

Report presenting good practices, and problems / challenges

D3.1.2

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1. Introduction

Recolor overall objective is to make tourism sustainable by re-balancing tourist flows. To this aim we should identify, select and create tools and methodologies aiming to improve tourist exploitation of natural and cultural heritage in a sustainable way as well as define new organizational models for the facilities and services of existing sites, support the creation of new services, share practices and launch mutual training on innovative methods of communication and marketing.

This objective should be achieved through a transnational process permitting partners to learn about each other and exchange practices and experiences. This report, collecting the main sustainable practices used by Recolor partners, is the first step of a participatory process aiming at designing a transnational action plan looking at the future, however being rooted in the capabilities so far accumulated by partners.

Consequently the aim of this report is not to measure the degree of sustainability of each partner's practice. The aim is to make all aware of the practices implemented in the partner areas, in order to build a common set of knowledge and experiences. To this aim, an essential component to be considered in the analysis of this report is the transferability of the practices across partner areas. Sharing initiatives, projects, and methodologies will foster collaboration and the creation of a common thread running through Recolor partners.

The good practices we were searching for must be related to the four typologies of environmental, economic, social, and cultural sustainability.

In particular, we were looking for practices that the municipality or some other tourist stakeholders were implementing or implemented in the past, which

- Increase resident or tourist awareness on the local culture and heritage
- Make easier the collaboration between the different stakeholders involved in tourist and cultural activities
- Protect local environment and enhance biodiversity by reducing the environmental impact of tourist activities
- Stimulate the connection between cultural tourism and the local economy or between cultural tourism and the other tourist products

Project partners described 17 practices focusing on different dimensions of sustainability. We summarize them in table 1 below.

Table 1 - Classification of Recolor best practices according to their typology of sustainability

Sustainability	Best practices
Cultural	<ul style="list-style-type: none"> • Public and Private Together to Open a Museum – Cividale del Friuli • Unesco Heritage Site – Cividale del Friuli • Montefeltro Renaissance Sights – Emilia Romagna and Montefeltro • Artisti in Piazza – International Festival of Performance Art – Pennabilli, Emilia Romagna • E’BAL – Stages for Contemporary Dance in Romagna - Emilia Romagna • Sagra dei Misteri and Imbrattiamo, Street Art – Campobasso • Revitalization of the Cities of Industrial Heritage for the Breakthrough of Cultural Tourism in Trbovlje, Slovenia Bistrica, Labin and Rijeka • Mine Tour - Active Protection and Valorization of Natural And Cultural Heritage of Mines and Mining for Sustainable Tourism Development – Labin • Folk Mythology about Witches and Sorcerers – Labin • Revitalization of St. Michael’s Fortress – Šibenik • Project “The Dark Side of Šibenik, Guided Tours” - Šibenik
Social	<ul style="list-style-type: none"> • Io Includo, Tutti ResponsAbili – Montefeltro • Fortress Friends Club - Šibenik
Economic	<ul style="list-style-type: none"> • Project “Tour Guides” - Cividale del Friuli • In Search of the Lost Art, Project Obiettivo Giovani-Cividale • Reconstruction and Tourist Valorisation of the Cultural and Historical Complex of the Rector’s Palace - Zadar
Environmental	<ul style="list-style-type: none"> • Furlo Adventure Park, Montefeltro

We select six initiatives out of our 17 practices which represent in the most effective way the four typologies of sustainability we defined and contribute to strengthen the new product “landscape of art” which we are proposing. In paragraph 2 we present the six selected best practices, their design, implementation and results. Paragraph 3 provides an overview of all other practices according to the prevailing typology of sustainability which they convey. In paragraph 4 we discuss the extent of transferability of the practices from one area to the others, which was the topic of a specific question in our survey. In the last paragraph we

discuss how the four criteria of sustainability have been developed by the Recolor partners. The appendix at the end of the report shows the template of the questionnaire filled out by the partners for each practice.

2. Best practices and sustainability

In this paragraph we review the content of each typology of sustainability, describe the selected practices and define what is the strength of those practices in capturing the core elements of each typology.

2.1 Sustainability from a cultural point of view

Cultural sustainability or cultural diversity makes it possible to conserve host built and living cultural heritage and traditional values, and contributes to inter-cultural understanding and tolerance. Cultural diversity does not constitute an unchanging deposit that only needs preserving: instead, it is a setting for a continuous, unifying dialogue between all expressions of identity. In our context it includes all activities aiming at increasing awareness among residents and transmitting knowledge about local works of art and natural landscape to visitors. It could also include the stimulation of research activities propaedeutic to the creation and implementation of new cultural experiences.

According the UNWTO, “sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience to the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them”.

We selected two practices which best convey the two core elements of our definition of cultural sustainability: the first one is the connection between research activities and innovation in cultural tourism, while the second one emerges from interpretative activities of the local heritage.

Practice 1: Montefeltro Renaissance Sights

Field of Action: Research Activities

Strength: Connection between the research activities and the cultural tourism practices

Description of the practice and implementation

Thanks to the researches of scholars Rosetta Borchia, painter and expert of art landscapes, and Olivia Nesci, professor of geomorphology at the University of Urbino and expert of the physical landscape, it emerged in 2007 that the territory which has inspired Renaissance masterpieces by famous painters such as Piero della Francesca and Leonardo da Vinci was indeed the area of Montefeltro between the Regions Emilia-Romagna, Marche, and Tuscany. The identification of a first element of the landscape behind Federico da Montefeltro in the “*Dittico dei Duchi di Urbino*” by Piero della Francesca paved the way to a series of

historical-artistic researches and scientific investigations aimed at associating the historical-artistic aspects of the territory, the biographies of the artists, the documents of their clients, and the geological, ecological and climate evolution aspects to explain the possible changes in the landscape throughout the centuries.

This methodological approach which proved absolutely innovative, experimented for the first time on pictorial landscapes, laid the scientific basis for new investigations that would gradually lead to the discovery of other backgrounds of works by Piero della Francesca throughout the territory of Montefeltro, up to the discovery of the landscape of the Mona Lisa by Leonardo da Vinci between Romagna, Marche, Tuscany, and Umbria. This is how “The balconies of Piero” were born, small viewpoints scattered along the two streets that Piero della Francesca used to travel on to reach the clients in Urbino and Rimini. These still intact landscapes can still be admired today thanks to “cultural sighting points” with educational panels with reproductions of some paintings by the Maestro and the original landscapes of the Renaissance compared to the current ones.

