiaries will reach 2,000,000.

The Project proposes a scenario in which a continuum between Catholic religious tradition, pilgrimage and tourism is coordinated toward the creation of spiritual experiences. A continuum, on the one hand, stands the pilgrims, pious and believers worshiping a holy relic like the Holy Grail. On the other hand, travellers and tourists are attracted for various reasons to phenomena and religious elements, such as the Grail, with the pure desire to know, visit, investigate and enjoy beautiful places with history, tradition and spirituality. The Grail quest and motivation motivates a trip full of emotions, the desire to conquer the paradise of eternity. Reliving history, enjoying nature, tasting traditional food, learning about customs and traditions and visiting beautiful and peaceful places are all suggestive elements of the path of the Holy Grail.

This project reflects the enthusiasm and effort of the people and institutions who have been promoting the route. The Holy Grail has been guarded in the Aragon and Valencia regions over the centuries. The historical approach of this route and the elements that demonstrate the value has deep historical and cultural legacy which possesses our territories. Many traditions around the Holy Grail still survive in many towns and villages. The project strives to achieve the development of the route as a tourism product, as well as the promotion of the cultural route by using cutting-edge marketing techniques. The double meaning of the route represents an integral transnational thematic product; both the epic and mystery side with Arthur Legend as a symbol and the spiritual, religious and mythic side, with water as a purification symbol.

The project follows a comprehensive methodology that includes:

Documental Analysis	Development of all relevant documents around the Holy Grail Route.
Identification of Significant Places	The main emblematic places, historical figures and legends around the Holy Grail Route in all the countries involved in the project.
Expertise Approach	Five in-depth interviews will be performed to international experts on Spiritual and Cultural Routes and the Holy Grail Route in each of the partners' countries.
Detailed Description	Thorough description of the cultural, spiritual and historical resources identified before. The description is oriented to add value around all these main cultural and spiritual elements of the Route.
Highlighting Practices	Identifying good practices around Holy Grail as a Spiritual Route.
Route Tourism Atlas	Developing the Route Tourism Atlas.
Information – One click away	Designing and creating a website with all the previous information.
Exchanging Ideas	Training courses for exchanging ideas and information, development skills and capabilities of partners.
Good Practices	Production of a manual of good practices in sustainable tourism.
Branding	Production of branding and identity symbol of the Holy Grail Route.
Advertising	Press Conferences, brochures, banners; and Promotion campaigns and a final conference in Zaragoza (Spain).
Conference	One International Conference on Mystic and Spiritual Tourism Routes.

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Some of the best practices in this project include:

- A participatory method of developing the route: SMEs, NGOs, Cultural Associations, universities and local and regional governments are involved around the route;
- From this participatory methodology of implementation, the final product will be commercialised online through a comprehensive website as a whole route related to the Holy Grail; and
- All these aspects will be considered from the social, environmental and economic perspective, which is the sustainable paradigm approach, using this participatory/interactive methodology of implementation.

Conclusion

Partners in the project belong to both the public and private sectors. On the Spanish side, the LISOSTUR Group of the University of Zaragoza leads and coordinates the project. The other partners are the Spanish region of the County La Jacetania, the Directorate General of Tourism, the Government of Aragón and the company Sargantana. On the European side, partners include the Technological Educational Institute of Crete (Greece), the NGO My World (Bulgaria) and the SME 5-Senses LTD Malta and from the UK, the University of West London (UWL) and UNWTO Affiliate Member School of Tourism of Bournemouth University.

The Holy Grail Route is a true representation of how the community, the private and public sectors can collaborate to form a sustainable, ethical and socio-economic tourism product offering. A tourism product and rich experience for tourists while keeping the cultural fabric of the European traditions, legends and symbolic places throughout the route.

7.20 World Amber Road – to link smart travellers

Lidija Bajaruniene (Ministry of Economy of the Republic of Lithuania)

Lithuania has been developing the World Amber Road project under the umbrella and support of the UNWTO since 2012. The Road has the cultural concept of global importance in fostering understanding and respect for shared European values.

At the moment, 12 countries, such as Austria, Azerbaijan, Belarus, Estonia, Georgia, Hungary, Lithuania, Latvia, Poland, Russia (the Kaliningrad Region), Turkey and Ukraine participate in the project.

© Lithuanian Golden Amber | Dreamstime.com.

Amber connects people and countries

The main objective of the project is to connect the countries which offer various amber products and services to the joint virtual route in order to increase the awareness of those countries and attract international tourist flows. Nowadays, when travellers and tourists seek new experiences, adventures off the beaten path and rather choose legends, myths and fairy tales, amber is a perfect transnational theme which begins in Europe and connects continents, different countries and cultures offering tourists to discover different and new destinations.

The amber road development initiative aims to involve a wide target audience by implementing a variety of marketing activities. It is an innovative transnational tourism product which capitalises on globally shared tangible and intangible cultural heritage with the view to contribute to the diversification of tourism offer.

