



TraCEs -
Transformative
Tourism across
European Capital
of Culture



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TraCEs - Transformative Tourism across European Capital of Culture

GUIDELINES

that guides former and coming [European Cultural Capitals](#) (ECoC) to the future of tourism by using the [innovative ideas of “Transformative Tourism”](#) (TT) and the [spillover-effects of the Cultural Creative Industries](#) (CCI) for their economic and cultural benefit.



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RESPONSIBILITY

Funded by European Commission, under COSME program, TraCEs seeks to lay the foundations of a cultural and sustainable tourism model in European Capitals of Culture that pivots around their heritage, creative and cultural industries and ways of living.

Eight partners from (Italy, Slovakia, Croatia, Spain, Germany and Netherlands) have come together to spread the word of the beauty of their countries and, above all, the potential of their culture capitals from a local, innovative approach.

Consortium:	in:	European Cultural Capital (ECoC)
Creative Industry Košice (CIKE)	Slovakia	Košice 2013
Destination Makers	Italy	
iambassador	Netherlands	
Inmedia	Spain	
Materahub	Italy	Matera 2019
Municipality of Gelsenkirchen	Germany	RUHR.2010
University of Rijeka (UNIRI)	Croatia	Croatia 2020
VEUREMON	Spain	
Associated:		
	Serbia	Novi Sad 2021
	Bulgaria	Plovdiv 2019

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FOREWORD

Dear Reader,

It is always a great moment when the European Commission announces its decision. It is always more than a reward for the efforts of an extensive and time-consuming almost six-year application process. More than ever, it is a tribute to a city, that is aware of its individual cultural roots and not only promotes the creative forces that have grown out of them, but also, with its modern transformation, understands them as its personal DNA.

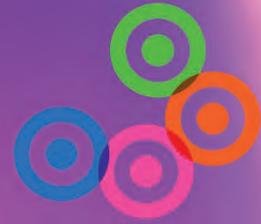
It is a goose bump moment when the European Commission names the next European Capital of Culture (ECoC), since 2004 even two in a double pack, and thus opens a stage within which a city lives its creative-cultural profile for one year and makes it experienceable for a large audience. The magic of art and culture is not limited to exhibitions of architecture and the arts, great concerts and festivals, all-encompassing fireworks and illuminations. Especially the many small accompanying projects and measures, which the creative landscape and inhabitants can participate in, are — besides infrastructural tasks — the basis for a new prosperity with their networking and structuring character.

This duality makes ECoCs a sustainable success model and puts new brands on the map of Europe that also generate perspectives from an economic point of view. Tourism is one of the facets associated with the award. It shows that it opens doors for both professional and private visitors. However, not all ECoCs are equally successful.

The EU project “TraCEs” is searching for clues and intends to develop a model and contemporary product that will enable the sustainable marketing and further development of the characters and diversity of the selected cultural landscapes.

We invite you, as a former or future ECoC or as an already excellent location, to participate in this innovative development under the aspect of transformative tourism and to use it profitably. Let us illustrate the diversity in a common European strategy and a concept which, like a cultural kaleidoscope and far away from any barrier, makes tangible the magnificence of our alliance, which connects and networks instead of separating.





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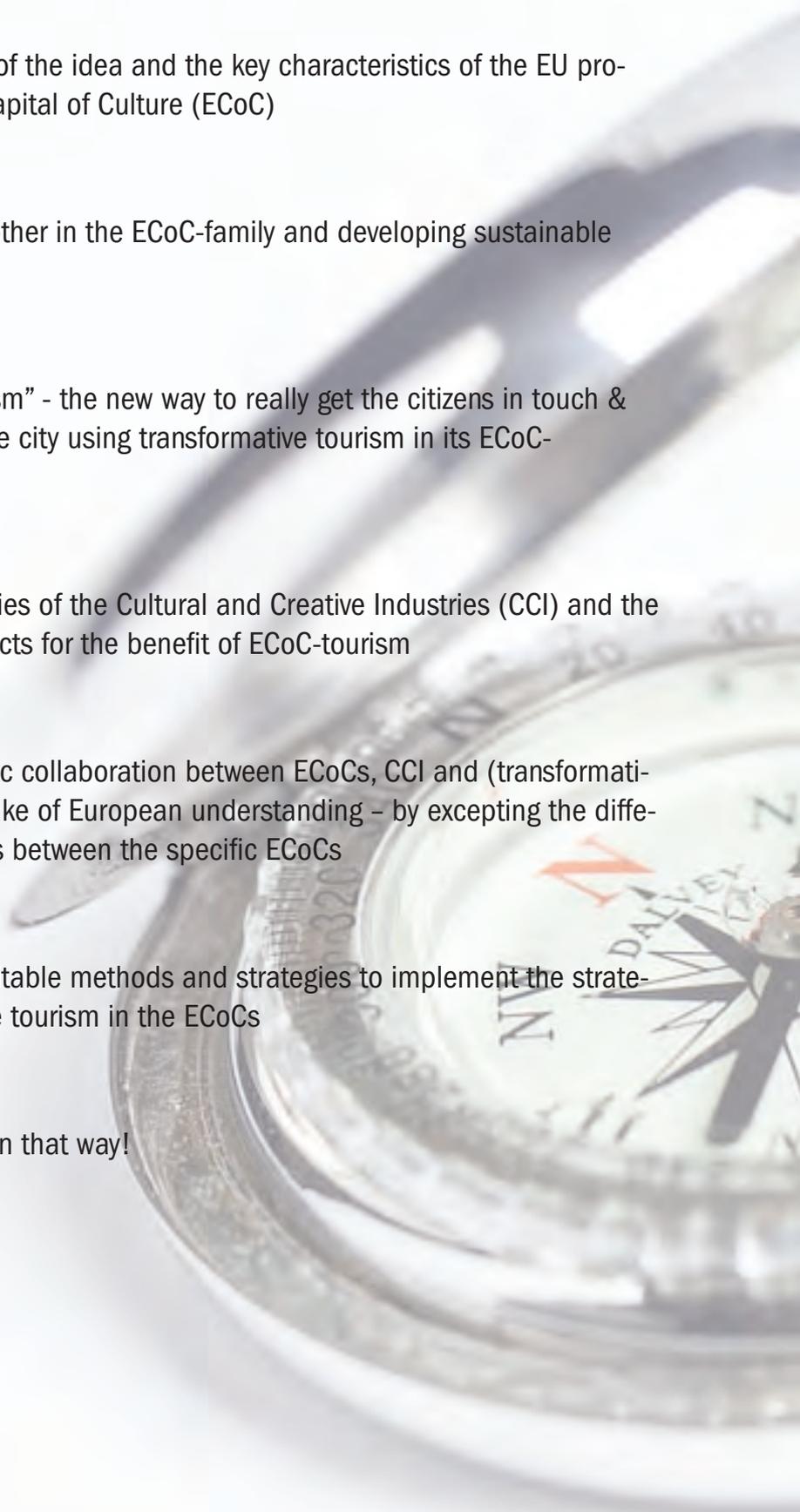
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CHAPTER 1

What is the reason for TraCEs ?

Europe is not just a continent and it is surely more than a confederation of states. Europe, that's the people and their cultures, that have united behind the idea of common values and long-time traditions of arts, culture, humanity, tolerance and togetherness.

Since 1985, those traditions and values have been regularly presented and exemplified in the annually two European Capitals of Culture (ECoC). Since 2010 until 2024 at least 29 cities became active in this sense; or will be active.

But important for the future of the European idea is the continuity of this process of exchange and experiencing the common values related to the Capitals of Culture. You would fatally miss every opportunity, if the concept of the Capitals of Culture would only manifest an annual event in two cities, and when it's over, there is no exchange, no network of the cities. No exchange that prepares the basics for a network of European citizens.

Such a network of citizens arises when you talk to each other, read messages from each other, show yourself pictures, visit each other. This is where the digital world of social media and tourism come into play. It creates the conditions for maintaining an interest in every European Capital of Culture even outside the respective Capital-of-Culture-year. An interest in tourism that increasingly refers not only to historically or architecturally important buildings, art collections or other tourist highlights, but also to people's everyday lives and a "look behind the scenes".

This "look behind the scenes" serves the old human urge to discover, the desire to be surprised, to be inspired, to feel something personal, to meet the "original". To find the little pathways beyond the wide tourist avenues. And here the digital media offer new possibilities – for locals and tourists. It gives the opportunities to open up the paths and doors to the real life of the respective city in his/her preparation and his/her presence on the site.

Today, such a concept is further developed under the term "Transformative Tourism": a tourist is no longer seen as a foreign body, but as a temporary resident. It is a decisive process in the endeavour to promote and strengthen cultural exchange in and for Europe. And it is the conscious counter-model against mass tourism and overtourism, as it's shown in Venice every day and among other places.

So finally TraCEs wants to support transformative tourism as a forward-looking basis for a citizen-oriented network of as many as possible former (and future) cultural capitals.