In the town of Pennabilli (province of Rimini) two viewpoints have been created on the landscapes that form the backdrop of the Mona Lisa, thus creating an open-air museum that takes visitors inside the landscapes of Renaissance masterpieces.

This practice is on-going and a new balcony will be realized in the town of Peglio (province of Pesaro-Urbino). The implementation of the practice proceeds through several steps:

- scientific research
- realization of the six “Balconies of Piero della Francesca” and two “View Points of the Mona Lisa”
- realization of specific road signaling
- training of 32 tourism guides and actors specialized in the subjects
- definition of calendars for personalized and group guided tours
- web and traditional promotion with several peaks at the national and international level

The strength of the “Montefeltro Renaissance Sights” in promoting cultural sustainability stands on the capability to transform artistic scientific research into a project of territorial development with tourism value. It is an opportunity to innovate and, at the same time, to rediscover a Renaissance methodology, in which the various disciplines of knowledge are intertwined, with the involvement of art experts and geologists.

Practice 2: Revitalization of the Cities of Industrial Heritage for the Breakthrough of Cultural Tourism in Trbovlje, Slovenian Bistrica, Labin and Rijeka

Field of Action: Interpretation

Strength: Connection between the cultural activities and the recreational activities throughout an interpretative programme

Description of the practice and implementation

The Inspiration project, with the help of the modern technologies, will present the industrial heritage of the towns of Trbovlje, Slovenian Bistrica, Labin and Rijeka, and will create a new cross-cultural cultural and touristic route where visitors will be introduced to the heritage of sawmill and mills of Pohorje, mines in Labin and Trbovlje, and Rijeka port. The project idea emerged as a response from the project partners to the recognized common challenges that Trbovlje, Labin, Slovenian Bistrica and Rijeka need to revitalize the presence of industrial, mining and manufacturing both as heritage of great importance and, at the same time, as the foundation for rich cultural life in these areas. The common heritage represents a great potential for the development of the innovative cross-border tourism product Inspiration, which will be based on the innovative linking of natural and historical potentials to unique content for the area. As part of the project, a new Festival of Industrial Heritage will be held annually in all involved cities in association with a number of other activities aimed at promoting industrial heritage and local autochthonous products. Four information centres for the interpretation of the industrial heritage will be established in Trbovlje, Slovenian Bistrica, Labin and Rijeka. In addition, the establishment of an Escape Room will introduce an innovative way of presenting heritage. The project results will be presented at the Industrial Biennale as part of the Rijeka-European Capital of Culture 2020 project.

The implementation of the project proceeds through several steps. The project partners began the activities in the first half of 2016 under the encouragement of Trbovlje Municipality, which is the leading project partner. The Municipality of Trbovlje has already successfully participated in international projects in the past with RIC Slovenian Bistrica and L.A.E. from Labin. Due to the specific project content, several actors are also involved in the project: the PORIN company with its exceptional factory, the port heritage in Rijeka, the expert support partners of the Muze and Naj Tura, and the Tourist Board of the Town of Labin for tourism and culture.

The aim of the project, which is still ongoing, is to

- revitalize the centres of the four cities with rich industrial heritage: the central part of the towns of Trbovlje and Labin with mining facilities and monuments, the castle with its interiors, craft workshops, mills and sawmills in Slovenia Bistrica and the port of the port in Rijeka. On the foundations of common history and revitalized heritage, the project will establish new attractive tourist spots. The revitalization will include at least 25 objects of registered cultural heritage, which will thus be better preserved and attracting for visitors
- increased knowledge and connectivity of local bidders. Local tourism organizations, companies, accommodation providers, etc., will be able to interpret the industrial past and heritage in all four areas through specialized training and co-operation in the organization of the workshops. Through these activities, the cities will be linked into a common cultural tourism product with joint promotion and performances in international and local markets, which will eventually contribute to new job opportunities and economic development
- increase the number of accesses to the heritage area: based on the industrial heritage festivals, the biennial industrial art, test performance of a joint product and a package for visitors and other activities, visit to the industrial parts of the four cities will increase to at least 16.000 visitors, which will be follow through the records of tourist institutes and the list of attendance
- increase the expected number of visits supported by cultural or natural heritage sites and other attractions; small scale investments in visitor infrastructure and preservation of natural and cultural heritage; new or improved cross-border products and sustainable tourism destinations of integrated natural or cultural heritage

2.2 Sustainability from a social point of view

Social sustainability emphasizes the importance of fostering relationships and cohesion among individuals. In our project, social sustainability calls for special attention to be paid to bottom-up processes and the participation of residents and stakeholders in all phases of tourism planning. Specifically, it means a bottom-up participation in designing tourist experiences and a collaborative attitude between cultural institutions and tourism oriented undertakings.

Practice 3: “Campobasso City of the Misteri: valorisation of immaterial heritage”

Strength: Involvement of the local population in cultural tourism practices

Description of the practice and implementation

The project promotes the intangible cultural heritage of the *Misteri* of Campobasso by carrying out cultural events aimed at designing in a systemic way a local and regional strategy towards economic and tourism development. In addition, the project favors the establishment of local and national cooperation networks and helped to raise the awareness on cultural heritage through joint activities with students of a lower secondary school in Campobasso as a pilot initiative to be replicated in the future.

The project included a series of actions that aim to integrate five elements of the local development strategy:

- the cultural and traditional aspects of the festival of the *Misteri*
- the strategic planning of the local and regional territory
- sustainable tourism
- local and national cooperation
- training and awareness of local students on the role of cultural heritage as an asset to be protected and enhanced

In particular, the students of the local school learned about the link between cultural heritage, the art of photography and promotion through social media. The interdisciplinary nature of the project is completed with the communication that was activated to promote the events which used both traditional media and social media. The project has also been included among the actions carried out by the municipality for the inclusion of the Festival of The *Misteri* on the list of the immaterial cultural heritage of Italy and the UNESCO. The Festival has already received the brand of the European Year of Cultural Heritage 2018 for the parade of *Misteri* held on June 18, 2018 on the occasion of Corpus Domini.

The strength of the practice in the perspective of social sustainability, and in particular the involvement of local communities into cultural tourism activities, moved along two directions:

- a series of meetings between the staff of the three sectors of the Municipality who have defined the actions to be carried out during the event and between the staff and the stakeholders who took part in the project: the network of local stakeholders has been further consolidated with the realization of this extraordinary event
- the involvement of students in the initiative

The innovative, social element of this practice is the involvement of students to increase their awareness on the importance of cultural heritage. The project included a photography course and photo contest. The involvement of the students had two main objectives. The first educational objective was to share with the students the importance of protecting cultural

heritage taking into account the intrinsic value that the heritage has for the community; the second objective was to highlight the common, public value of heritage and its potential to generate democratic and economic development throughout the territory. The second step of the project was a photography course with the use of smartphones which led to the realization of a photographic exhibition of the photos taken during the special parade of the Misteri on December 2, 2018.