The Amber Road was an ancient trade route for the transfer of amber from the coastal areas of the North Sea and the Baltic Sea to the Mediterranean Sea. Prehistoric trade routes between Northern and Southern Europe were defined by the amber trade. As an important raw material, sometimes dubbed 'the gold of the north', amber was transported from the North Sea and the Baltic Sea coasts to Italy, Greece, the Black Sea, Syria and Egypt thousands of years ago, and long after.

The aim of the Amber Road for tourists is to revive the old trade route, to encourage destinations, their public and private sectors to make the road attractive for tourists. It is an excellent possibility to use innovation in tourism marketing, to create jobs, offer new tourist products, services, and prolong tourism season.

Taking this into consideration and having amber as a treasure, Lithuania decided to create the new cultural route. Amber encourages us to collect its history, connect people and countries somehow related to amber into the network, create attractive amber related products and use innovative marketing elements.

New virtual an innovative experiences

Lithuania has created a thematic website (www.worldamberroad.travel) which presents the transnational tourism product - amber and the amber road initiative. It contains all amber-related tourism services and products, sites as well as places of interest in Lithuania. This platform has been created in a way with a possibility for expansion by creating new profiles for partner countries. Therefore, the development of this website would include the creation of country profiles for project partners – Germany, Latvia, Hungary and Poland. The country profile for Lithuania is updated as well by including new information, pictures, video additional navigation or flash tools.

Many activities are planned to facilitate the exchanges of know-how and good practises, the development of networks between public decision-makers and private sector offering amber related tourism services, strengthen the cross border cooperation between partner countries, facilitate and stimulate public-private partnerships, raise awareness of the amber road project, encourage the visitors of the international tourism exhibitions to discover amber, its history and contemporary use in tourism, as well as encourage domestic and international travel by visiting amber-related sites and experiencing amber in a new way. Lithuania in close co-operation with Poland is planning to create traditional amber route and to invite tourists from all the world to visit amber galleries, museums, factories.

We believe that the Amber road will stimulate the creation of attractive tourism destinations, attractions, places of interest and tourism services related to amber, providing ground for attractive and sustainable European cultural tourism-related offers which will contribute to the diversification of the European tourism offer and new jobs in tourism sector.

You can explore the virtual Amber Road on the website: *www.worldamberroad.travel.*

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7.21 Cultural routes in the Algarve

Luisa Correia (Algarve Tourism Board)

UNWTO AFFILIATE MEMBER

TURISMO DE PORTUGAL algarve

Background

Arts and culture are components of the raw material that constitutes tourism and represent essential elements in any distinctive proposal for a tourist destination. Cultural identity, based largely on the history and tradition of a people is an essential unifying element when building a strategy for the development of sustainable tourism.

The Algarve is the main tourist destination in Portugal. The development of this economic activity took off in the 1960s. After successive decades of growth, based mainly on the product ´sun and sea´, as well as ´golf´, the Algarve tourism slowed down and in recent years presented some stagnation, but in 2014, it registered significant growth, with more than one million overnight stays than those recorded in 2013.

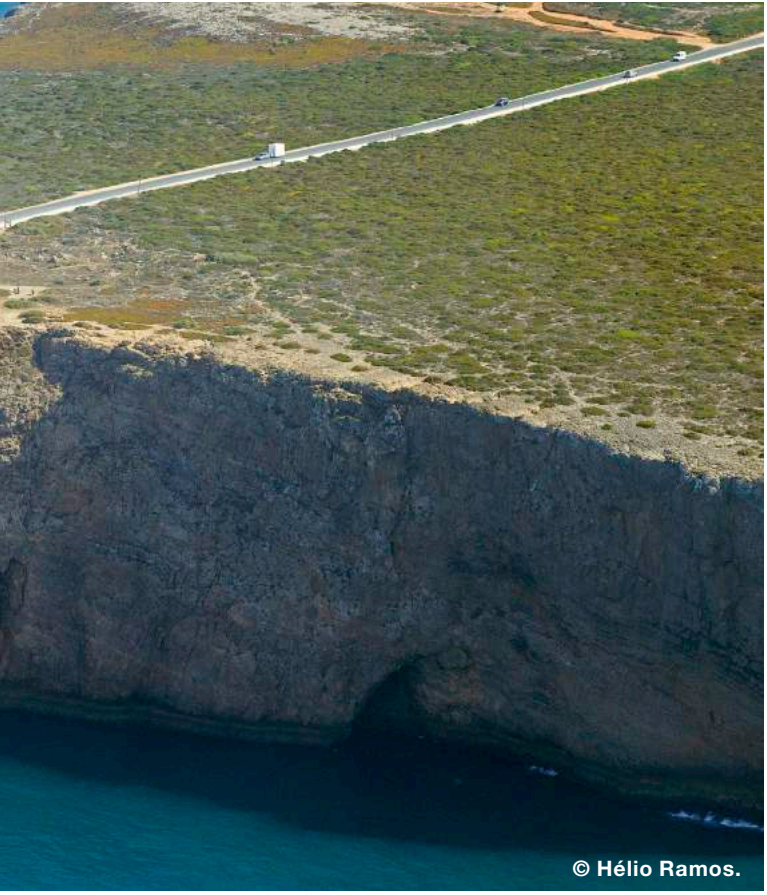
The Algarve Tourism Board, the body responsible for destination management, particularly in terms of promotion, entertainment, tourist information, structuring of supply and the Algarve brand, incorporated the cultural component when defining its performance strategy. Cultural tourism and the development of cultural routes are an integral part of the Strategic Marketing Plan of the region that includes ´touring´ as one of nine strategic products for the Algarve.