And beside this TraCEs also activates a further impulse for the interaction of European Capital of Culture and transformative tourism. The Cultural Creative Industry is actively involved in this project - knowing, that art and creativity are important motors for cultural and social progress and that (artistic) creatives also foster

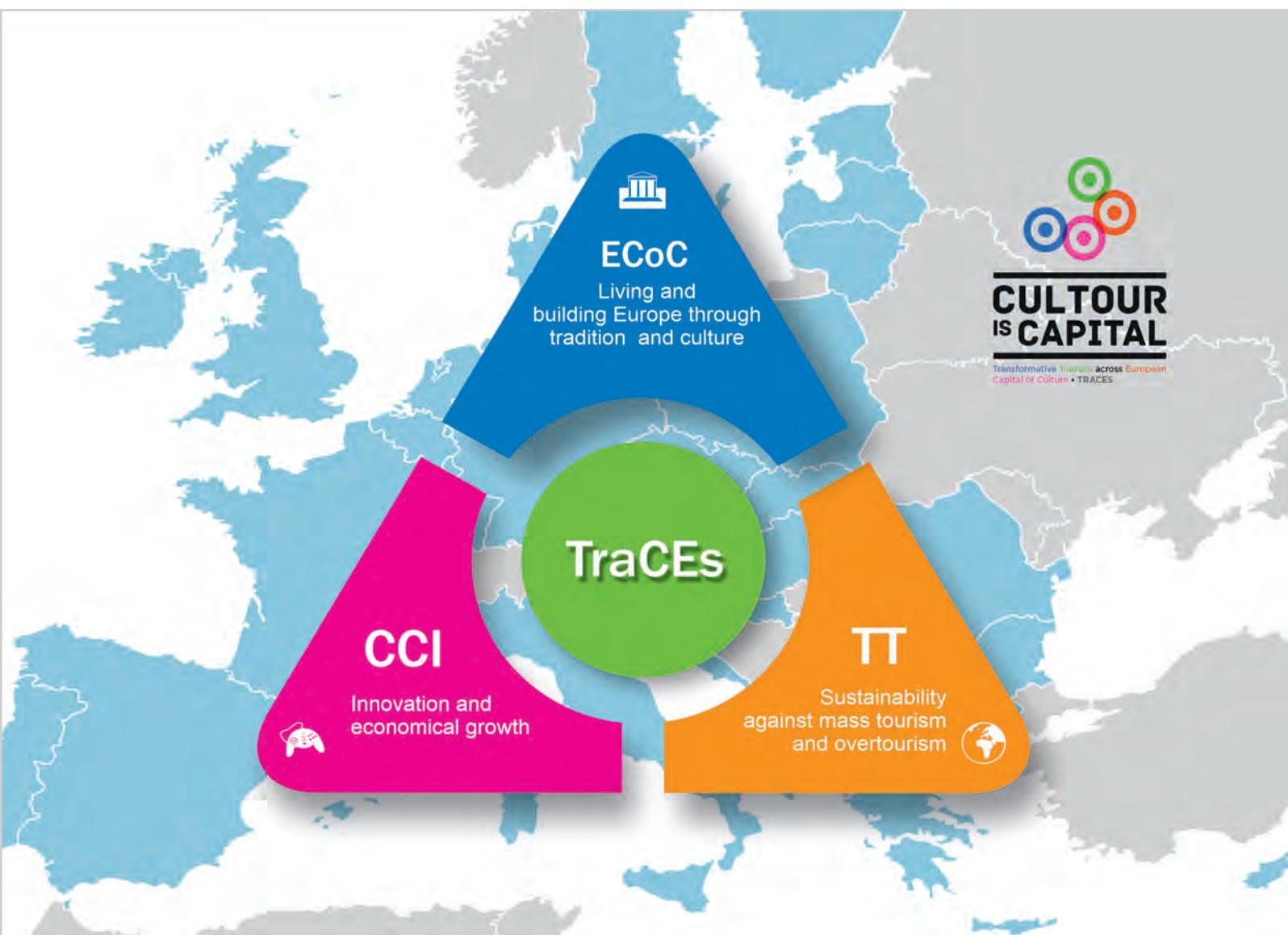


economic innovation. With its spillover effects from open-ended (artistic) creativity to result-oriented economical use, CCI opens up precisely the potential, with which the idea of transformative tourism in the European Cultural Capitals can be practically and economically handled by citizens planning their tourism.

Thus, the concrete development of a virtual tool at the cutting edge of technology, which will benefit all partners of a transformative tourism and the network of travelling citizens of Europe, is also a goal of TraCEs. Due to the basically open-ended character of artistic-creative processes, no concrete statements can be made at the beginning about the forms of these economically usable artistic-creative tool. TraCEs and its partners involved are certain, however, that in workshops between creative people on the one hand and tourism experts on the other site in the various Capitals of Culture, exactly those ideas and concepts will be worked out, which are either helpful for the guiding idea of the European exchange of lifestyles, experiences and cultures and also realize an economically usable impulse for transformative tourism.

All cities that have been European Capital of Culture and do not see their status as a “one-year fly”, but understand their responsibility for continuity and active participation in the coexistence and growing together of European citizens are cordially invited to become part of the TraCEs.

So let's now delve deeper into the triangle of European Capital of Culture (ECoC), Transformative Tourism (TT) and Cultural and Creative Industries (CCI) and into the relationships between these cornerstones:



CHAPTER 2

History and success of the idea and the key characteristics of the EU programme “European Capital of Culture (ECoC)”

In 1985, the Greek Minister of Culture, Melina Mercouri, took the initiative to start the European Capital of Culture program. The idea was to make cities the centre of cultural life across Europe and Culture the centre of economic development at local, national and European level.

Since 1985, 60 cities have become ECoC, from Athens in 1985 to Matera and Plovdiv in 2019 and the program has become one of the flagship initiative of European Commission and all EU member states, as well as candidate countries and potential candidates for EU membership. European Free Trade Association/European Economic Area countries participating in the Creative Europe programme can host a European Capital of Culture.

By providing opportunities for Europeans to meet and discover the great cultural diversity of the continent and to take a fresh look at common history and values, the European Capitals of Culture promote mutual understanding and intercultural dialogue among citizens and increase their sense of belonging to a community. Arts and culture are seen as powerful instruments to improve the life

of citizens, building a stronger sense of community but also of European citizenship. Citizens are deeply involved in the planning and implementation of the year-long activities and have a key role in the development of the city together with the creative and cultural sector.

Since 1985, the action has changed from the primary concept of highlighting already existing gems of European cultural heritage to discovering new and small cultural places. Other major changes have occurred so far, but at the heart of the action still remains the significant purpose to reach sustainable development and foster urban regeneration, promote cultural production and consumption, establish new partnerships and then, boost image and raise visibility and profile of European destinations and Cultural and Creative Industries operators both at EU and international level.

Culture and Creativity have become more closely integrated into the long-term development of many of the participating cities.

And many cities have in turn benefited from regeneration and new infrastructure, a higher international profile, increased tourism – and an enhanced image in the eyes of their own inhabitants. Participation in the European Capital of



Culture programme has frequently helped achieve many policy goals at regional and national level, too. Being a European Capital of Culture has become a catalyst for a wider change in the perception of a city – both by its own residents, and by the world beyond.

Today, the European Capitals of Culture are an integral part of the Creative Europe programme 2014–20, whose ambition is to promote Europe’s cultural diversity and cultural heritage and to reinforce the competitiveness of our cultural and creative sectors.



And the overarching objectives in the current guidelines for the ECoCs 2020-2033 are as follows (DECISION No 445/2014/EU OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL)

- (a) to safeguard and promote the diversity of cultures in Europe and to highlight the common features they share as well as to increase citizens’ sense of belonging to a common cultural area
- (b) to foster the contribution of culture to the long-term development of cities in accordance with their respective strategies and priorities

That leads to the specific objectives, that are

- (a) to enhance the range, diversity and European dimension of the cultural offering in cities, including through transnational cooperation
- (b) to widen access to and participation in culture
- (c) to strengthen the capacity of the cultural sector and its links with other sectors
- d) to raise the international profile of cities through culture

The process to become European Capital of Culture (ECoC)

Six years before their title year, two Member States of the European Union invite applications from the cities on their territory that might be interested in bidding for the title. Over the course of the following two years, the applications are reviewed by a panel of independent experts in the field of culture, who recommend one city in each Member State for the title. These are then formally designated as the European Capitals of Culture four years ahead of the relevant year, permitting extensive and detailed planning and preparation to

- _ engage citizens, cultural, economic and social stakeholders
- _ develop an ambitious program fully integrated into local development policies and strategies
- _ create and have the needed cultural infrastructures for the start of the ECoC year

The program should be at the same time “local” and “European”, ensuring that what is planned is able to have an impact on the local community and population but at the same time also able to ve a European added value to ensure the promotion of what Europe does for citizens, cultural operators, local development.

Common features – special characteristics

The ECoC framework is made up of different cases and patterns and not all cities take up the challenge the same way, but there is a common link among diverse ECoCs. During the event year, they manage to attract visitors because of their official programmes, that are interesting and diverse, and a mixture of high and popular culture, in order to inspire and catch different categories of visitors.

Permanent attractions are the basis, but put in new image and marketing. Local culture and way of life are considered fundamental enticing assets, supposed to show to travellers what in the local culture is different and what is similar to the common European framework. As well, the overall offer is interactive, with tourists and cultural flows acting as active players and help to create the ECoC event.

Being a European Capital of Culture brings fresh life to these cities, boosting their cultural, social and economic development. Many of them, like Lille, Glasgow, RUHR.2010 and Liverpool, have demonstrated that the title can be a great opportunity to regenerate their urban centres, bringing creativity, visitors and international recognition.

However, the stream of visitors did not remain equally high after the event year, and only a few cities were able to follow up on the success of this year's tourism. Nevertheless, there were some similarities in how the nomination as European Capital of Culture had a positive effect not only in the short term.



