



PROJECT

SMART Heritage

T2.1.1 Transnational Cultural Cluster

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1. Introduction

The transnational SMART HERITAGE cluster has been designed as a collaborative platform of actors from all relevant categories, working in the preservation and presentation of common cultural heritage. All project partners have been in charge of knowledge distribution through the cluster. The cultural cluster created will share knowledge through the project website and the innovative web platform. All project partners work together in the creation of the cultural cluster, which has been in charge of knowledge transfer among the project partners.

The aim of this document is to provide information for the creation of the Cultural Cluster. This document presents the methodology that the partners follow for the creation of the Cultural Cluster of the SMART Heritage Project, including its main concept, the basic features, the structure of the cluster, the responsibilities of members, the target group, the responsibilities of each partner, rules, and mode of operation, collaborations with other ADRION Projects, etc.

2. Theoretical Background: Cultural Cluster & SMART Heritage

In recent decades, cities have been trying to become competitive in order to attract visitors and residents. After the post-industrial era, the economies of leisure and cultural activities dominate. The new living conditions seek new places of culture and consumption. The clusters that appear are of two types:

- clusters where high-level financial services companies and high-tech and know-how companies are gathered,
- clusters with cultural and leisure activities.

Creative industry has become a significant power transforming contemporary world. It is one of the most dynamically developing sectors of economy in the world, not only in terms of generated revenues, but also taking into account job creation and export of goods. Human creativity and innovation, both on individual and team level, are the main factors in these branches, and have become true wealth of nations in the twenty first century. This sector is based on creative, innovative and talent-generated actions of creators of broadly defined art, media and design. For these actions to take place, the necessary factor is the presence of multidisciplinary and extensive knowledge of the sector creators, thanks to which goods and services with added value are created and distributed (e.g. high quality, attractive and informed form). Creative industries contribute development to the occurrence of numerous phenomena, which take place in economic or social environment, including the following:

- Innovation growth - one key feature that distinguishes this industry from others is the fact that it is more innovative. Innovation and creativity constitute a certain closed process: creativity stimulates innovation, and innovation leads to changes;
- Accumulation of profits, increased GNP in particular countries, job creation, reinforcement of national and regional identity leading to growth in life quality of the inhabitants through contribution to innovation;

- Constant impact on consumers, citizens, are presence in every aspect of our life, 'all people irrespective of place of residence, consume products: while learning, working, spending their free time or during leisure time
- They enhance people's lives; shape distinctive characteristics in particular societies, constitute a means of communication between cultures and societies;
- They are characterized by creative interpretation and knowledge implementation, readiness to adapt new technologies and business models as well as willingness for partnership in business;
- they become indispensable for society's infrastructure;
- they have influence on the future of our planet - creative sectors' advantage over other branches of economy consists in the fact that they are able to create something valuable out of nothing.

In Cultural Cluster category, also belong the Cultural Routes of the Council of Europe. The Cultural Routes are a type of routes that promotes the culture of the areas of which the Route crosses. Through the creation of the Route, the regions promote their history and heritage, including their "hidden gems", increase their attractiveness, become more competitive, develop cooperative relations with other regions and countries, develop local businesses financially and promote further regional development.

The Cultural Routes program was launched by the Council of Europe in 1987 with the Declaration of Santiago de Compostela. The Cultural Routes of the Council of Europe are an invitation to travel and to discover the rich and diverse heritage of Europe by bringing people and places together in networks of shared history and heritage. They put into practice the values of the Council of Europe: human rights, cultural diversity, intercultural dialogue and mutual exchanges across borders.

Cultural Routes aim to develop a common theme for countries that belong to Europe or are connected to European Countries. The network that is being developed between the countries aims to promote and communicate the common cultural characteristics, to connect them as well as to attract new people interested in participating. The route cooperates with educational institutions, cultural and tourist organizations, companies of various species, etc. For the

development and promotion of culture, the institutions with which the representatives of the Route cooperate, aim to develop a quality product in cooperation with the supply companies, services and items. Along with the Route, they are developing a cluster of leisure businesses, accommodation catering so that they can meet the needs of the visitors, support and promote the achievement of the Route. Also due to the development of the economy, tourism and culture, degraded or less attractive areas have developed and become part of the travel market.