Cultural Routes in the Algarve

In this area, some thematic routes, of historical and cultural nature, have already been created and are still being created with the direct involvement of the Regional Tourism Board which has also published several cultural heritage dissemination guides.

Descubriter - European Route of the Discoveries

This is a route linking the Algarve (Portugal) and Andalusia (Spain), to promote culture, history and heritage of the territories from where the first maritime expeditions set sail to discover the world. The uniqueness of the resources


© Hélio Ramos.

of the discoveries is the basis of this project which aims to contribute to the knowledge of the history and local heritage of the territories involved, enhancing their attractiveness as differentiated tourist destinations.

It is a project financed by the ERDF (POCTEP) which joins entities of the Iberian territory: the Nao Victoria Foundation, Prodetur (Diputación de Sevilla), the Algarve Tourism Board, Regional Department of Culture of the Algarve, Vila do Bispo Town Council and PromoSagres.

All the entities involved in the Project Descubriter participated in the preparation of an initial diagnosis that included bibliographic research, field work with visits to the territories and surveys to local agents and experts in issues related to the route. The information collected was compiled and treated to lead to diagnosis documents per territory integrating the route which, in turn, was designed taking into account the number of listed resources. Based on this initial work, some promotional media was created: map guide of the route, Internet portal on the Discoveries, promotional video, signalling panels. Throughout the project awareness-raising and promotion actions of the route were developed: public presentations; press and familiarisation visits; sea trip on the ship "Victoria" passing through the ports of the Algarve and Andalusia included in the route and also through Lisbon, Malaga and Valencia; cultural and historical conferences; seminars and thematic exhibitions.

Once the route has been established and a survey of its key resources has been carried out, with the initial integration criterion of the latter being the fact they belong to the territories participating in the project, it is expected that the local players concerned can develop activities and create tour packages associated with the theme of the discoveries or at least incorporate this component.

In turn, the partner organizations should also continue to boost the route through its integration into other activities that they normally develop. The portal of the discoveries is another instrument that we wish to continue enriching and fostering: www.portaldescobrimentos.pt/.

Umayyad Route

The Algarve Tourism Board is also one of the partners of the Umayyad project, funded by the European Programme ENPI CBC MED (Cross-Border Cooperation in the Mediterranean) which involves 14 entities of various Mediterranean countries and that intends to create tourism - cultural itinerary based on existing Umayyad heritage in each of the participating regions. This project is underway and a plan to promote it is being designed. The plan includes signage, production of information materials in various formats, staff training and commercial involvement of tourism agents. The Umayyad route in the Algarve will feature as yet another product which will enrich the cultural tourism offer in the region. It is currently preparing the contents that will soon be available on the Umayyad portal at: http://umayyad.eu.

Other cultural itineraries in the Algarve

The Algarve Tourism Board also participates in other cultural-related itineraries. Among these is the Cork Route (www.rotadacortica.pt/) located in the municipality of São Brás de Alportel, which is a municipality where the production of cork is one of the main economic activities, the largest production centre of the country in the 19th century.

The Algarve Wines Route www.rotadosvinhosdoalgarve.pt/ is another route where the flavours, tradition, history and heritage come together, allowing visitors to experience not only the wines of the region but the entire natural and cultural landscape associated with them.

Finally, although the Algarve Tourism Board did not participate in its creation, several municipalities in the Algarve and the Regional Culture Department integrate the al-Mutamid Route http://rutadealmutamid.com/pt-pt/ that recalls the King and poet, born in Beja and who was Governor of Silves and Seville.

7.22 Itineraries through the maze

Nicola Callegaro (City of Venice)

UNWTO AFFILIATE MEMBER

CITTA' DI VENEZIA

Background

Discussing touristic itineraries in Venice is a stimulating paradox worthwhile to explore. One of the things that the City Council of Venice suggests is that tourists step off the beaten tourist path and get lost in the city's maze. Needless to say, Venice is not a real maze in the sense of having ways that spiral in on themselves. The feeling of being in a maze arises whenever one walks through bridges and narrow alleys, often dead-ending into walls or into canals.