The ECoC title helped (and is still helping) cities

_ to build a sense of community

because the EU-guidelines demanded to foster the participation of the citizens living in the city and its surroundings and raise their interest as well as the interest of citizens from abroad (D-Nr. 1622/2006/EC).

Examples: in **Pilsen** (Czech Republic) the programme “Foster the City” invited inhabitants of the 2015 ECoC to map public spaces in need for renovation, structure an Action Plan for them, select the projects they wanted to fund and support to happen in those spaces, with the support of the team running the ECoC program and international experts. **Donostia-San Sebastián** (Spain) 2016 ECoC program involved almost 60% of its local population with the clear aim to create cohesion, respect and mutual cooperation.

_ to regenerate cities

because the EU-guidelines demanded to be sustainable and be an integral part of the long-term cultural and social development of the city. (D-Nr. 1622/2006/EC);

Examples: **Marseille-Provence** (France) has been an example of how an ECoC can transform physically itself investing in cultural spaces such as the Museum of European and Mediterranean Civilizations. This was part of an investment project in new cultural infrastructure of more than 600 million euro - which was in turn integrated into a multi-billion euro effort to revitalize the city that spanned several decades. **Košice** (Slovakia) generated a cooperation between the private sector and local universities to transform an industrial city to highlight creative potential, new cultural infrastructure and establish Košice as a tourist hub for the Carpathian Region.

_ to develop European connections

because the EU-guidelines demanded to foster cooperation between cultural operators, artists and cities from the relevant Member States and other Member States in any cultural sector. (D-Nr. 1622/2006/EC).

Example: **Stavanger** (Norway) in 2008 had a cultural program made by co-productions and exchanges involving more than 50 countries. In **Aarhus** 2017 (Denmark), 1.200 international artists contributed to the programme while approximately 80% of projects featured an international partner and/or a cultural exchange within Europe. In the **Ruhr area** the program “twin cities” invited all the twin-cities of the 53 Cities of the Ruhr-valley to take part in celebration of RUHR.2010 (Germany) on many ways.

_ to create economic growth

because the EU-guidelines demanded to raise the interest of citizens from abroad for the ECoC (D-Nr. 1622/2006/EC), which ultimately leads to the promotion of tourism and economic settlements and thus to economic growth.

Examples: in **Liverpool** after 2008 “the city is confident again. People feel that their city did something special and extraordinary. Investors from outside are more ready to invest here; they see Liverpool in a different light. Over the last six or seven years there’s been an investment of some 10 billion pounds in the city, and the city council has been driving the economy towards new opportunities”, according to Warren Bradley, Leader of the City Council. **Marseille-Provence** (France) had 11 million individual visitors in 2013. **Wrocław** (Poland) cultural and creative sector experienced an increase in turnover during the ECoC 2016. The city had 5.2 million tourists, 1.6 million were from other countries, and the increase in international tourist stays on.



CHAPTER 3

Learning from each other in the ECoC-family and developing sustainable strategies

An informal network, called “ECoC family”, has been created and has regular meetings twice per year, usually in a city that has been awarded the title but it is still working on the program for the ECoC year. It has been growing more and more into a cooperation platform involving not only past, current and future European Capitals of Culture but also candidate cities, working to get inspiration and advices on how to plan a successful bid to get the title. The value of such cooperation is undoubtful as it increases the possibility for cities to share best practices, innovative programs and pilot initiatives, learn from each other and understand how to face, and possibly solve, those challenges that are common to all the cities.

In order to ensure that each new ECoC is able to build on the best practices and avoid mistakes done by previous one, the cooperation and learning process between past and future ECoCs is a key element to make the format successful and able to generate impact on local development, economies, culture and society.

In this framework, ECoC can be considered as a laboratory where to experiment and foster innovative ideas and strategies such as to put culture and creativity in the centre of local development. And as well ECoC are the right places where to exploit the potentials of Cultural and Creative Industries for all other sectors of the economy and society of the community involved.

The natural field for contamination is indeed tourism, a sector potentially able to grow during the ECoC year and to innovate its itineraries and products thanks to the contribution of cultural and creative operators.

The learning process for ECoCs is a continuous process based on different areas

Governance: since it is important to establish, on time, institutional arrangements getting the needed political support; have a transparent governance; build a team stable and effective from the early stage of the development phase;

Cultural program: each ECoC needs an artistic vision; involve local cultural sector opening up possibilities for international cooperation; having dedicated fundings to support established organizations but also new initiatives and original productions; promoting audience engagement and participation in culture; giving to cultural sector the right support to experience a growth and at the same time activate new form of collaboration fostering contamination of culture and creativity with other sectors (spill-overs);

Funding: understanding how to have confirmation and commitment on funds from local and national government; activate private sponsorship; developing funding schemes and mechanism; working and valorizing ERDF resources; understanding how national rules should not challenge the availability of fundings and the spending process;

Monitoring and evaluation: building a strategy for evaluation and impact measurement from the very beginning of the ECoC project monitoring not only the results but also what the local community perceives from the ECoC initiative;

Communication: ECoC should keep a transparent communication, engaging local, national and European media; clarity and accessibility of communication should be key in order to promote what the city will do in the year as ECoC and during the whole process; create a branding around the ECoC event; valorize local actors and their initiative contributing to a narrative able to attract visitors;

Legacy: ECoC should not be a one-year event but should build a future for the cultural and creative sector of cities and region, for their impact on other sectors, for cultural tourism, etc; planning a strategy and ensuring resources for a legacy body to take responsibility on future actions, on how to make sustainable the investments done during the process and the year as ECoC particularly on cultural events and spaces; understand how to engage and ensure commitment of all political actors playing a role in ECoC life;

CHAPTER 4

“Transformative Tourism” - the new way to really get the citizens in touch

We could define transformative travel as an evolution of experiential travel. The highly probable overcoming of the seemingly ultimate travel trend is rooted in a new need of people to reconnect with themselves and the world and thereby change their point of view.

How have the travellers' aspirations changed?

In Maslow's Hierarchy of Needs we find the highest levels of self-satisfaction named as (in order) “esteem”, “self-actualization”, “self-transcendence”. Therefore, we can see how needs shift from the outside and the material to the inside and the intangible. The focus today is no more on external factors such as gaining the recognition and approval from others, rather on the internal sense of fulfilment. Consequently, customers – and so travellers – frame their purchasing choices in terms of how a product or service can transform them and help them to be who they dream to be.

According to Jake Hauptert, co-founder and president of the Transformative Travel Council and founder of Evergreen Escapes: “Today's culture is driven by devices and rhythms. We are breaking away from ourselves, from our relationships, from our nature and from our culture. The external pieces of an itinerary do not reveal the inner journey that a travel can inspire.”

In travel terms this results in people that during their journeys want to live experiences that will broaden their perspective, ending up in encompassing places, people and circumstances forbidden or unknown to them previously.

The key elements for a Transformative Travel

As travellers today undertake travel as a form of personal transformation and growth, they want more than a simple visit or days spent relaxing on a beach. Instead, they're seeking an experience of the world that changes them in ways they may not even be aware of. Even if at a first glance the “Transformation Journey” has similar elements to the experiential travel, it is a shift of perspective, a self-reflection and a deeper communion with nature and culture. It goes beyond the simple “doing something enriching that no one does”. It is an inner journey during the journey, in which people venture in the unknown to learn wisdom from new cultures and places, returning home to implement this knowledge, changing one's life and the lives of others around them. It is indeed the post-journey phase that differentiates experiential travel and transformative travel.





In summary, you can say, that transformative travel is any travel experience that empowers people to make meaningful, lasting changes in their lives, whether big or small».

Travelling like a HERO

Among the countless characteristics that make Transformative Travel what it is, the Transformational Travel Council has highlighted the traveller's intention "to stretch, learn and grow into new ways of being an engaging with the world."

Based on the work of Joseph Campbell (1904–1987), an American writer, mythologist, cultural anthropologist, and teacher, contemporary traveller follow an exploring and experimental trail not only to discover new places and happenings but also to rediscover oneself.

His concept of a "Hero's Journey" is the basis of a new understanding for today's travellings. The attraction lies in the unknown, the necessity and at the same time the chance to fall into new worlds, environments and communities. Being human and becoming human go hand in hand.

The so called **H.E.R.O. model** describes a traveller who travels with **Heart**, is fully **Engaged**, practices **Resolve**, and is wide **Open** to

the unknown within every journey. And when travellers do that, they can transform themselves and transform the world.

Also, Luke Bailes, owner and CEO of Singita, that runs luxury African safari lodges and reserves, identified three essential elements of a transformative travel experience: connection, personalization, and authenticity.

The key point to create such experiences is to involve the territory in a participative and sustainable way. Transformative Travel is the step beyond authenticity and experiential travel that the world needs, and to be able to create these new itineraries we need to involve new kind of professionals that have another point of view on tourism. We need to design very creative tourism itineraries that involve art performance, photo and video, learning of new creative practices, and everything needs to be connected with the discovery of a new place, and the travellers' passions.



Ingredients to create the perfect “Transformative Travel”

As transformative travelling is linked to personal growth and unexpected feelings, it may be good to break the lines and go further the usual expectations. To do so you need / have (to)

Genuine contents:

“Authenticity”, as other buzzwords, here not used as a marketing approach, but transmitting a real sense of purpose and selling a transformative experience. If companies only focus on sales and not on the contents, they will end up losing potential travellers. Being genuine, convey a purpose and being really sustainable towards local communities and environment will be the perfect contents to create real transformative travel.