A second initiative connected to the festival of Misteri was the project "*Imbrattiamo, Street Art and Misteri*" which further strengthened the collaboration between stakeholders and left tangible signs of how cultural events can contribute to urban regeneration. The residents strongly feel the tradition of the Misteri and, even if not directly involved in the planning and realization of the event, they play the role of "ambassadors" of the initiative through the use of the new communication systems.

Practice 4: "Fortresses of Šibenik - Friends Club"

Strength: Involvement of the local population in cultural tourism practices

Description of the practice and implementation

"Fortresses of Šibenik - Friends Club" was founded by Fortress of Culture, a public institution that manages the facilities of the town of Šibenik fortification system. Fortress of Culture performs and promotes and coordinates cultural-artistic creative activities for the purpose of cultural, tourist and economic development. Anyone can join the Friends Club by filling in the membership application form and by paying the membership fee in the amount of 50 HRK or HRK 110 for a family membership. Members of Friends Club are entitled to a free daily tour of the fortress of St. Michael and fortress Barone for one year from the day of joining as well as numerous other benefits throughout the year such as free admission for numerous concerts and events. Membership supports the work of fortresses and part of the amount is used for the renewal of Šibenik cultural heritage.

The initiative has four main objectives:

- Increasing the number of visitors to revitalized fortresses (St. Michael Fortress and Barone Fortress)
- attracting the local audience for cultural events taking place in the revitalized fortresses
- raising awareness of the importance of preserving the rich cultural heritage
- creating a sense of contribution and ownership of cultural heritage in the local community

Friends Club counts over 5.000 members which are mainly local citizens: approximately 80% of Club members are town residents, while the remaining 20% comes from other

Croatian counties and also from other European countries. Club keeps records on the frequency of Club members visits to the programs organized at the Fortresses via Club Member Card and surveys aimed at improving the visitors' experience. Over 200.000 people visited the fortresses in 2018.

One of the objective of the initiative is to raise awareness on the importance of preserving the rich Šibenik cultural heritage by using part of the membership for the preservation, protection and renewal of the cultural heritage and monumental remains in the old city centre. Revenues from the Club were used by the Fortress of Culture in cooperation with the Conservation Department in Šibenik to restore the gothic portal from the early 15th century in 2016, and to restore the gothic corner pillar, also from the 15th century, in 2018.

Members of Friends Club gain education opportunities through digital content and cross-platform experiences. For example, on the smart desk of Barone Fortress one can look at the award-winning documentary about the history of the Šibenik Fortress. Workshops for children and seminars and trainings for adults are also available to explore the local history and heritage. Members are also granted free programs at the Fortress Barone (such as music, film, music documentaries, dance interpretations, children's workshops), price discounts for programs and events held at the St. Michael's Fortress and price discount at the gastro-cultural centre of the Fortress in cooperation with over 60 local SMEs. In addition, members are also granted exclusive events such as the "Friends Club Day".

Fortresses Club conducts intense communication aimed at reaching the target audience - existing members of the Club and the wider public. Their transmedia approach includes the launch of press releases of programs and activities aimed at members of the club sent to the media, resulting in a series of articles in print media and Internet portals and announcements of programs at local radio stations. Communication with regular members of the Club is also realized by phone calls or sending newsletters with information about the work of the institution, programs and activities organized for Club Friends and other events held at the Šibenik Fortresses. Via official social media profiles, the institution communicates all interesting information and organizes prize winning games in order to motivate Club members and general public to participate in the work of the institution.

2.3 Sustainability from an economic point of view

Economic sustainability refers to viable, long-term economic operations providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation (UNWTO). In our context, it means the connection between different typologies of tourist experiences as well as with the local economic fabric.

Practice 5: Project “Tour Guides” in Cividale del Friuli

Strength: Connection between a cultural tourism experiences (guided tours of the town) with other local economic activities

Description of the practice and implementation

The municipality offered a free guided tour of the city to all the groups of tourists that would eat (minimum 20 people) or stay overnight (minimum 10 people) in one of the partner facilities. The costs of the guided tours were fully covered by the local public administration. A visit to the Longobard Temple with the authorized tour guide was mandatory and the entrance ticket was not included in the tour.

Since travel agencies usually organize the travel arrangements for the majority of the groups, the tour guides participating in the project had already notified about the initiative. The municipality launched a promotional campaign to inform the travel agencies and tour operators that provide their services in Friuli Venezia Giulia and Veneto. Furthermore, the facility owners and operators were also involved with their personal promotional campaign. Thanks to the forms filled out by the tour guides, the administrative offices tracked the development of the project and the presences of groups visiting the city. The program received a positive feedback by all the parties involved: the tour guides have been encouraged to choose Cividale del Friuli as an important destination of their itinerary and the local facilities and retailers had a growing rate of tourists among their guests. Thanks to this initiative there has been an increasing number of tourist groups visiting the city with a guided tour and therefore an increment in the activity of the local facilities participating in the program.

The locals involved in the project were the owners of restaurants and accommodation facilities who took part in the decisional process during specific meetings. They also promoted the program in their advertising campaigns. The practice ended in 2014.

2.4 Sustainability from an environmental point of view

Environmental sustainability implies the optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity (UNWTO). In addition to the usual eco-friendly procedures and strategies, in our context it means also preservation of landscape.

Practice 6: Project “Furlo Adventure Park” in Montefeltro, Municipality of Acqualagna

Strength: Connection between landscape preservation and accessibility of natural routes

Description of the practice and implementation

The practice consists in the creation of an "Adventure Park" in the Furlo area of Acqualagna as a new way to spend a day in the open air, with paths created between the trees at different heights depending on the degree of difficulty. The acrobatic routes are made through aerial passages among the trees, placed at various heights thanks to suspended wooden platforms and path elements such as Tibetan bridges, cableways on pulleys, ropes, nets and walkways, which allow the passage from one tree to another. The initiative aims to promote a recreational-educational activity in contact with the natural environment suitable for a wide range of visitors: sports, nature and game lovers, tourists looking for alternatives to classic tours among monuments and museums, school groups that will be able to combine the experience of the suspended path with the experimentation of creative, playful or scientific laboratories, differentiated for each age group and managed by expert educators.