Even those who have never set foot in Venice know the places that make the city famous all around the world: Saint Mark's Square, Rialto Bridge and the Grand Canal. However, there is far more to see in Venice. In this respect, the Tourism Department of the City of Venice developed the project "Detourism", which offers a different way of travelling for curious travellers who enjoy wandering off the beaten tracks looking for most unusual and secret places of Venice, discovering its original character. Under the payoff "to orient through dispersion" and the goal of spreading the knowledge of the most genuine and less known sites of Venice, we started the publication of a series of themed city maps (the first one titled "Off-route Venice") and stories in order to encourage visitors to shape their own personal itineraries.

Core ideas

Detourism suggests to our visitors either single points of interest or unusual areas, to assist everyone in making a personal choice, following one's own interests in creating a unique itinerary and, thus, becoming a detourist. The objective is always to present the real, traditional and 'secret' Venice, a city that travel guides neither wander nor show.

The artistic and cultural itineraries suggested by the Venice City Council do not to target visitors who are in a hurry and mainly interested in the most popular locations only. The Council focuses on visitors who wish to discover

City of Venice.

the Venice of Venetians, the day-to-day and humble Venice, to be found far from the busiest tourist routes, a Venice where, at each corner, you can come across an unexpected marvel.

The tourism trend that we register goes towards a diversification of demand within a steady growth of cultural tourism. In this regard, Venice can certainly boast an enviable position. The city itself is objectively in and of itself a cultural attraction, particularly in recent decades where there is a high level of local, cultural institutions of national and international importance.

Developing cultural itineraries can certainly help the city council in dealing with the problem of tourists concentration in few spots, as well as with the seasonality issue, while also enhancing tourism experience through the disclose of the heritage.

An itinerary gives us the possibility to share a sense of narrative which is often missed in the contemporary network society. It provides an essential link toward the possibility to develop a tangible storytelling, linking places and events, heritage and contemporary creativity.

This is the present and future of cultural tourism: telling stories, that are in every cultural part of human life and socialising, through itineraries. Telling an experience, a real-life story, is what makes the tourist destination different from every other similar places in this ever globalised world. We need to bring out the soul, the personality of the tourist destination, driving the tourist through a real experiential itinerary, not a simple sum of sights.

Conclusion

Finally, one cannot forget that the Silk Road, which is the most ancient itinerary, started in this city. Venice, in fact, was a key city in the development of trade routes from the east to Europe in the medieval and early modern world. Its strategic position on the shores of the Adriatic Sea, within reach of the Byzantine Empire and traders from the Near East, transformed Venice into a hub of trade in the west. Nowadays, Venice offers travellers a voyage of discovery into this ancient route, not only through the exploration of the urban form of the city, the artefacts preserved in its museums, its architecture and toponyms, but even through its culinary tradition.

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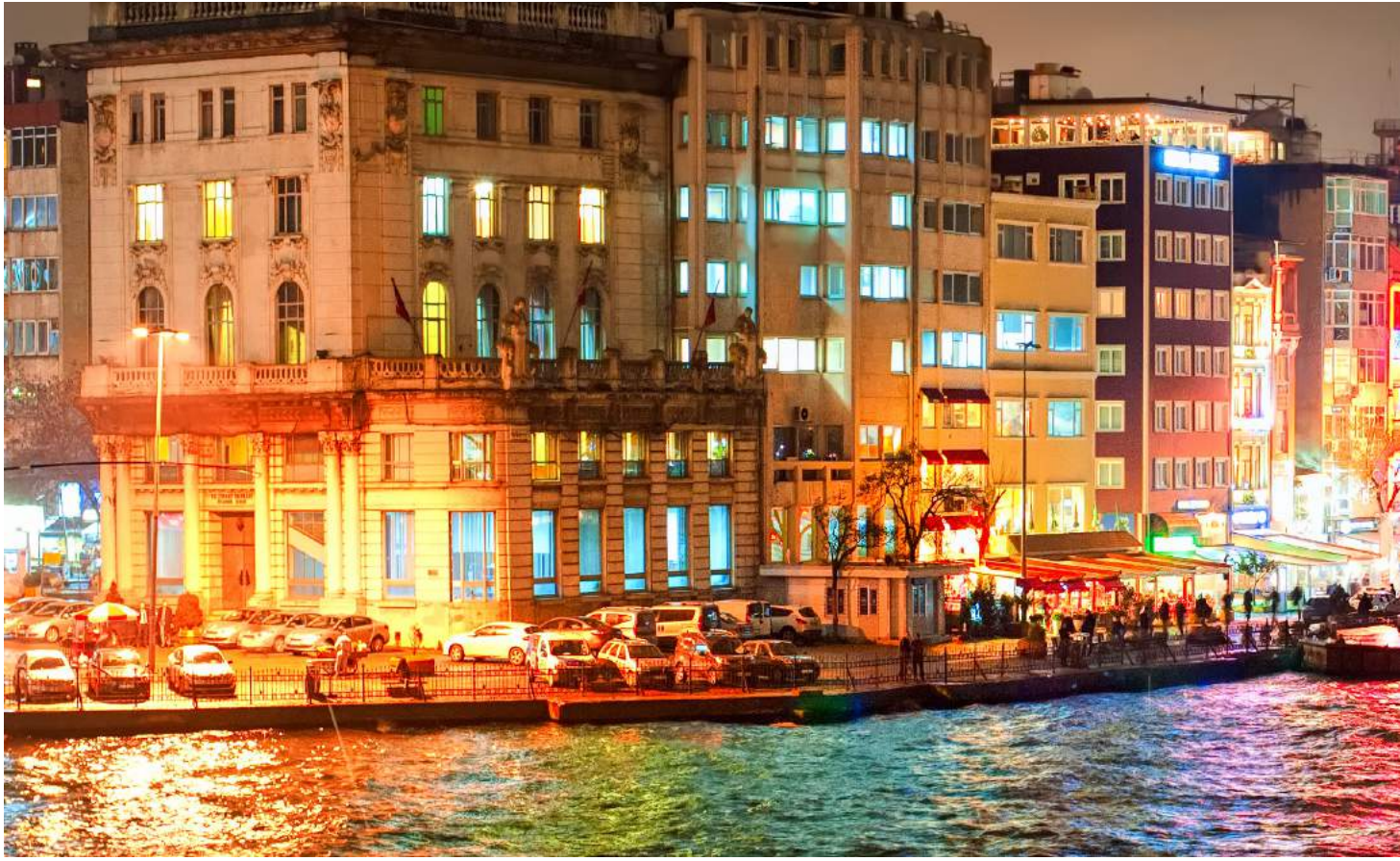