Start with why:

Quoting the famous Simon Sinek’s book, genuine contents derive only from a strong why. Your vision and purpose have to be inspiring and aiming to a real change. If your why’s are powerful, then also your product will be.

Know your audience:

You cannot provide a real transformative experience if you don’t know what type of transformation your audience is looking for.

The “wow” effect:

Transformation comes from unexpected journeys and situations. If the travel is planned under every single point of view, how can it be transformative? Transformative experiences always have a bit of unplanned exploration that gives travellers the thrills of surprise.

Responsibility first:

Transformative travellers are also very careful towards territories and their environments. Consequently, you have to provide them clear information about the impact they leave in the destinations they visit and so about the effects of your company in those territories.



Matera as a prototype city using transformative tourism in its ECoC-Program (2019)

Matera 2019 is the place where, probably for the first time, ECoCs are reflecting on new forms of tourism and new ways to engage tourists in the life of the city, during and after the year as ECoC. The concept of cultural, slow, transformative tourism is inside one of the pillars of Matera 2019: the temporary citizenship granted with a cultural passport to all the people that are living or just spending few days in the city of Matera.

The passport makes everyone feeling part of Matera 2019 and its cultural program, closely linked with the concept of temporary citizenship and cultural citizenship with the aim to make the whole community, not only residents but also those passing through Matera, feeling that they are contributing to a new concept of community, of citizenship, of tourism and culture.

Decalogue of the temporary citizen

1. I commit to being a responsible temporary citizen
2. I will take care of the spaces inhabited by nature and humans
3. I will read the stories and memories of this place, through the eyes of those who experienced them
4. I will listen to the sounds of what I see, through the words of those who live here
5. I will look and search for the the soul of this place, its community
6. I will be nourished by the dialogues generated together
7. I will share the knowledge that this land teaches me
8. I will take part in its future, conscious of its past
9. I entrust, that which I have to offer, to this place
10. I will take with me the citizen I have become

Examples that could represent synergies between tourism and creative sector are:

Matera Alberga

Thanks to the Matera Alberga project, contemporary art is leaving the museums. It has moved to places that have always been a symbol of hospitality and meeting between the inhabitants of a city and its visitors: hotels.

With installations of contemporary art that evoke the ancient stone districts, located right inside the city's hotels, the Matera Alberga project aims to reflect on the relationship between contemporary art and everyday life. The goal is to be a stimulus for change and to create a moment of welcome, encounter and cohabitation, values that have not ceased to be an essential part of Matera's identity from the earliest rock civilizations to today.

Works of art will also be the pretext for organizing meetings and workshops to discuss and raise awareness about the relationship between art and everyday life. Whilst the meetings will only be held for a limited period of time, the installations will be accessible to the public even in the following years.



ArtePollino

ArtePollino association was established in February 2008 in order to promote cultural growth in the Pollino National Park, fostering every kind of artistic expression, mostly contemporary. We support initiatives aimed at involving the local communities, schools, cultural associations and businesses, to promote participation and sharing.

The association, established by the project “ArtePollino Un Altro Sud” (a local development project, included in the “Sensi contemporanei” programme, supported by the Basilicata region, the Ministry of Economic Development, the Ministry of Cultural Heritage and Culture and “La Biennale di Venezia” art foundation), aims at promoting and disseminating contemporary art and, in particular, the relationship between art and nature, in the hinterland. From 2008 to 2010, during the implementation phase of the “ArtePollino Un Altro Sud” project, the association played key role for the success of the entire process: it accompanied the artists during the visits on the territory; promoted training paths on contemporary art and art-nature, creative workshops, local entertainment activities, actions for project’s dissemination such as, for example, public meetings, workshops with artists and creative workshops.

CHAPTER 5

Utilizing the capabilities of the Cultural and Creative Industries (CCI) and the creative spillover-effects for the benefit of ECoC-tourism

In the last eight years Cultural and creative industries have become an interesting strategic sector to boost competitiveness, productivity, employment and sustainable economic growth. They are knowledge-intensive and based on individual creativity and talent, generate economic wealth, create value and culture. In addition, they generate new growth and create new jobs – in particular, for young and creative people – and strengthen social cohesion. Therefore, they are being used more frequently to promote social integration, social values, cultural promotion and as a source of information as well as knowledge.

Their dynamic character has shown how not only this industry is growing itself but as well how its implementation is helping to spill over and boost other industries in uncertainty periods.

In 2012, the European Commission made the spillover effects of the arts, culture and the creative industries a subject of its agenda for the first time: “Being at the crossroads between arts, business and technology, cultural and creative sectors are in a strategic position to trigger spill-overs in other industries. They fuel content for ICT applications, creating a demand for sophisticated consumer electronics and telecommunication devices. Culture and creativity have also direct impacts on sectors such as tourism and are integrated at all stages of the value chain of other sectors such as fashion and high-end industries, where their importance as key underlying assets is increasing.”

RUHR.2010 was the first ECoC that has come to accept the cultural and creative sectors as an essential pillar of its programme and part of cultural diversity. As the European Commission called on the member states and stakeholders to take up the value-added of cultural and creative sectors to the wider economy and society, it was the next logical step to start the very first research in Germany and Europe on spillover effects of new professions in creative industries in the Ruhr Region.

It was published 2013, emerging from discourses and workshops at the Forum d’Avignon Ruhr (now Forum Europe Ruhr), a yearly European conference, which serves to position the Ruhr region as a central European laboratory for change making and to initiate dialogues on recent topics – organized by the European Centre for Creative Economy (ecce), the legacy institution of RUHR.2010. As a consequence, this spillover research presented at the Culture Forum of the European Commission 2014 led to the start of the first European Research Partnership on Cultural and Creative Spillovers (CCS).

Definition of Cultural and Creative Spillovers

The term ‘spillover’ is used as a synonym for economic ‘externalities’, signifying a power of influence, impact or effects of one area of production on areas outside the limited orbit of that one area. The term has since been adopted by different disciplines (psychology and media the most notable), and the ‘spill’ metaphor has maintained a sense of the unexpected or accidental effect.

Though the term spillover is by no means new, its application to the arts, culture and creative industries is relatively recent. In the context of the arts, cultural and creative industries there is no

consistently recognized definition of the term ‘spillover’ yet. At the same time the term is at times used interchangeably with terms such as cross-overs, value-added or subsumed within a wider set of outcomes, impacts or values.

This is, why in the following the definition of the European Research Partnership on Cultural and Creative Spillovers in Europe (CCS), is recommended:

“Cultural and creative spillover(s) is the process by which an activity in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive“.

Spillovers can be generated by, within and outside of the arts, culture and creative industries. It can also act in a circular fashion, inspiring its own generation through innovation and other sectors. Spillover is often seen as an indirect effect, separate from direct economic effects and mostly not measurable in standard values like prize, turnover or GDP.

Categories of Spillovers

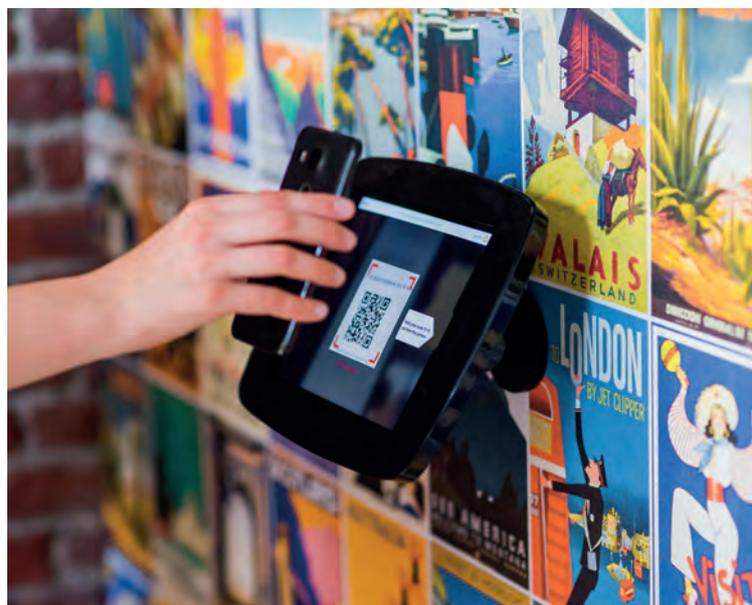
Based on the evidence library and the research of The European Research Partnership on Cultural and Creative Spillovers, an approach which categorizes spillover effects into three types, allows for better understanding of spillover effects:

Knowledge spillovers

Knowledge spillovers describes the set of cultural and creative spillovers which relate to new ideas, innovations and processes developed within arts organizations and by artists and creative businesses, which then spill over into the wider economy and society. This thematic category also includes the transfer of skills and training (for example, through labour flows), the spillover effects of cultural and creative education on young people’s learning, and the increasing integration at a local level of culture into mainstream delivery of public services and governance.