The instalment of the park promotes several objectives which are not limited to environmental elements, but extends to social inclusive practices. Four main objectives can be identified:

- to combine the intrinsic value of the natural landscapes of Montefeltro with enhancement and promotion actions designed for tourists and residents
- action plans for the enhancement of spaces with high tourist potential aimed at promoting an expansion, a qualification and a diversification of the tourism offer of the whole territory of Montefeltro
- to encourage the development of quality tourism and to experiment with sustainable use of the Montefeltro area valorizing the great environmental and natural heritage
- to broaden the range of services offered to visitors so as to improve their satisfaction and encourage new tourist flows

The initiative starts from the Municipality of Acqualagna and aims to increase the attractiveness of an area of great naturalistic value. The type of intervention is best integrated with the surrounding context, enhancing its environmental sustainability component, as demonstrated by similar interventions implemented in other territories. The general purpose of the park is indeed to implement interventions that can contribute to increasing the attractiveness of the natural places by increasing the tourist offer and, at the same time, protecting environmental sustainability.

In addition, the tourist attractiveness of the park and job opportunities have been increased through the seasonal employment of several young people, including some with disabilities, thanks to the management and operational activities of the park implemented by a local social cooperative.

3. Overview of the Recolor practices

In this paragraph we present the other best practices on the basis of the prevailing typology of sustainability they convey. Since environmental sustainability is the main typology of sustainability only for the project of the Furlo Adventure Park, the best practices described in this section refer to cultural, social, and economic sustainability.

3.1 Sustainability from a cultural point of view

- **Unesco World Heritage Site “Longobards in Italy: Places of Power (568-774 A.D.)”**

The municipality had the idea of proposing the site of Cividale to the WHL Unesco. This concept developed into a bigger project that entailed the birth of Italia Langobardorum Association. The Italia Langobardorum Association has been instituted after the inscription of the site network “The Longobards in Italy. Places of the Power (568 - 774 A.D.)” upon the UNESCO World Heritage List. This organization manages the cities and it is constituted by the municipalities and the ministry for cultural activities. The municipality of Cividale also takes part in initiating, coordinating and monitoring the network's activity regarding the development and promotion of the UNESCO site. The municipality manages the most important points of interest of the Lombard heritage: the Gastaldaga with the Lombard Temple and the Episcopal complex, renovated by Patriarch Callistus and consisting of a group of buildings: the church, the baptistry of San Giovanni Battista and the Patriarch's Palace. More artefacts are exposed in the Archaeological Museum and the Christian Museum of the Dome.

- **Public and private together to open a museum**

The CIPS, Podrecca – Signorelli International Center, was recently built in Cividale del Friuli. It is a museum specialized in ancient puppets. It is managed by the Municipality and

kept open by a foundation which, instead of receiving a cash payment from the Municipality for the services offered, obtained a free venue for its own activities right inside the museum. The foundation/association keeps the CIPS opened to the public seven days a week and supervises the museum. The agreement provides for a compensation in services: the Municipality does not pay the opening service to the foundation; the foundation does not pay any rent for the venue and it manages the tourist services for the CIPS museum.

The initiative has a strong cultural and tourist impact because it allowed to open a new museum in town while also preserving the art collection of the ancient puppets. Moreover, thanks to the CIPS Cividale received funds within the European project Creative Europe 2014-2020 to organize promotional activities for the art of puppetry. The Cips also allowed to join the network of similar Italian museums and the UNIMA (International Puppets Union) Italy association.

- **E' BAL, Stages for Contemporary Dance in Romagna – Emilia Romagna**

The project E' BAL (*“il ballo, dance” in the dialect of Romagna*) was created to and bring attention to new choreographic productions. It is also an opportunity to promote the artistic encounter between choreographers, dancers, dance promoters, critics and the public. It is a new circuit dedicated to contemporary dance art in collaboration with some of the main institutions of the area dedicated to live entertainment. The shows are not only aimed at an adult audience, but also to children and take place on the stages of eight municipalities that are no more than 20 kilometers apart from each other in Romagna: Teatro Dimora di Mondaino, Teatro Il Lavatoio of Santarcangelo di Romagna, Teatro degli Atti and Sala Pamphili of the Augustinian Complex in Rimini, Municipal Theater of Gambettola, Modern Theater of Savignano, Teatro Petrella of Longiano, Snaporaz Hall of Cattolica, Social Theater of Novafeltria. The initiative program brings together the best of contemporary dance produced in Italy and runs from November to May in 9 theaters in Romagna, for a total of 23 appointments.

The project is configured as a research laboratory, open to the influences from the territory, to work with the public in the various territories in which the productions are presented, to create a true, deep-rooted and lasting connection with the community. All this happens through open dance trials, meetings with artists, projects for ordinary and dance schools, urban events and long-term projects in towns and cities.

- **Artisti In Piazza – International Festival of Performance Art – Pennabilli, Emilia Romagna**

Since 1997, the International Festival of Performing Arts has been one of the most important street art festivals in Italy, attracting more than 30,000 people (average of the last editions).

Over time it has evolved into a multidisciplinary festival, hosting all kinds of performing arts. In over twenty years, the Festival has launched many companies from all over the world on the national scene, hosting previews and shows: 50 international companies, 350 performances in 4 days in the 26 show points located in the streets, squares, alleys and gardens of the historic center. The program includes companies representing many disciplines and genres, selected according to specific general and thematic program lines: experiential and interactive shows, site-specific landscape shows, interaction of the arts. It is the result of a careful selection process that takes into account in particular originality and innovation, enhancement of tradition and involvement of the public and prefers shows with a strong multidisciplinary character. In addition to the performances of the artists, various side actions are the backbone of the Festival such as the market of artistic handicrafts, artistic land-art installations, exhibitions of figurative arts.

The main purpose of the festival is the promotion of the arts and live entertainment as fundamental elements for the dissemination of culture, individual growth and social cohesion, as well as a factor in the strategic development of our territory, including attention to eco-sustainability and cultural and social impact. The Festival has always been an excellent circuit of content distribution, a social glue, a catalyst for productive energy, an instrument for creating identity and redevelopment of the territory. It is also a formidable opportunity for dialogue with citizens, an excellent promotional vehicle and is therefore structurally led to multiply the economic values of investment. Among the main results: involvement and training of the public in the performing arts sector through workshops and laboratories; actual collaboration with other organizations in the sector; stimulation of the encounter between artists, and between cultural operators and artists, which lead to the creation of new artistic and working collaborations; consolidation of the relationship between the Festival, the local community of reference and the artists involved; promotion of the town of Pennabilli and the surrounding area.