7.23 The role of the Organization of the Black Sea Economic Cooperation in developing cultural tourism and cultural routes projects in the Black Sea region[1]

Ambassador Michael B. Christides (BSEC Permanent International Secretariat)

Tourism is one of the most significant assets of the Black Sea region. It is a key instrument, which should be utilised not only for the development of the national economies of the BSEC Member States and the promotion of regional cooperation, but also for shaping this area as an attractive tourism destination for the rest of the world. Being interconnected with other economic fields, tourism can contribute to sustainable development when combined with other activities, such as culture, education and transport.

This is one of the principal reasons why the Organization of the Black Sea Economic Cooperation (BSEC) has been focusing on fostering cooperation in the sphere of tourism among its Member States for more than 20 years, as one of the main areas of cooperation of the organization. The BSEC has the Working Group on Cooperation in Tourism which convenes regularly twice a year. Since 1992, five meetings of the BSEC ministers of tourism have been organised.

1. The Black Sea Economic Cooperation (BSEC) came into existence as a unique and promising model of multilateral political and economic initiative with the signing of the Istanbul Summit Declaration and the Bosphorus Statement by the Heads of State and Government of the countries in the region, on 25 June 1992. With the entry into force of its Charter on 1 May 1999, the BSEC acquired international legal identity and was transformed into a full-fledged regional economic organization – the Organization of the Black Sea Economic Cooperation.

   Aiming at fostering interaction and harmony among its members, as well as to ensure peace, stability and prosperity, encouraging friendly and good-neighborly relations in the Black Sea region, today the BSEC serves as a forum for cooperation in a wide range of areas for its 12 Member States: Albania, Armenia, Azerbaijan, Bulgaria, Georgia, Greece, Moldova, Romania, Russia, Serbia, Turkey and Ukraine.

   The BSEC Headquarters – the Permanent International Secretariat of the Organization of the Black Sea Economic Cooperation (BSEC PERMIS) – was established in March 1994 in Istanbul.

   The expressions the 'Black Sea region' or the 'BSEC region' are used in this text to denote the wider Black Sea area, encompassing all the BSEC Member States.

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In this context, the importance of developing projects on cultural tourism and cultural routes has been recognised by the BSEC Member States at an early stage of the organization's inception. The meetings of the ministers of tourism and ministers of culture of the BSEC Member States were of utmost importance for achieving developments in this area through providing the necessary guidance and orientation to experts in the Member States in the consideration of these issues.

In 2002, the BSEC ministers in charge of tourism (Tirana, 27 September 2002) agreed in the Declaration, among others, on the following: "The development in the field of the tourism in the BSEC area needs to embrace some major objectives such as promoting the neglected natural, cultural and heritage sites alongside with the improvement of the quality tourism facilities and services and the protection and sustainable development of the natural, cultural and heritage resources."

The 2005 Joint Declaration of the BSEC ministers in charge of tourism (Rhodos, 31 March 2005) states that "particular emphasis should be attributed to the establishment of tourist-cultural itineraries in the BSEC area based on preserving the heritage of our countries, as far as culture, history, mythology, architecture, faith, gastronomy, common traditions, etc. are concerned."

In their Joint Statement of 2007 (Sounion, 4 July 2007), the BSEC ministers in charge of culture focused, inter alia, on "reviving ancient routes and creatively developing new ones as vehicles for intercultural dialogue, mutual understanding, good neighborhood relations and social cohesion".