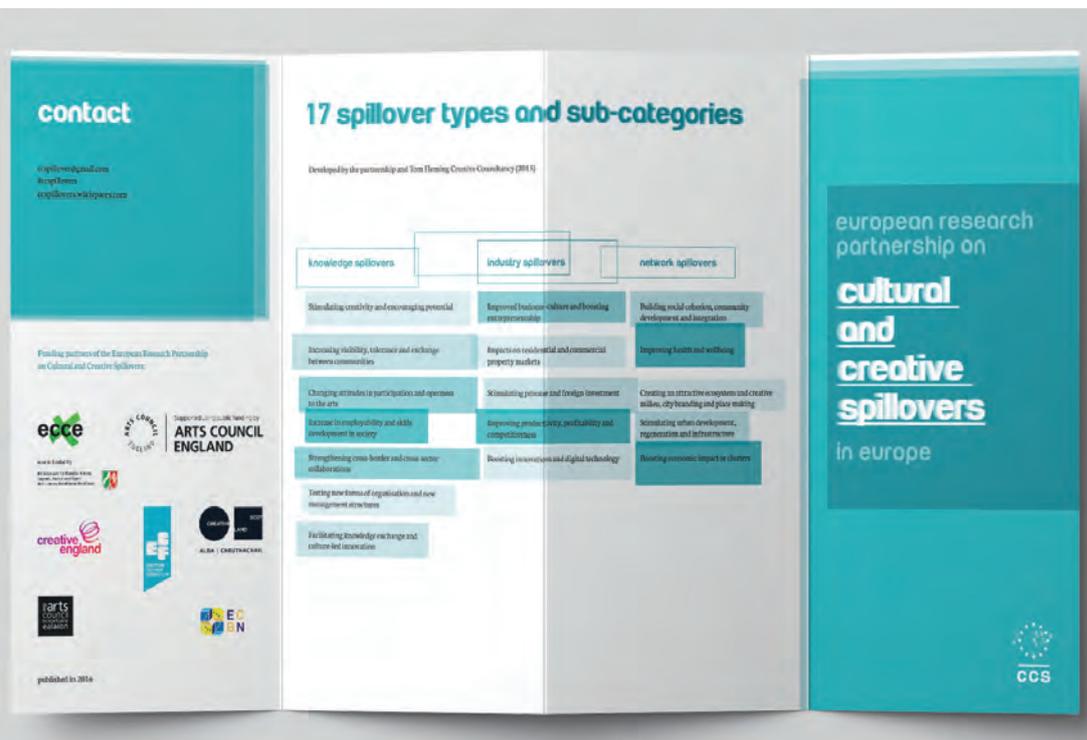
Industry spillovers

Industry spillovers relate to outcomes for the economic performance – e.g. where activities in one sector influence performance in another across a value chain between or within sectors (such as on productivity, competitiveness or practice). Industry spillovers refer to the vertical value chain and horizontal cross-sector benefits to the economy and society in terms of productivity and innovation that stem from the influence of a dynamic creative industry, businesses, artists, arts organizations or artistic events. Industry spillovers are subdivided into five more subcategories: how culture and creative industries stimulate business cultures and entrepreneurship; property markets; private and foreign investment; productivity, profitability and competitiveness, and innovation and digital technology.



Network spillovers

Network spillovers relate to the impacts and outcomes to the economy and society that spill over from the presence of a high density of arts and/or creative industries in a specific location (such as a cluster or cultural quarter). The effects seen in these are those associated with clustering (such as the spread of tacit knowledge) and agglomeration, and the benefits are particularly wide, including economic growth and regional attractiveness and identity. Negative outcomes are also common – e.g. exclusive gentrification. Network spillovers are subdivided into six sub-categories: social cohesion and community integration; health and wellbeing; creating an attractive ecosystem and creative milieu, city-branding and place-making; urban development and infrastructure, and economic impact from clusters and regions.



Reference: www.e-c-c-e.com

The Spillover effects in Tourism, Urban Development and Cultural and Creative Industries

Today in 2019 creative industries is not a standard branch or mainstream target audience in tourism – neither is it a standard procedure of cultural and creative entrepreneurs to think of its events as supporting tourism. The mindsets of professionals in both sectors are not tuned or even strategically focused on cooperation. However, the audience of both sectors is living and “using” both sectors simultaneously – the visitor to a conference might also attend a museum shop or stay a day longer to visit a music festival or fashion show. The European Capitals of Culture are strategic highlight events where these intersections of tourism and creative industries become more and more visible – and manageable.

On a day-to-day level tourism does intersect with different branches of CCI and uses its services: creative tourism and place branding interconnect with creative branches such as fashion, music, design, architecture and film. Lately games industry and virtual reality joined the list and are more and more used for collaborations between tourism and CCI.

Analysis and long-term research about spillover effects between tourism and creative industries is rare in Europe. Given its high economic as well as societal relevance this should be a new research line and call in Horizon Europe. Given practical experiences, which are not representative, we must differentiate between spillover effects between

- a.) the professionals of the tourism and creative industries, and**
- b.) the audiences of both sectors**

The category (a / professionals) relates to knowledge spillovers. It is obvious that these can be increased and unleashed by systematic changes in professional education of both professionals and as well as best practice at highlight events: these role models inspire others. A fact finding about the mindsets and values of professionals about the other sector is a first necessary step: a spillover mind map is a start to improve education and cooperation of professionals, f.e. a Tourism and CI Summer Academy for professionals.

The category (b / the audiences of both sectors) relates mostly to network. These network spillovers can for example take the form of creative milieu in particular neighbourhoods gathering creative businesses and this way activating and influencing tourism. Fact findings about the multiple effects of tourism on mobility of artists, real estate pricing and public transport capacities – and vice versa – are here also the first step. Projects to be researched can be found in Nantes, Ruhr and Lille.

In particular cultural programs during the year of European Capital of Culture can be catalytic in connecting professionals of both sectors as well as audiences. Last but not least it can increase the self-confidence of cultural and creative sectors if they are leading the branding of a city - instead of high-tech! Cities like Amsterdam and the Ruhr region are best-practices.

For all cultural programmes, but especially for an ECoC it is necessary to integrate Creative Tourism in the first plannings. Strategies to first boost cultural activities and then, if successful, integrate these in tourism strategies and marketing regularly fail – for a diverse set of reasons. At the same time, it is difficult to integrate cultural strategies in tourism actions, if these have not proven to be of interest to the traditional tourism audience. In fact starting synergies between tourism and creative industries means overcoming this dilemma, in research about behavioural systems and institutions it defined precisely as the “prisoners dilemma“. ECoCs as other major events which call for integrative and inclusive policies in the first place are rare and thus very important occasions to break free out of this dilemma. The NRW-based project “Urbanana“ is an example to this end.

Despite unleashing specific collaboration strategies and spillovers between tourism and creative industries one must keep in mind that promoting creative industries always leads to a positive side effect on tourism – even if not intended and planned as Charles Landry points out:

“The art and cultural sectors are seen as an important economic factor in their own right, they contribute to tax revenues, they help increase property prices; they are a location factor, they help drive the experientially driven economy, they help add value to other economic sectors for instance through design input or ability to help communicate and sell other products and services and of course they create work, encourage SME development and tourism growth.”

CHAPTER 6

The need of synergetic collaboration between ECoCs, CCI and (transformative) tourism for the sake of European understanding – by excepting the differences and commons between the specific ECoCs

In recent years, social processes and discussions have influenced the areas of ECoC, CCI and (transformative) tourism. These new influences must be taken seriously and incorporated into strategic considerations. At the same time, the similarities and differences between the specific ECoCs have to be considered.

The most relevant factors, that have influenced the triangle of ECoCs, CCI and the (transformative) tourism are:

More mobility

The mobility of the citizens increased, partly due to a significant reduction in travel costs, partly due to more free time, more information about travelling and what to expect at your destination and finally due to the open European borders.

That leads to an increasing competition between cities (former and future ECoCs) and forces them to position themselves better and more interesting in advance. And it leads to adverse events such as mass-tourism and over-tourism that can be experienced daily in Venice, Amsterdam, Barcelona and Dubrovnik. But you can also find strategies against it; as f.e. in Graz 2018.

Complex social differentiation

The social differentiation also in the travelling, touristic population is getting more and more complex. It differentiates itself not only according to age, gender and economic situation, but also according to interests, prior information and wishes (recreation, education, self-discovery), according to occasions (wedding, anniversaries) and more on.

That leads to the necessity to make the offers in the cities more and more specific and to work out more and more aspects in advertising. (f.e. historical sites, world heritage, historical city center, graphic arts, painting, cinematography, literature, preservation and environment improvement, communications, security, music, dance, theatre, living spaces, special tourists residents, gastronomy).

As a special form, the “digital nomads” can also be mentioned here, who are currently wandering through the large European cities and temporarily inhabiting them.

The power of social media

The digital world of social media is getting bigger and more complex. It enables citizens to communicate over long distances just in time. And it enables them to collect a lot of information from different point of views and led by different interests.

That leads to trends and awareness processes, that have a direct impact on city tourism and the Europe-wide perception of ECoCs. May it be positive (hype) or negative (shitstorm).



At the same time, the social media offer great opportunities for participation; you can feel yourself being part of the social life in a city even when you are hundreds of miles apart.

The digital innovations

Not only are processors becoming faster and faster; innovation processes are also becoming faster and faster. Examples of this are:

- _ the new potential of 5K technology and increasingly more powerful digital hardware;
- _ the tracking systems, that enable faster and more precise information transfer and makes it possible, that you get just in time and at any location every information about the past, present and future of the spot, where you are;
- _ the technologies of linking virtual and real world (VR, augmented reality etc.) that is rapidly getting better and better, affordable and easier to use;
- _ the ever more complete databases and research possibilities via google, wikipedia, etc.
- _ the innovations of artificial intelligence, which are not yet to be grasped and which will potentiate the above-mentioned developments;

The awareness of one's own responsibility

It is not only the younger generation that is increasingly raising the question of responsibility for their own actions towards the natural environment, the whole planet and the future. City travellers of different generations alike have a growing awareness of the need to act in a sustainable and environment-friendly manner. There is not only the question of the carbon footprint but also of social effects.