- **Mine Tour, Active Protection and Valorisation of Natural and Cultural Heritage of Mines and Mining for Sustainable Tourism Development – Labin**

Mine Tour deals with the challenge of unused tourism potential of mining heritage in the outskirts of the partner area: the natural monument of the Sitarjetc mine in Litija and of the cultural monument (Šoht) in Labin. The aim of the project is to actively preserve the mining heritage through the development of new sustainable cross-border tourism products. It will be valorized with content that offers a rich experience, while preserving monuments for

future generations. The immediate effects associated with mining heritage will be cross-border sustainable tourism products, visits to mining monuments, stakeholders of sustainable tourism involved in the training and investment of a smaller scale to preserve the mining heritage. It will benefit tourists because of their rich experience, increased hinterland attractiveness, entrepreneurial development and favorable employment opportunities for the local population, and the tourist sector will gain new competencies. The project will link monuments, public and private tourist sections, local economies and local communities, linking them with the common mining past into a unique tourist product. Partners enable the promotion of mines in centres with a strong influx of tourists. For example, visitors of Ljubljana will get acquainted with the Lithian mine that will be presented in an innovative and attractive way. Since Ljubljana is a frequent transit point on the way to Croatian tourist destinations, such visitors will be familiar with the Labin mine.

Mines are in many areas in poor condition, not accessible due to lack of maintenance and low levels of awareness of their development potential. There is a lack of connectivity between different actors acting in the field of natural and cultural heritage. There is a need for greater awareness and knowledge of local tourist providers and the population about tackling the challenges of mining heritage and joint cross-border tourism promotion. The mining heritage can serve as an inspiration for innovation and the design of a package for visitors. The project envisages innovative tourist models, key to overcoming the monoculture tourism that exploits local sources, and does not communicate with the context, local cultural identities and nature. All this strengthens sustainable tourism and can be the driver of the alternative conservation and development model.

The general public, including the local population, visitors and other stakeholders, will be the final beneficiary of the new cross-border tourist product in the program area. They will be involved in activities through communication activities and product promotion with the support of stakeholders in sustainable tourism and cultural and natural heritage. The population will be involved in the project through communication activities to raise awareness of the importance of improving, preserving, valorising and revitalizing the natural and cultural heritage of mining through sustainable tourism. They will be reached through public events, media releases, publications and digital activities. This target group will also be the final beneficiary of the new tourist product of mining cultural and natural heritage. Residents are informed about programs via web portals, radio stations, and official web platform.

- **ŽIVA COPRNIJA-ŽIVA ŠTRIGARIJA, Folk Mythology about Witches and**

Sorcerers – Labin

The idea of the project came from the leading partner of Slovenska Bistrica Development and Information Center, who searched for partners in Croatia. When they found out that Istra was a very fertile area for dealing with the fairytale heritage, they called the Istrian Tourist Board, which pointed out that Pićan Municipality would be the most suitable partner because it was branded as a legend town because of the Legend Fest. In addition, a branch of Istrian Ethnographic Museum called the Center for Immaterial Culture of Istria is located in Pićan. The project is focused on central Istria and on the Bistrica Pohorje. Živa štrigarija is a project that enjoys local community support from those willing to participate in the project activities and support the branding of places as the legend town. It is a media-visible project that is very much represented through the media and through social networks. It was also presented at the Promohotel international fair and at the tourism fairs in Poland and Slovenia.

Pohorje and Istria are famous tourist destinations that attract most guests to famous centers, while both have a hinterland with a rich natural and cultural heritage. Both areas have a unique fairytale tradition with many similar elements. The fairytale traditions of Pohorje and Istria represent a unique not only for the narrower area, but also at the national level in both states. Partners are already carrying out activities to actively preserve fairytales, but both sides are faced with lack of knowledge for an effective overall approach to that challenge. By linking the most experienced organizations in the area on both sides of the border, the project enables the partnership to fill in skills shortages that in an area hinder the effective activation of intangible heritage for development. The significance of the project for the cross-border area shows the broad support of affiliated partner-organizations, which at the national, regional and local level are responsible for the development of tourism and culture on both sides of the border.

- **Revitalization of St. Michael's Fortress – Šibenik**

The project Revitalization of St. Michael's Fortress aims to contribute to the sustainable economic growth of Šibenik and the surrounding region through the development and broadening of cultural tourism. The specific objective of the project is the rehabilitation and upgrading of the tourist infrastructure as well as the adaptation of St. Michael's Fortress as a new tourist attraction. The associated system of services and support for small and medium companies aims to engage them in the development and the supply of content, products and services on St. Michael's Fortress and the area of Šibenik. Successful cooperation with entities in the tourism sector in the area of Šibenik and its surroundings was achieved, mainly

with travel agencies and major hotel companies. Aiming to increase the accessibility and promotion of cultural events at the Fortress, the municipality set up direct sales in electronic systems online. All these activities have resulted in a significant increase in the number of visitors (more than 110.000 yearly) and revenues for the Fortress. These results have attracted strong media attention, as is evident from the large number of media reports. The project included infrastructural works on a surface of 2600 m², involving the construction and the furnishing of the open-air stage with 1077 seats, as well as the adaptation of the underground part of the fortress. During the project, several studies and plans were prepared (Cultural Brand of the City of Šibenik, Cultural Assets Management Plan and Development Plan of the St. Michael's Fortress Program, among others) and the cultural offer of the City of Šibenik was presented at 3 international fairs. Four educational programs with more than a hundred participants were organized within the project, together with a help-desk activity of 50 hours of consulting services to interested local stakeholders. During the Revitalization project, promotional materials about the Fortress and the project were prepared in six languages for St. Michael's Fortress and the City of Šibenik, along with a promotional video and a multimedia presentation. Panoramic telescopes were also installed on the towers. Replicas of medieval weapons and twenty medieval costumes, designed for the fortress staff, were also made.

The completion of the project was celebrated with a musical and theatrical show during the opening of the Fortress and the open-air stage. The Fortress was opened by the Croatian president Ivo Josipović.

St. Michael's Fortress still continues to meet the general and specific objectives of the revitalization project contributing to the sustainable economic development of the city and the county and generating innovative cultural, artistic, and educational programs with renowned Croatian and foreign artists from the world of music and performing arts.