Subsequently, in their 2010 Declaration (Athens, 15 November 2010), the BSEC ministers of tourism encouraged "cooperation in the field of Special Interest Tourism, through existence of new projects, mainly, in the area of cultural tourism projects".

In their next Joint Declaration in 2013 (Kyiv, 10 October 2013), the ministers of tourism expressed their readiness to invest their best efforts for the enhancement of the regional dimension of cooperation among the BSEC Member States, inter alia, by "promoting cultural tourism/ cultural routes projects in the Black Sea Region and their implementation", and initiated a project on the "Development of Cruise Tourism in the Black Sea region" (Ukraine).

The following meeting of the ministers in charge of tourism (Athens, 23 October 2014) laid emphasis in the Declaration on "developing film-induced tourism and gastronomic and wine tourism in a sustainable way, as high-value forms of Special Interest Tourism, along with other forms of niche tourism, such as agro tourism, rural and cultural tourism, wellness and spa tourism".

The BSEC Council of Ministers of Foreign Affairs, which took place in June 2012, adopted the "BSEC Economic Agenda Towards an Enhanced BSEC Partnership", a strategic document for guiding the cooperation in the BSEC framework in order to meet the goals set by the BSEC Charter and the new challenges and opportunities that the Member States will be facing in the years to come. Goal 8 of the Economic Agenda, entitled "Development of Tourism and Protection of Cultural Heritage" contains a number of priorities, among others, encouraging "cultural tourism/cultural routes projects in the Black Sea region and their implementation".

With the promising potential of cultural tourism and cultural routes projects to bring together the countries of the Black Sea region, a link has been established between the cooperation spheres of tourism and culture within the BSEC. This has resulted in the organization, on three occasions (in 2009, 2010 and 2012), of joint meetings of the Working Groups on Cooperation in Tourism and on Culture. At the joint or individual meetings of the Working Groups, the following cultural tourism/cultural routes projects have been discussed: "The Route of the Rose" (Republic of Bulgaria); "The Routes of Coinage" (Greece); "The Route of the Roman Emperors" (Republic of Serbia, Romania, Republic of Bulgaria and Republic of Croatia (BSEC Observer)); "The Silk Road" (Republic of Turkey); "Wine Routes of Azerbaijan" (Republic of Azerbaijan); "Vine and Wine Routes of Armenia" (Republic of Armenia); "The Legend of Argonauts" (Georgia); "XIII Century Sailing Ship "Cilicia"" (Republic of Armenia); and "Danube Wine Route" (Romania, Republic of Serbia, Republic of Bulgaria and Republic of Croatia). A proposal on "Hospitality traditions in the BSEC Member States" (Republic of Moldova) was also considered.

The Member States have expressed readiness to support one another's projects or to join them. For the time being, the majority of cultural tourism/cultural routes projects remain national in their character. On the other hand, among the mentioned projects, 'The Route of the Roman Emperors' is associated with three BSEC Member States and one observer. As a follow up, the same countries subsequently developed a project titled the 'Danube Wine Route'.

The main obstacle hindering the further development of projects in this area is the lack of financial resources. In order to increase the capacity of the BSEC in project development and implementation, a project management unit was established within the BSEC Permanent International Secretariat in 2014.

With the engagement of interested stakeholders, institutions, organizations and partners, from public and private sectors, the envisaged projects are expected to be implemented more efficiently and in a sustainable manner. It is up to the governments and the ministries of tourism of the BSEC Member States to study these projects and extend support and funding to them, for they may, if realised, bring new dimensions, regional cooperation and contribute to sustainable development.

In order to make progress in this area, the Member States should combine their efforts to promote and implement the joint projects and make full use of the facilities of the BSEC, including the expertise of the Working Groups on Cooperation in Tourism and on Culture. Also, cooperation with the World Tourism Organization (UNWTO) which became a sectoral dialogue partner within the BSEC and signed a memorandum of understanding with the organization in October 2014, as well as interaction with interested NGOs, could be beneficial in making progress in this domain.

7.24 The impact of the route Camino de Santiago (Way of Saint James) in the regional tourism of Castile and León

Madison MK

UNWTO AFFILIATE MEMBER

MADISON MK experience marketing

The route "Camino de Santiago" (Way of Santiago) stands out for being the first, out of all Europeans routes, to achieve the Cultural Itinerary recognition in 1987. This directly affects the zone's economic development led by the tourism sector.

The consolidation of the economic success is supported by the design of an information system generated specifically to both monitor and analyse the situation in real time, quantifying it, measuring it and setting short, medium and long-term goals, which will allow a constant improvement in order to achieve excellence. In the specific case of the cultural route "Camino de Santiago Francés" (The French Way of Saint James) in its way through Castilla y León, an information system was installed to bring together the process used to collect and analyse information with the intention of measuring the impact of the generated tourism, from the perspective of the specialised accommodation offers, as well as the pilgrims' demands.