In this form, a feeling of responsibility and detached curiosity go hand in hand. Visitors wish to learn more about all circumstances and interdependences. The young people in particular have questions and desires that influence their choice of destination or should be answered by their stay.

All these factors have an equal influence on the network of relationships of ECoCs, TT and CCI, represented in the triangular structure (see page 9). They lead to the conclusion that transformative tourism might be a necessary, contemporary perspective for former and above all for future ECoCs, and also to the fact that the future of transformative tourism is greatly favoured by the participation of CCIs.

It must be taken into account that the individual ECoCs can assume different prerequisites when developing the TT (and with the help of CCI). It should be borne in mind that the conditions vary according to the characteristics of the cities. Well-known large cities are target areas of the tourism industry and are suffering above all from a masstourism that counteracts sustainability goals and creates an increasing social inequality. Forms of transformative tourism develop rather slowly there. However, the approach can very well act as a kind of catalyst, which in harmony with the social and economical structures makes urban conformal developments possible.

In this context, the major cities have the important advantage that CCI projects are much more frequently to be found there, especially as start-ups from the digital world. In the smaller cities, which only gained supra-regional tourist significance with their role as European Capitals of Culture, the TT has been of greater importance from the outset. Not least because these cities are aiming to impress with new and alternative concepts. However, not many creative companies have yet settled in these cities, which means that this sector must be strongly supported.

That's why the cooperation of large and small, older and younger ECoCs is a great opportunity in this area.

The composition of the TraCEs consortium with bigger and smaller cities as well as actual and coming ECoCs already reflects this potential. Wherein the RUHR.2010 has a special role to play. RUHR represents 53 larger and smaller cities (www.ruhrtourismus.de); RUHR has significantly expanded its tourism with the Capital of Culture, although there are only a few "classical" cultural locations here. And RUHR is constantly developing the TT as a new strategy.

While upcoming ECoCs, that should use TT as a strategy to expand their tourism potentials, are in consortium represented by City of Rijeka. Croatia was the latest country to join the European Union in July 2013 and Rijeka will be the first ever ECoC in Croatia (2020). Rijeka has never seriously explored tourism as a development objective, regardless of its predispositions and location. Being an ECoC is a great opportunity to finally start discovering its real tourism potential, and membership in the TraCEs consortium gives you the opportunity to do so in the best possible way.



CHAPTER 7

The need of using suitable methods and strategies to implement the strategies of transformative tourism in the ECoCs

In order to achieve its goals, TraCEs takes into account the numerous concepts and experiences of the increasingly differentiated tourism market, in particular that of transformative tourism.

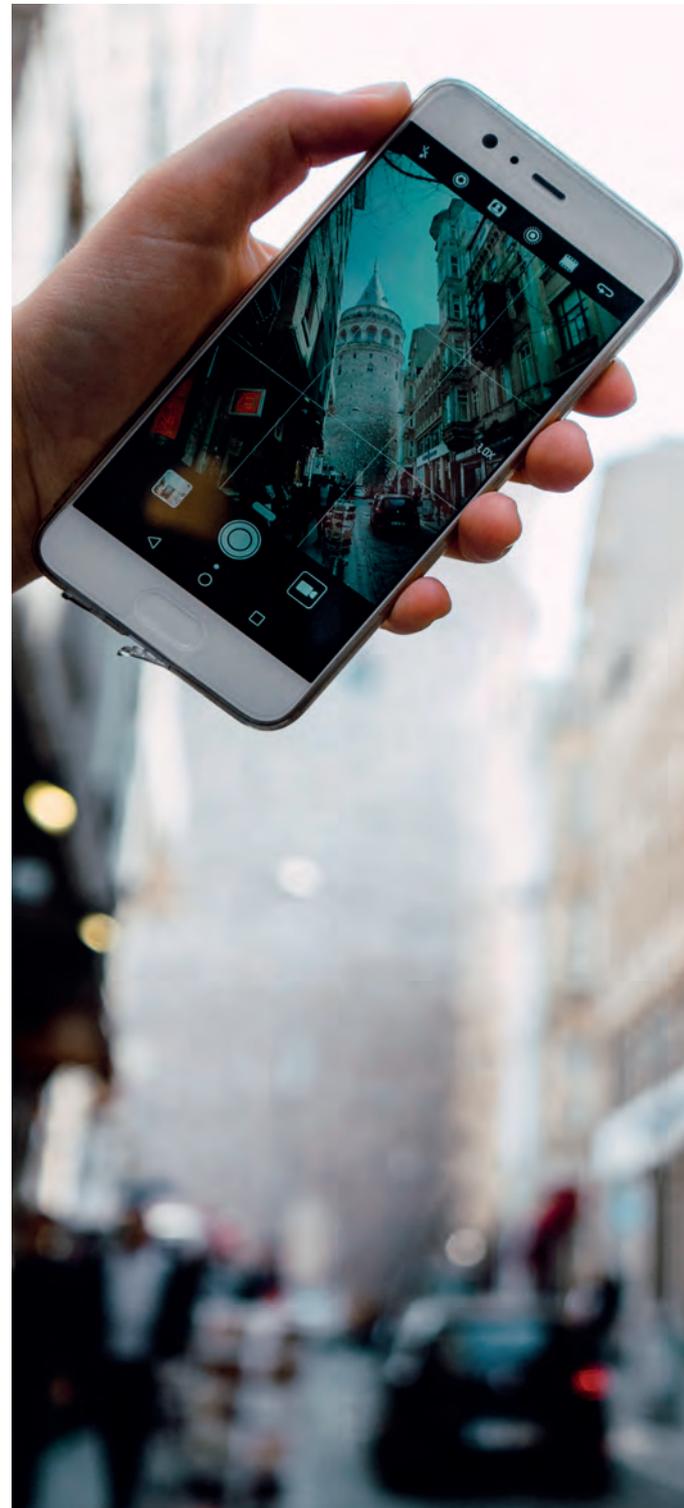
In addition to classical programs such as sightseeing, festival events or gastronomic tourism, there are already programs that contain small concepts of transformative tourism. Examples are traditional cuisine cooking classes, food festivals and also folk art classes. But not all of these approaches and concepts can be transferred to ECoCs.

Often larger cities with urban traditions were selected as European Capitals of Culture. This puts the focus on offers that, for example, thematize:

- _ **living together in an urban landscape,**
- _ **the diversity of urban societies,**
- _ **the processes of urban development and economic change in the cities over generations,**
- _ **changing and rediscovering traditions and historical lifestyles**
- _ **the current issues of urban ecology and of environmentally conscious and sustainable living in urban contexts**

These criteria were, of course, relevant for the award as ECoC, and in this respect they can be considered to have a special quality. Therefore, there is nothing to be said against using the respective uniqueness within the framework of the tourist objective. This is all the more true as these factors are becoming increasingly important in travel planning.

However, current research indicate a stronger segmentation of the target group, which brings movement into the travel market with changed travel motives and travel occasions. In 2015, Amadeus, a company specializing in IT solutions for the travel industry, published a study entitled "Future Traveller Tribes 2030: understanding tomorrow's travellers", which presents the travel types of the future and their characteristics. The study, prepa-



red by the Future Foundation (a management consultancy specializing in global consumer trends), concludes that six types of travel will emerge by 2030. This concept is reflected in other structural formats and segmentation approaches, as it is at the same time an expression of increasing individualization.

The 6 travel types to Amadeus

Simplicity Searcher Away from the demanding of everyday life, this type of traveler does not want to make any additional decisions before or during the holiday. In search of simplicity and security, this person prefers personal advice, e.g. in a travel agency, or organized travel and package tours.

Cultural Purist This character wants to make new experiences away from everyday life and has high demands on travel and travel providers. Cultural Purists are educated, culturally interested and self-confident and refuse package holidays.

Social Capital Seeker Analogous to the status-oriented collector, people of this type of travel are particularly motivated by the social recognition of their surroundings. They like to share their experiences and stage them in front of others, especially in the social media. Traveling to many different countries or destinations is very desirable for them and associated with a positive image.

Reward Hunter This person has money and knows what is good! Usually busy otherwise, a traveller of this specification wants to have a good time on holiday and recover efficiently. He wants exclusive wellness offers and extraordinary luxury experiences and is willing to pay accordingly.

Obligation Meeter If this his type of traveler finds time for a holiday away from the strictly clocked workaday routine, he must usually still meet his professional obligations. The Obligation Meeter needs the appropriate infrastructure for this. Excursions and holiday activities take place alongside professional obligations.

Ethical Traveller This traveller follows his conscience when travelling and wants to leave as small a footprint as possible on the way. Sustainability and fairness are important. The Ethic Traveller cares about the environment, includes the country's political system in the decision-making process and makes sure that its money benefits the local economy.