- **Project “The Dark Side of Šibenik, Guided Tours” – Šibenik**

The purpose of the thematic costumed city tour is to discover historical facts in an interesting and innovative way as well as to get acquainted with the history and the circumstances that dominated the Middle Ages. The aim is to increase interest in historical and cultural heritage, both in locals and tourists, thus fostering the preservation of immaterial heritage and national identity. The theme of sightseeing that takes place through the narrow streets of the old city core are less well-known historical facts related to the life situations that ruled from the XIII to the XVII century in Šibenik and its surroundings. The tours are led by 11 female guides and held in Croatian and English by the Tourist Guides Association "Mihovil". The first guided tour was organized free of charge for local residents. As the locals displayed

considerable interest for attendance and positive feedbacks, the tour was included in the permanent offer of the Tourist Guides Association.

3.2 Sustainability from a social point of view

- **Io Includo, Tutti ResponsAbili – Montefeltro**

The project was created to provide answers to individual households that needed a service for their relatives with disabilities who were left without opportunities during the summer closure of the school they regularly attend.

The project aims to break down the fragmentation between the person in need, the services he/she uses, and the territory. The territory must be able to rediscover itself in reciprocity, in cooperation and in the pursuit of the common goal of developing an inclusive community. This can only materialize by overcoming the social representation of a person in a difficult situation, be it in condition of disability, a situation of social marginality or social exclusion. The project has several socio-economic objectives which are not limited to the summer service itself:

- Strengthening of the social and associative fabric
- Improving the social conditions of the community
- Cultural enrichment
- Increase the opportunities of interaction between person of the same community
- Construction of relational assets
- Promotion of mutual respect and tolerance
- Collaboration between public and private bodies
- Promotion of sustainable economic and social development projects
- Promotion of job training for young people

The service started at various structures and organizations in the area of Montefeltro through activities of a playful nature (trekking, guided visits to monuments and historical-artistic heritage) and training or educational activities (cataloging of library books, extension of the opening hours of a touristic office). Tourism was used as a method and tool capable of increasing community development, through the creation of inclusive tourist itineraries which, with a monthly frequency, were made available to the citizens of Montefeltro, to potential tourists who wish to participate in the activities of the project and to all the partners that have determined the various organizational aspects.

The initiative, which was at first designed as a spot one, is still ongoing after several years thanks to the high participation of volunteers, local communities, and tourists willing to take part in the project.

3.3 Sustainability from an economic point of view

- **In Search of the Lost Art, Project Obiettivo Giovani – Cividale**

Young residents of Cividale del Friuli aged between 18 and 28 years were chosen by the Municipality through the project “Obiettivo Giovani”, in collaboration with public and private institutions, to open exhibitions, museums, villas, parks and art sites to the public. They are called to open to the public the exhibitions in the Church of Santa Maria dei Battuti, some areas of the Monastery of Santa Maria in Valle, some churches for special events, and they are employed in museums to support staff in certain periods of the year. Participants are generally paid by the municipality unless it finds an agreement with private companies, so that the first period of the internship is paid by the Municipality, the second by the private company.

The practice allows young people to approach the working life, to increase their experience and the contents of their personal curriculum, to earn money and to get close to the world of the protection and enhancement of cultural heritage. At the same time, it allows the Municipality and companies or institutions to increase the cultural-touristic offer of Cividale granting access to palaces, churches, and exhibitions that would otherwise remain closed.

- **Reconstruction and Tourist Valorisation of the Cultural and Historical Complex of the Rector’s Palace - Zadar**

The project aimed to create a recognised new integrated cultural and tourist product of Zadar through the reconstruction and tourist valorisation of the XIII century Rector’s Palace located in the eastern part of the Zadar peninsula. Historically, three restructured projects have taken place – in the XVI century, XIX century and XXI century. The latter was due to its bombing during the Homeland War where it was hit by eight large calibre missiles, causing heavy destruction and damaging the statics of the building. The palace has been recently reconstructed with EU funding between 2014 and 2016 and is now a modern equipped cultural complex. The City of Zadar lacked a quality exhibition space that could meet high international standards and host demanding international exhibitions. This new tourist attraction unites the museum space, its temporary exhibition halls, and representative halls decorated and conserved in different historical styles. It also has a video gallery, concert and multimedia halls.

Besides City of Zadar as the lead partner, there were several other partners involved in its implementation such as Zadar County Development Agency, Zadar Tourist Board, University of Zadar and National Museum Zadar. Moreover, stakeholders included cultural institutions, local tourism sector, scientific community, entrepreneurs, local population and tourists.

In particular, the music hall, named after the local musicians Bersa brothers, serves as a studio with modern music desk and HD cameras for recording high-quality video materials. The hall is being run by the Concert Office Zadar that organizes seasons of classical music and choir competitions, whereas the newly restored music hall encourages additional contents such as jazz concerts, world music and different music workshops.

4. Transferability of the practices

One of the questions in our survey asked about the degree of transferability of each practice according to the evaluation and opinions of Recolor partners. Transferability of the local initiatives and projects is also one of the key elements to strengthen economic and tourism cooperation and the construction of a common vision between the project partners. Sharing the best ongoing or recently concluded practices, each Recolor partner will learn and be inspired by the policies implemented in the other areas.

Table 2 elaborates on table 1 adding a summary of the evaluation of the Recolor partners on the transferability of each practice.

Table 2 – Transferability of the Recolor practices. *Source:* questionnaires on best practices

Sustainability	Transferability
Cultural	<ul style="list-style-type: none"> • Public and Private Together to Open a Museum – Cividale del Friuli: anywhere; • Unesco Heritage Site – Cividale del Friuli: to any area with the qualifying heritage; • Montefeltro Renaissance Sights – Emilia Romagna and Montefeltro: to any area which allows the application of accurate and scientific recognition of landscapes in artefacts; • Artisti in Piazza – International Festival of Performance Art – Pennabilli, Emilia Romagna: to a medieval historical center like Pennabilli, surrounded by green spaces. The practice can be transferred either to a traditional tourist destination or to lesser-known locations or even to open air, natural spaces; • E’BAL – Stages for Contemporary Dance in Romagna - Emilia Romagna: this project is an example of practice for cultural re-qualification. It is transferable to any other place with urban spaces for