The methodological combination links both visions, allowing a cultural management of the route and its tourism strategy, and the impact it has on the local economies of the zones it traverses. A fundamental factor in this methodology is the continual character of the analysis and

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gathering of the information. Since work started in 2004, it has been going in a consistent manner, which guarantees the continuity of a number of indicators and allows the measurement of both the evolution and the effect caused by the different established measures.

From the demand's perspective, the methodology is based on face-to-face surveys created to strategically select pilgrims at different points of the Way, and applied at different time periods and in different types of days. The information collected is focused on identifying the profile of the pilgrims, their degree of satisfaction and knowledge of the route, and the measurement of expenditure in their journey, both in monetary terms and in their composition. Their country and place of origin are also identified differentiating habits and behaviours.

The measurement of the degree of satisfaction and information of the issuing market is crucial in planning future actions that would allow an improvement on the management of this cultural route; the degree of detected knowledge will be the basis for the implementation of various information and promotion actions, both nationally and internationally, which will lead to an increase of the pilgrims and, therefore, on the economic impact they generate. The demand's study methodology also includes a process to count the pilgrims in order to assess the total number of people that make the Way through the lands of Castilla y León. Afterwards, a method of interpolation is applied accounting for the days in which the information is gathered, and is previously identified through a typology analysis of days and strategic points in order to guarantee the representation of every day of the week.

On the other hand, the analysis of the specialised offer of accommodations focuses on the shelters in which the pilgrims stay; monthly measurements are done throughout the year which gather indicators regarding the degree of occupation and the number of overnight stays in order to identify the periods with major and minor occupation. This measure is nourished with the contribution of the regulated tourist accommodations, which offer the percentage of the people who make the Way and prefer staying at this type of establishments. This total data of occupation can be considered as an indicator of the impact that the cultural route has in the zone's economy.

A lot of information can be considered from the joint analysis of the offer and the demand, like the volume of pilgrims and the generated expense, the percentage that stay at shelters, in regulated accommodations and in another type of accommodations (as can be private houses) having as a result the big picture of the Autonomous Community's impact of this cultural itinerary.

7.25 Community-based tourism and walking tours along the old transhumance routes in Italy

Prof. Monica Meini (University of Molise, Department of Biosciences and Territory, Tourism Programme)

UNWTO AFFILIATE MEMBER

The territorial morphology characterising much of Mediterranean Europe determines a gradient in the vegetation growth that favours the move of the cattle on the pastures between the mountain barrier of the Pyrenees-Alps-Carpathians and the Mediterranean coast. This practice has had a great importance in human history with a strong impact on economic activities and influence on the social and cultural spheres of many Mediterranean populations, particularly in Central and Southern Italy. The extensive network of transhumance routes created in the past centuries, and involving many regions in Italy, has now almost completely disappeared with the recent decline of transhumance. However, these regions still retain significant traces of both the tracks (in Italy called *tratturi*) and the traditional landscapes along. Nowadays, Molise holds the best preserved and recognisable tracks compared to those of the neighbouring regions, also because it was the only one to be almost fully crossed by these routes. Molise is, therefore, the region with broader historic traces of transhumance landscape.

The University of Molise worked out a methodology for the assessment of the conservation status of the transhumance routes and their potential reuse for tourism, as a first step for an integrated tourism planning and