Reference: www.amadeus.com



What is obvious is that yesterday's tourists are more mature today than ever and are asking for more and more in-depth travel experiences and transformative holiday experiences. They want to be "touched" on their travels and to relate to their surroundings. This requires a new quality of tourism that focuses not only on digital data, but on human values and needs. This is the basis for formats such as

- _ **Backpacking tourism 4.0 / Flashbacker**
- _ **Volunteer tourism (constructions projects, educational classes / work shops, community development)**
- _ **Eco-tourism/nature-based tourism (scientific expedition, local cultural food, guided hiking tours, ecology and environment protection projects)**
- _ **Spiritual, retreat and religious tourism (religious events, festivals, pilgrimage routes, spiritual trails and places - interfaith dialogue)**
- _ **Wellness and health tourism (e.g. visits at natural resources of healing water)**
- _ **Special-interest-tourism for target customers in all their diversity (gender, age, ability, cultural background) and for targets/target-areas in the same diversity**

The trend researchers of the Zukunftsinstitut in Frankfurt (Germany) summarize this development under the term resonance. Afterwards, the journey becomes a mee-

ting place with the ego and society, a new narrative of life and experience. Pure sightseeing gives way to the need for a communicative experience – creative, inviting and surprisingly different.

Especially the big cities offer favourable conditions to meet the multi-functional demands of city tourists. Due to the large local population and the central local function for the surrounding population, there is a broadly diversified cultural and leisure offer that attracts city tourists. It can be seen that classic, “hard“ location factors are losing importance, “soft“ location factors (image of a location and the region, residential environment, mentality of the local population, environmental quality, educational opportunities, recreational, cultural and leisure facilities, shopping opportunities) are gaining in importance.

4 steps to resonance tourism according to Zukunftsinstitut

On the way to the new resonance tourism touristic players are challenged to think no longer only in products, offers and sales, but in resonances. The trend study explains the consequences of this in four steps:

1. Rethinking the offer

Resonance as a transformative experience is the basic human need in a we-cultural society. This understanding opens up new opportunities for action and added value for the tourism industry.

2. Rethinking destinations

Cooperations and fluid apaces form the creative basis for the ecosystem of resonance tourism. Tourism providers must develop answers to the question of what resonance experience they and the entire (regional) ecosystem can offer, in which people move around the respective offer.

3. Rethinking the securing of skilled workers

Resonance is a key strategy, also to secure skilled workers in tourism. Employees can experience resonance above all when hospitality is at the core of the corporate culture. Those who see leadership as a service and their employees as partners make the difference.

4. Rethinking logistics

The „Seamless Journey“ is defined by the quality of the travel experience as a whole, not just by technology. The holiday experience starts with booking and arrival. Who makes already thereby resonance experiences possible, gives the correct answer to the desires of humans for a journey in the basic mode of the resonance.

Reference: www.zukunftsinstitut.de



This is a great opportunity for ECoCs. Between preserving a cultural heritage and shaping the future, an ECoC already owns the spirit and communication spaces that today's traveller is looking for to dive in and participate.

The programs of the ECoCs have a special significance for the artist and creative scene, since the presentation of the local artist scene and the cooperation with the European art scene has been of decisive importance since the beginning of the ECoC idea. Under the focus of TraCEs, however, this means more than just the presentation of local art products (art markets, art festivals) or visiting art presentation venues (museums, galleries).

In this context, you can speak of a habitat with creative solutions and concepts. This includes activities and rooms with a special charisma, such as

- _ **Artist residences that relate conceptually to the city (such as Media Art Residency in Košice, Slovakia)**
- _ **Special local guide-books focusing on feel good places,**

culture, bars, bizarre situations and history and that enriched with high-quality photos, a result of an photography art project to show a different view of the city and people (such as the “City Cracker” in Košice)
_ **Contemporary Art Festivals with the desire to (re) discover the urban environment which is given a new dimension through art (such as “White Nights” in Košice)**

The contribution of artists and creative people (CCI) to the further development of traditional approaches can be seen, for example, in projects such as

(i) The development of special Apps for backpackers or for volunteer programs for engagement in local projects or digital services for bikers or hikers giving them the opportunity to discover cultural and historical heritage in places through which their trails run. Such Apps can also be used to plunge into creative neighbourhoods. The project www.videomap.eu is such an example. Its special focus is on the authentic presentation of the creative quarter Unionviertel (Dortmund) as an outstanding cultural and economic location with fresh ideas and committed actors. In a digital map you can select different anchor points where special places, projects and people in the quarter are presented in short videos.

(ii) The offer of unusual living and overnight accommodations like appARTment.Ruhr (cf. www.appartment.ruhr) in Dortmund, that constitutes a new concept of accommodation for artists, creatives and tourists, who want to experience the city and the quarter from inside. All flats are designed individually by local artists and encourage in a creative way to explore the district. Another example can be found in Vienna where empty shops were turned into decentralized hotel rooms (cf. www.graetzlhotel.com)

(iii) Special multimedia festivals similar to Art & Tech Days (Košice) or the virtual art event “Places” in Gelsenkirchen. The organization team of “Places” consists of members of the local artist and creative association Insane Urban Cowboys e.V., which is dedicated to the promotion of innovation, (sub)culture and urban development in Gelsenkirchen and the Ruhr area (cf. www.iuc-ge.de). Therefore, the format is not only a showroom for local virtual art artists and users, but a colourful district project that makes art and technology accessible to everyone.

(iv) Using Big Data for Apps that are very close to the users wishes and preferences. The more data collected, the more enriching synergies between the experience’s designer and travellers are fostered. A good example may be a work, that was developed by “Inmedia” (a partner of TraCEs) for Palma de Mallorca: the idea was to create a new storytelling of the old part of the city by replacing the tourist signage with a new one that would direct the flow of visitors to less crowded areas. The use of a digital layer of information linked to the signals by means of NFC chips and QR codes helps to create attractive, VR and geolocated proposals that attract the visitor’s attention in an extraordinary way. It also helps with disabled tourist, as it’s possible to include video or audio description in the cloud solution. The same kind of work was applied through Inmedia’s registered solution “Talking Destinations” in places from Logroño to several neighbourhoods of Barcelona.



(v) Open spaces - be it studios (“Offene Nordstadt Ateliers” in Dortmund) or backyards (“Tag der offenen Hinterhöfe“ in Hagen Wehringhausen) that address visitors and residents while mixing urbanity and art. These crossover projects are open to all cultures and can be visited individually or as part of tours (e.g. Art.Walk in Essen). Somehow visitors can be embedded in artistic performances themselves. The concept of “Sommer am U“ turns the forecourt of the Dortmunder U - Center for Arts and Creativity into a public stage every summer for three months. Small art formats, readings, music evenings or design markets in a feel-good atmosphere create an open-air meeting place for regional artists, residents and guests. The programme is not set by the “big house”, but by creative people from the surrounding area.

Digital World

Considering the particular importance of online presence and digital communication in the tourism sector, this is certainly where the synergy between CCI and TT for the ECoCs has its special and lasting potential. It offers the chance to quickly reach customers, visitors but also local residents with information and inspiration at any time. Innovation is not only to create something totally new that is not out there yet on the market, but it is also to make use of the best way possible and “transform”, in this case, the way the customer and visitor of the ECoCs and the TraCEs project are reached.

Therefore, research has been conducted among past ECoCs and European DMOs (Destination Marketing Organisations) about interesting and most of all innovative ways to communicate the city and the tourism offer to show the possibilities and future of the CCI-potentials in tourism, focusing transformative tourism:

VisitMalmö has been for sure a disruptor and a frontrunner in terms of the role of a DMO online. Instead of keeping and maintaining an “institutional” website to communicate with the visitors, they put together all the best information about the city published online on the main social media channels and platforms as well as articles realized on blogs, magazines and websites www.mal-motown.com/en. Editorial control on what is communicated online is given to other parties and visitors about what they have to say about the city. A pretty extreme and revolutionary approach, but for sure interesting to take some ideas from.

VisitMons (www.visitmons.co.uk) has a social wall that works similar as the one from Malmo. As many other destinations, Mons also created an app with useful information for the visitors, but it's more interesting another one called URBASTEPE, that promotes social and cultural inclusion of all citizens, even people with disabilities. So, you can choose from options such as events, restaurants, hotels, etc. and then you receive accurate, clear and precise information on the specific accessibility of these places and everything needed to facilitate full autonomy. This social dimension makes VisitMons more special and interesting than for instance Marseille, Lyon, San Sebastian or La Valetta.

VisitAarhus has a team of 1900 volunteer ReThinkers from the Aarhus area. (www.visitaarhus.com/In-int/aarhus/1900-volunteers-welcome-guests-aarhus-during-summer). The volunteer program was initiated in order to manage the increased number of guests in Aarhus during the year of European Capital of Culture, in 2017. Thanks to the donation of funds, the volunteer program could continue to prosper as a permanent concept under the wings of VisitAarhus. A volunteer program of this size is unique in Europe, and Aarhus is the only city offering volunteer ambassadors at the service of guests and cultural events all year.

A separate Instagram on volunteering (in Danish and English) has been set up <https://www.instagram.com/rethinkeraarhus/>. This Instagram profile shows life as a volunteer by presenting behind the scenes footage and having an “Instagram take-over”, where volunteers that represent different demographics have the profile for a week and share their views on and reasons for volunteering through pictures.