	<p>dancing or other artistic performances;</p> <ul style="list-style-type: none"> • Sagra dei Misteri - Campobasso: to any city with the qualifying immaterial cultural heritage; • Imbrattiamo, Street Art - Campobasso: to any other city, regardless of the status of tourism destination; • Revitalization of the Cities of Industrial Heritage for the Breakthrough of Cultural Tourism in Trbovlje, Slovenia Bistrica, Labin and Rijeka: the action plan prescribed the transfer of direct effects and results to areas and organizations outside the partnership. Through a joint strategy and a long-term cooperation plan, other cities which need revitalization (Litija, Velenje, Mežica, Siverić, Radoboja, Mursko Središče) will have the opportunity to be included in the implementation of the Inspiration Festival, which will further enrich the offer; • Mine Tour – Labin: Project impacts and outcomes will be transferred to everyone interested in partner areas and beyond. Professional backgrounds for the preservation of mining heritage is transferable to other mining monuments; • Folk Mythology about Witches and Sorcerers – Labin: the issue of transferability is not tackled by this practice; • Revitalization of St. Michael’s Fortress – Šibenik: to all cities that have historical monuments that can be used for the purpose of cultural use and where there is an in-house cultural and entertainment event; • Project “The Dark Side of Šibenik, Guided Tours” – Šibenik: small cities, traditional or innovative tourist destinations
<p>Social</p>	<ul style="list-style-type: none"> • Io Includo, Tutti ResponsAbili – Montefeltro: transferable to contexts that allow to create connections and relationships between residents and tourists • Fortress Friends Club – Šibenik: transferable to any destination with cultural and historical heritage
<p>Economic</p>	<ul style="list-style-type: none"> • Project “Tour Guides” - Cividale del Friuli: anywhere there are tourist attractions and a proper amount of restaurants and accommodation facilities; • In Search of the Lost Art, Project Obiettivo Giovani- Cividale: anywhere; • Reconstruction and Tourist Valorisation of the Rector’s Palace – Zadar: transferable to any other city that have historical monuments which can be reconstructed and valorised for cultural and other purposes

Environmental	<ul style="list-style-type: none"> • Furlo Adventure Park, Montefeltro: high potential for transferability if accompanied by a parallel track of environmental education and valorisation of open air tourism
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Most of partner considered the described practices easily transferable in other contexts and this is certainly a good starting point. The prevailing typology of sustainability clearly affects the transferability potential of a practice. For social, economic, and environmental practices the necessary conditions for transferability across cities can be thought as external, exogenous conditions in the opinion of respondents. These practices are widely thought as transferable: provided that the destination offers appropriate facilities or heritage to valorise, the respondents do not perceive limitations in the implementation of a practice elsewhere. The exception is the inclusive practice for disabled people “Io Includo, Tutti ResponsAbili” in Montefeltro which asks for a high level of social capital and the preliminary identification or creation of networks and social relationships to be implemented.

The degree of transferability of cultural practices is variable. Some initiatives such as “Public and Private Together to Open a Museum and the Unesco Heritage Site in Cividale del Friuli”, “Imbrattiamo, Street Art” in Campobasso, “Revitalization of St. Michael’s Fortress” and “The Dark Side of Šibenik, Guided Tours”, “Artisti in Piazza” and “E’BAL” in Emilia-Romagna are considered as transferable to other places on the same rationale of the three other typologies of practices seen above.

Four practices pose limitations to their transferability. Three of the four practices are the ones which better serve as examples of “landscape of art”. The first one are the “Montefeltro Renaissance Sights” which would call for joint researches between art experts and geologists and the application of the innovative, scientific methodology designed for the paintings of Piero della Francesca in Montefeltro. The next two practices come from the city of Labin with the valorisation of industrial heritage and mining. Given their peculiarity, these practices and their expertise could be transferred by the professional teams working in Labin only to locations with a similar landscape. The last example is the “Festival of Misteri” in Campobasso. During the festivities of Corpus Domini, a parade of medieval representations of saints or mysteries from the Bible runs through the city with structures constructed by the local sculptor Paolo Saverio di Zinno in the XVIII century. While the transferability of the social and cultural value that these celebrations entail for the citizens of Campobasso cannot be transferred to other places, the idea of a parade organized by residents throughout the year could be adopted also by other cities and help strengthening social ties.

5. Concluding remarks

The aim of the Recolor project is to promote initiatives related to cultural tourism to reduce the degree of seasonality in the partner areas. The promotion of cultural and natural heritage of the partner areas will be the instrument to foster a balanced and sustainable economic development. We define four typologies of sustainability which relate to cultural, social, economic, and environmental criteria. Most practices convey cultural sustainability as their main characteristic. Practices related to cultural sustainability have been generally designed and interpreted with the aim to promote and preserve elements of the material or immaterial local heritage.

Social sustainability is frequently interpreted not only as “a bottom-up participation in designing tourist experiences and a collaborative attitude between cultural institutions and tourism oriented undertakings”, but also as practices being designed and implemented to strengthen social cohesion and to increase the recognition by the population of the value of the local heritage and traditions.

The connection of the practices with the local economic fabric is an essential part of the economic sustainability of the tourism products. Few practices take this typology of sustainability directly into account and make explicit reference to joint actions between operators of different sectors of the city or town. The integration of new cultural tourism products with the local economic fabric and spreading the positive effects of the new products outside the tourism sector (in the form of new job opportunities, revenues for the town, etc.) are two issues which should gather a deeper relevance in the local development policies.

All practices are concerned with the protection of the environment from the negative impact of renovations or new constructions and the increase in tourist flows in the cities. Waste collection, recycling, and the protection of land and sea are essential for all areas of the world today. In our context, the element of the preservation of landscape is added to the standard definition of environmental sustainability as *circular economy*. New cultural tourism products should not alter the local landscape, but integrate with it in an organic way valorising the natural heritage and its value for all residents and visitors.

Appendix

Template of the questionnaire on the best practices

Overall objective: to make tourism sustainable by re-balancing tourist flows.

RECOLOR will identify, select and create tools & methodologies aiming to improve tourist exploitation of natural and cultural heritage in a sustainable way.

RECOLOR will define new organizational models for the facilities and services of existing sites, support the creation of new services; share practices and launch mutual training on innovative methods of communication and marketing.

Outcome: selection and promotion of landscapes including both the artistic and the natural dimension.

From the cultural point of view, the aim is to introduce tourists to the local works of art by developing itineraries which promote the artistic and natural landscapes of the destination.

The project idea will be realized with the participation of the local stakeholders (municipalities, provinces, regions, universities, cultural institutions, public and private associations) and the community as a whole. A participatory process will be developed involving the local community in enhancing the new cultural attraction.

The project focuses on involving local people in decisions about how their own landscape should develop in the future. It is planned to involve and train cultural landscape guides so as to act as ambassadors for the region, informing the public about its scenic qualities. The project team will work together with local experts to identify suitable sites for maintaining the natural environment that can serve as a counter-balance for nearby areas undergoing more intensive land development.