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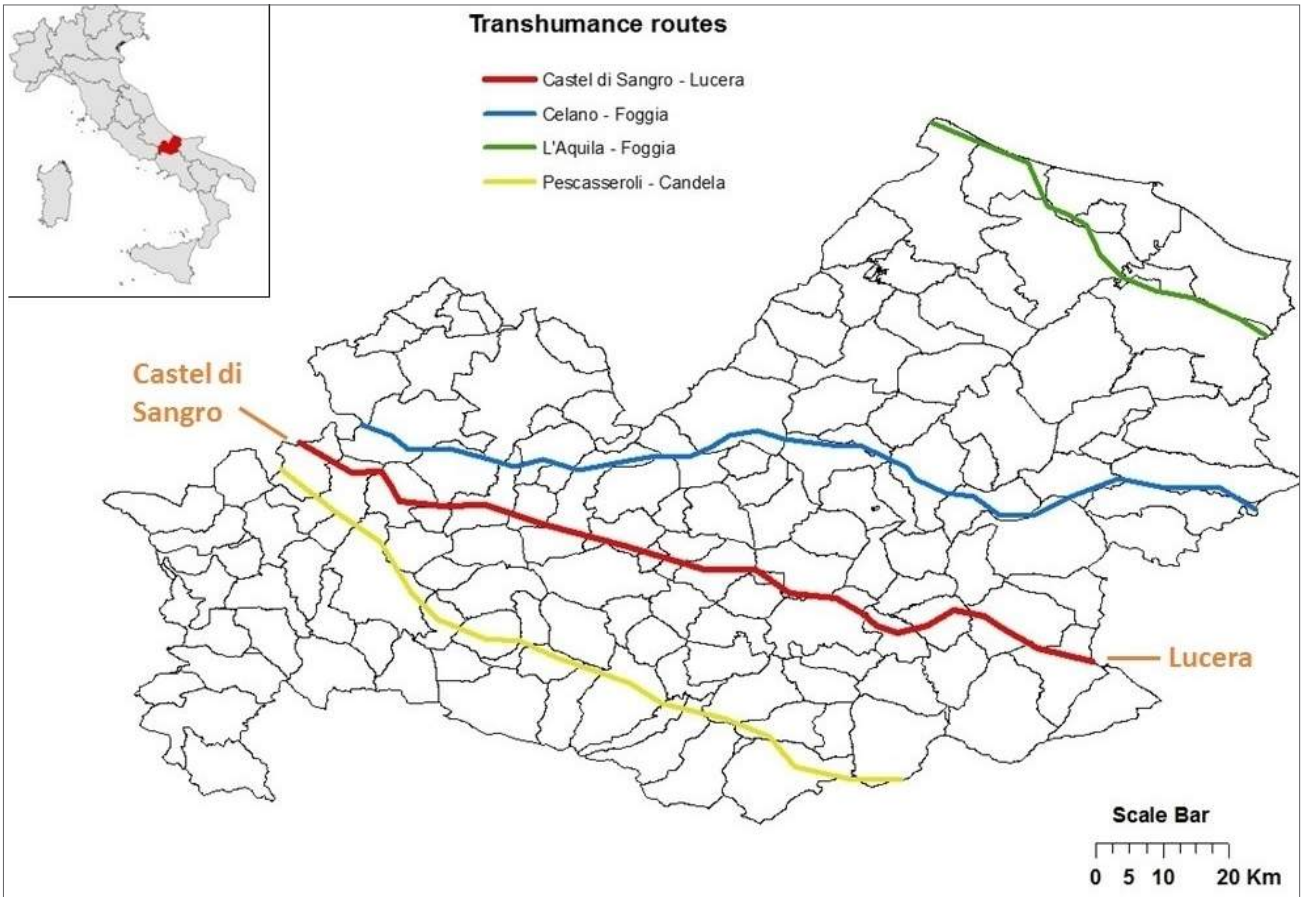
management of the old transhumance routes in Central-Southern Italy, in which not only the tangible assets are to be considered but also those cultural and social aspects that relate to this type of economy and culture. The major routes and the connecting tracks appear as the basic element of transhumance, arranged as a grid articulated in multiple sequences, thus creating a dense network of greenways. Known over centuries as sheep tracks, but also thought to be used as pilgrimage routes, they are experiencing new potentialities as cultural itineraries for community-based tourism, as proved by Cammina, Molise!, an event occurring every year in a summer week since 1995, characterised by walking in a friendly atmosphere in search for the local culture and landscapes, in a region traditionally associated to the transhumance routes and suited to rural tourism. From all over Italy and abroad, every year, hundreds of people come to walk the sheep tracks of Molise, living an existential experience of rare intensity. Therefore, the event caught the interest of Federtrek, an Italian network with more than thirty hiking associations. For organization al reasons, the number of participants cannot exceed 250 people, a limitation meant to maintain the original communitarian spirit and prevent a commercial use of the event, which is contrary to the aims of the cultural association organising it (named "La Terra", which means "The Land"). The number of requests is growing up and, even though many requests remained unsatisfied, in the last four years, the number of participants was more than 250. Tratturo Coast-to-Coast is another interesting initiative realised by the association "Attraversoilmolise", with many tours offered during the year. Many institutions, organizations and associations are involved in this kind of slow tourism and the revitalisation of the old transhumance routes.

The accommodation is guaranteed by a combination of hotels, bed and breakfast and other hospitality facilities offered in the region, according to a typical Italian accommodation form called *albergo diffuso,* an innovative concept of hospitality launched in the early 1980s as a means of reviving small, historic villages and town centres located off the beaten tracks. The itineraries are different every time and are selected together with local contacts, depending on the physical conditions of the paths, the contributions by local communities and service availability. The special features that characterise the offer are the strong relationship with the route companions, inspired by an intimate and spiritual environment, as well as the cultural exchange with the local communities that can be met along the path, and on the in-depth knowledge of manners and customs of the places you pass through. It is user-friendly, because it has been designed and is fed as part of a community dimension, inclusive and therefore able to discreetly put at ease even the walker on his first journey, whatever language you speak and however you think.

The University of Molise is at work to codify the distinctive characters of the formula, trying to verify if it can be assessed as a tourist product by becoming reproducible



The main transhumance routes in Molise and the Castel di Sangro - Lucera route as one of the best preserved sheep tracks in Italy - Dott. Giuseppe Di Felice.

over time and space, at the same time maintaining its authentic atmosphere and respect for the natural and cultural heritage of this small region, in addition to offering a real opportunity of employment for the young people.

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UNWTO

World Tourism Organization

Capitán Haya 42, 28020 Madrid, Spain
Tel: (34) 91 567 81 00 / Fax: (34) 91 571 37 33
omt@UNWTO.org / www.UNWTO.org