Playgrounds

Today, thanks to tablets, smartphones and other aids, it is possible to play anywhere and anytime. We are entertained, our ambition is awakened, but also our motivation. So it's no wonder that playful elements are finding their way into areas where you wouldn't expect them at first glance – for example, in everyday work, in learning or in customer loyalty programs. The technical term for this development is called “Gamification“. This means nothing other than that typical game elements are used in a context that is different from that of the game. Perhaps it is technical hurdles or financial resources that lead to the fact that concepts for gamification in tourism are currently still quite rare. Nevertheless, they harbour a huge potential of creative solutions. And it is obvious: gamification will also help to spread the work and proposals of every ECoC. The first project successes already point in this direction:

Mons A case of success is the Hypergothique video game developed in Mons. Fruit of a collaboration between Mons and the association Sainte-Waudru Collegiate, the game circulates the visitor thanks to the different posts distributed in the building. Thanks to a system of geolocation, the player advances in real time with the help of a tablet. By combining technology and culture, this animation invites the public to delve into the past, specifically in the sixteenth century, during the construction of the collegiate. The users can choose from four characters the companion who will help them in the mission. In order not to distract from real stones, several questions require the visitor to look around them for an answer.

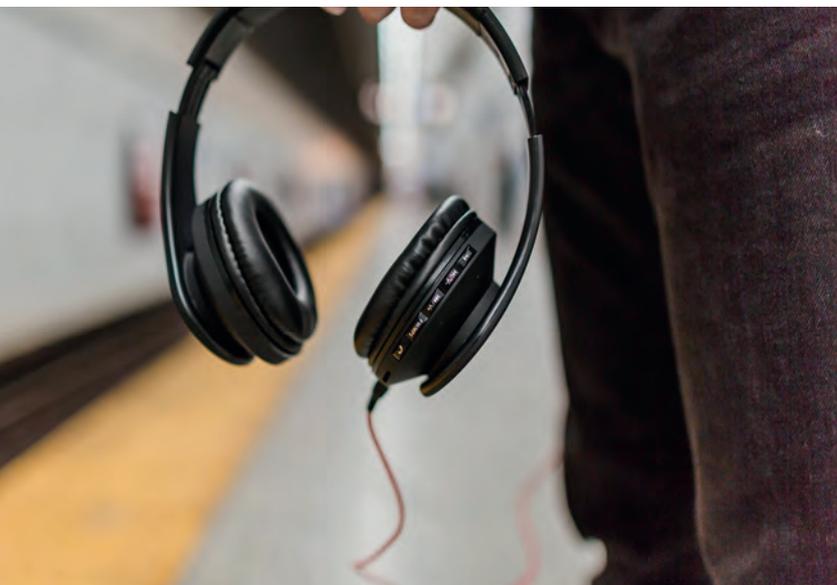


Marseille Sometimes, gamification jumps even more into real life, as in Marseille, where they held the “La chasse au 13’Or” game (cf. www.chasses-au-tresor.com/chasses/la-chasse-au-13or.html). It was a treasure hunt organized on 13th January 2013 as part of the opening weekend of Marseille Provence 2013 - European Capital of Culture. It involved a total of 28 play areas in 20 communes (Aix-en-Provence, Arles, Aubagne, Cadolive, Camargue, Cassis, Eygalieres, Gardanne, Istres, La Ciotat, Marseilles, Martigues, Noves, Pertuis, Port of Bouc, Sainte Victoire, Saint-Rémy-de-Provence, Salon-de-Provence, Tarascon, ...) and 112 courses lasting an average of 1h30 each, with a global plot on the theme of water and the dowsing stick. A majority of courses were pedestrian and urban, with others planned for very young players or for people with reduced mobility ... Other courses used new technologies and smartphones. Some courses consist of car rides.



Amsterdam Some other interesting experiences held by citizens and cities is f.e. the “Untourist Guide to Amsterdam” (cf. www.untouristguide.com) as a creative method to counter overtourism. This digital travel guide with a twinkle in the eye is intended to be an antipole to stoner, booze and mass tourism and to give travellers the opportunity to really get to know Amsterdam. The idea: The “Untourist Guide” in cooperation with “Wed and Walk” invites tourists to marry an Amsterdam resident for a one day. In this way, tourists and locals can get to know the city and each other better.

The temporary couple spend their “honeymoon day” together in the city, exploring lesser-known corners, everyday life in Amsterdam and some insider tips. If you don’t want to get married, you can get to know exciting people through a “weed dating”, such as an up-cycling workshop, canal cleaning and more. When the platform was launched, it collapsed under the high rush of visitors.



North Rhine-Westphalia (incl. Ruhr region) Culture in the ear: 18 cities in North Rhine-Westphalia can be explored with the app „Sight Running NRW“ and a corresponding website. The North Rhine-Westphalia Chamber of Architects has developed an app that combines an

audio guide for building culture with running routes. The routes are between six and 15 kilometres long. They lead mainly through inner cities, partly parks and open nature. In Essen, for example, there is a large round trip through the southern quarter, where the city garden is integrated, along with the Aalto Theatre and the Moltke quarter. In Düsseldorf, the journey takes you back from the

House of Architecture at the Media Harbour to the State Parliament and along the Rhine. In Duisburg, the route started at the inner harbour, leads to the Salvatorkirche and through the Kant-Park to the Küppersmühle Museum.

Storytelling

Great Britain A successful example on how to use the work of content creators on social media channels at best to reach the target audience is the 24h in the UK campaign run by Visit Britain between 2017 and 2018 also with “iambassador” as a partner (cf. www.visitbritain.com/gb/en/campaigns/mymicrogap/24-hours-uk-outsiders-guide-england). Designed to highlight the round-the-clock appeal of the United Kingdom, 24 Hours in the UK was a dynamic multi-destination campaign involving content creators. Trips were held in all corners of the UK in summer/fall 2017 and the campaign’s content was published in January 2018. The content creators filmed their experiences across England, Scotland, Wales and Northern Ireland. These scenes were then edited to create different videos that were released during a 24-hour Facebook campaign worldwide.

General The TraCEs-partner “iambassador” run a campaign in 2016 with the Cultural Routes of the Council of Europe and Visit Europe, also involving content creators and social media influencers. The main objective of the collaboration was for the Cultural Routes content to reach an extended, international audience through publication on participating influencers’ websites, and on two of the Council of Europe and European Institute of Cultural Route’s websites (www.visiteurope.com and <http://blog.culture-routes.net>).

These are just a very few examples of the potential that can be exploited in the digital world for tourism – now and with TraCEs especially for transformative tourism. And not at least there is a great economic potential that should be awakened. The tourism industry makes the creative industries match “demand” with “supply”, whereas the creative sector helps to develop contemporary, innovative and user-friendly tourism solutions. In case of a successful cooperation, the sectors enhance one another.

Involvement of creative industries in the work of touristic places (e.g. museums, historical sights) encourages the development of the services provided by them, attracts the interest of tourists and forms an image of the country as a cultural tourism destination. In order to achieve this, the collaboration should be sustainable to create long-term or innovative synergies.

TraCEs sees its central task in developing and supporting this process.



CHAPTER 8

Summary – let's go on that way!

After the period of mass tourism which main goal was rest (sun, sea, beach), in recent years appears new forms of tourism (ecological, rural, urban, health, religious, elite, business, educational, congress ...). Cultural tourism is one of the forms which importance grows on the world tourist market and it is presented in various forms such as heritage tourism, art tourism, historical, creative, gastronomic, etc...

Within cultural tourism, in recent years, creative tourism which offers a destination experience and removes the static nature of cultural tourist attractions is also being developed. Accordingly, the existing cultural "product" should be designed to be attractive and interesting to tourists and that they wish to meet with heritage destinations and want to learn about local values and the history and tradition of the site.

It is often said that travelling enriches you mentally and intellectually. To be enriched and inspired mentally and intellectually you have to be deeply "touched" by places you visit. In that way a traveller is mentally but also intellectually challenged because it learns and better understands different cultures and traditions, living circumstances, and it learns something new not only about the local culture and local people but also about himself. Learning about ourselves makes experience some much deeper and in that way unforgettable.



For European Capitals of Culture – former, present and coming – the tourism is the key to sustainability. After the Year-of-the-events the city, their citizens, their cultural highlights heritage, tradition and social life should be well known around Europe; so the sustainable aim is to create long term connectivity of traveller and place of visit. And therefore, all the new trends and concepts for (transformative) tourism have to be exploited for the sake not only of the special ECoC but for the whole European idea.

That's because the nucleus of the whole ECoC-Program is to support and underline the European idea: to build a common Europe with the support of its inhabitants, aware of the diversity of European culture, tradition and heritage.

This is done through

- _ promoting the cultural diversity of Europe, intercultural dialogue and greater mutual understanding among European citizens
- _ highlighting common aspects of European cultures, heritage and history, European integration and current European themes
- _ featuring European artists, cooperation with operators and cities with which cooperation is envisaged.
- _ including tourists and the local residences in the realization of the programs and projects by participating in e.g. music programs, crafts and folk art, media art, engagement in the field of literature, theatre and sports etc.

Constructive cooperation between European cities is a prerequisite for joint European success. That means

- _ linking with former ECoCs and actively involving them in the program.
- _ transnational partnership-learning through sharing experiences, specialized knowledge and skills.
- _ working together with new ideas and technology promoting tourism – as mentioned above.

The online presence and digital communication plays a decisive role in the cooperation between cities, in the integration of tourists and locals, in the communication of facts and structures for different tourist target groups. This is where the future perspectives lie, which are made possible by technical innovations and ideas from the cultural-creative-industry. And this is also where economic potentials lie, which can be activated if the tools, strategies and concepts can be brought to market maturity.

That is the reason, why six former and future Capitals of Culture have joined forces with specialists in the areas of CCI and TT in TraCEs-Project to jointly develop and implement new concepts, tools and strategies.



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