WHAT IS A GOOD PRACTICE IN OUR CONTEXT

We want to develop a cultural tourism product, which adopts the principles of sustainable tourism. In this context, the good practices we are searching for relate to the four typologies of environmental, economic, social, and cultural sustainability.

Economic sustainability refers to viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation (UNWTO). In our context, it means the connection between different typologies of tourist experiences as well as with the local economic fabric.

Environmental sustainability implies the optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity (UNWTO). In addition to the usual eco-friendly procedures and strategies in our context it means also preservation of landscape

Social sustainability emphasizes the importance of fostering relationships between individuals and cohesion among these. In our project, social sustainability calls for special attention to be paid to bottom-up processes and the participation of residents and stakeholders in all phases of tourism planning. In our context it means a bottom up participation in designing tourist experiences and a collaborative attitude among stakeholders (above all between cultural institutions and tourism oriented undertakings)-

Cultural sustainability or cultural diversity, makes possible to conserve host built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance. Cultural diversity does not constitute an unchanging deposit that just needs preserving: instead, it is a setting for continuous, unifying dialogue between all expressions of identity. In our context it includes all activities aiming at increasing awareness among residents and transmit knowledge (about local works of art and natural landscape) to visitors. It could also include the stimulation of research activities propaedeutic to the creation and implementation of new cultural experiences.

According the UNWTO “Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience to the tourists, **raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them**”.

IN CONCLUSION WE ARE LOOKING FOR PRACTICES THAT THE MUNICIPALITY OR SOME OTHER TOURIST STAKEHOLDERS ARE IMPLEMENTING OR IMPLEMENTED IN THE PAST, WHICH

- 1) Increase resident or tourist awareness on the local culture and heritage
- 2) Make easier the collaboration between the different stakeholders involved in tourist and cultural activities
- 3) Protect local environment and enhance biodiversity by reducing the environmental impact of tourist activities
- 4) Stimulate the connection between cultural tourism and the local economy or between cultural tourism and the other tourist products

To be filled by each PP’s, expected results: 3-5 best practices per partner

1. Title of the best practice

2. Reference Institution

3. Contact person

4. Description of the best practice sustainability typology (select the right category)

Environmental Economic Social Cultural

5. Other (local, regional, national and international) stakeholders involved in the decision making process

Please indicate the role and responsibilities of each partner involved

6. Degree of collaboration between tourist stakeholders (hotel managers, shopkeepers, tour operator, and so on) and cultural institutions (museums, natural parks, etc..) (1 Not relevant, 5 Maximum relevance)

1 2 3 4 5

7. Executive Summary of the BP

Short description of the BP (no more than 500 words)

8. Objectives of the best practice

(no more than 500 words)

9. Purpose and scope of the best practice

(no more than 500 words)

10. Main results of the best practice

(no more than 500 words)

11. Target groups

Possible target groups: museum's directors, creative industries entrepreneurs, hotel owners, tourists, protected areas, residents, local administrations, etc.

12. Description of the best practice's activities

13. Description of the best practice's implementation steps

Describe the overall approach followed.

- Step 1: Where it comes from (imitation from other cities; residents' initiative; municipality's initiative, etc..)
- Step 2: Preliminary studies, project structure, definition of policies and procedures, management and implementation actions
- Step 2 Activities relevant to best practice coordination and management, project documentation and reporting, quality control, validation and verification
- Step 3: Main elements contributing to the best practice implementation (Stakeholders collaboration; availability of new technologies, organizational models or products; emergence of new style of consumption).
- Step 4: Implementation of feedback or evaluation mechanisms.
- Step 5: Best practice financing (public funds, self-financing, etc..)

14. Description of the best practice's related Policy actions at local, regional, national level

Reference to policy elements, socioeconomic & other factors

15. Impact and Benefits

Impact and benefits for best practice implementation team as well as at institutional / policy level

16. Repeatability and Transferability

Lessons to be learned – repeatability and transferability of the best practice

17. Locations involved in the BP

18. Description of the best practice in terms of resident participation

Indicate how residents participate to the benefits of a practice that was decided and planned elsewhere; how residents were informed before the implementation and in the decision making process; how residents invented and promoted the practice.

19. Please indicate what kind of environmental sustainability is tackled by the BP

- renewable energy
- reducing fossil fuel consumption and emissions
- sustainable agriculture and fishing

- organic farming
- tree planting and reducing deforestation
- recycling, and better waste management

20. Please indicate what kind of economic sustainability is tackled by the BP

- connecting existing tourist products to improve the tourist experiences or attract new tourists
- Increasing the overnight stays
- Increasing the daily spending
- Increasing the purchasing of cultural items
- Increasing the jobs in tourist enterprises or in cultural institutions

21. Please indicate what kind of social sustainability is tackled by the BP

- increasing cultural and tourist opportunity for people with disability
- increasing participation of residents in managing cultural and natural resources
- support to female entrepreneurship in tourism
- improving health and safety at destination
- promoting inclusiveness in decision making or tourist planning

22. Please indicate what kind of cultural sustainability is tackled by the BP

- increasing community's awareness of their cultural heritage
- protecting and enhancing local identity
- preservation and enhancement of cultural and natural sites
- increasing awareness about intangible heritage

23. Date(s) (when it has taken place)

24. Is it still ongoing?

YES

NO

25. Language of available documents

26. Relevant Weblinks (webpage, ppt, open access documents, data, ...)

27. Best practice keywords and topics. Please indicate the relevance of each keyword for your BP (1 Not relevant, 5 Maximum relevance)

Field of application

- | | | | | | |
|------------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| Accessibility | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Breaking seasonality | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Climate change | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Coastal and Maritime Tourism | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Cohesion Policy | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Cultural Heritage | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Cultural Routes | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Cultural Tourism | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Digital Platforms | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Digitalisation ICTs | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| Energy Efficiency | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |

- ETIS 1 2 3 4 5
- EU Funds 1 2 3 4 5
- EU Programmes 1 2 3 4 5
- Gastronomy 1 2 3 4 5
- Innovation 1 2 3 4 5
- Internationalisation 1 2 3 4 5
- OTAs 1 2 3 4 5
- Promotion and Branding 1 2 3 4 5
- Regional Cooperation 1 2 3 4 5
- Renovating outdated destinations 1 2 3 4 5
- Sharing Economy 1 2 3 4 5
- Skills and Education 1 2 3 4 5
- Smart Destinations 1 2 3 4 5
- Tourism indicators 1 2 3 4 5
- Youth - Senior 1 2 3 4 5