The Routes provide a wealth of leisure and educational activities for all citizens across Europe and beyond and are key resources for responsible tourism and sustainable development. They cover a range of different themes, from architecture and landscape to religious influences, from gastronomy and intangible heritage to the major figures of European art, music and literature. The certification “Cultural Route of the Council of Europe” is a guarantee of excellence. The networks implement innovative activities and projects pertaining to five main priority fields of action: co-operation in research and development; enhancement of memory, history and European heritage; cultural and educational exchanges for young Europeans; contemporary cultural and artistic practice; cultural tourism and sustainable cultural development.

A key output is the creation of the **Cultural Route “Connecting the Faces of Europe”**: a networking structure based on a series of conditions for adhesion, opened not only to partner regions but extended to the entire ADRIION area. The SMART Heritage project will create a cultural route to be recognized by the European Council. The conditions to be set will be prerequisites to let the route become recognised by the European Council for its high cultural heritage and tourism value. This route will be a new cultural tourism attraction which will be launched on international tourism markets by positioning the Adriatic-Ionian region as a unique cultural tourism destination and product. Therefore, transnational cooperation and packaging of innovative transnational tourism offers will represent crucial elements of this route and will enhance tourist attractiveness of the region and facilitate tourism seasonality prolongation. The conditions will be determined and compatible with the conditions of the European Council, in order to be recognized by it as a path of high cultural heritage and its tourist value. The partners aim to contribute to the creation of a cultural route for the development of tourism.

In order to create a sustainable Cultural Route, a necessary pre-requirement is to have the support of an extended network of stakeholders, which will co-create, support, promote but also benefit by, the cultural route. Therefore, the creation of a Transnational Cultural Cluster, to support the development of the Cultural Route is necessary.

3. Creation SMART Heritage Transnational Cultural Cluster

3.1. Main features of a Cultural Cluster

The main features of clusters are almost common to all kind, whether they are a cultural cluster or a business cluster. Cultural Cluster consist of the following:

- 1) Geographic concentration
- 2) Core and defining specialisation of clusters
- 3) Actors
- 4) Dynamics and linkages/competition and cooperation
- 5) Critical mass
- 6) Adaption over time: the cluster life cycle
- 7) Innovation.

The above elements are needed for the development of the Cluster and the absence of one or more of them is automatically considered as a weakness. For the development of Cultural Clusters, the seven factors are used as reference elements for the development and stimulation of the cluster

1) Geographic concentration

Regional clustering and requirements for regional clustering very much depend on Cultural Clusters. The largest concentration of creative and cultural industries with regard to employees in Cultural Clusters sectors in Europe are in the urban areas. Cities and urban areas provide good business opportunities for a creative culture. Over the past decades technological change has led to substantial impact on cultural and creative industries. Nevertheless, libraries, museums or bigger cultural and creative companies have a static organizational base by nature is bound to this location.

2) Core and defining specialisation of cultural clusters

The cultural cluster is the umbrella for many cultural industries. Through this cluster there is a collection of different types of clusters that create a universal. Many times, many of the species of businesses that belong to a cluster do not have an obvious connection with each other but contribute to the cultural good. The underlying logic of the combined industries is rather different with regard to business models and value chains, business partners, knowledge and infrastructure requirements, consumers, etc. Creativity within CC describes a mental and social process that leads to new knowledge, ideas and concepts

3) The actors: Dis-proportionate number of small and micro businesses as well as freelancers

A typical cluster is comprised of companies, financial institutions, public bodies, academic bodies, financial institutions, media and other organisations that foster collaboration such as the cluster management organisation, trade organisations and other intermediaries. The cultural and creative industries are fields where many micro businesses and freelancers are active. Micro and small sized companies are heavily represented.

4) Dynamics and linkages

The connections and interrelations between the actors are crucial for a vital cluster. Typically, these firms and individuals cooperate and compete at the same time.

5) Critical mass - probably easier to achieve in Cultural Clusters industries compared to traditional industries

The concept of “critical mass” describes that a cluster needs a certain number of actors to achieve economies of scale and scope based on adequate inner dynamics. It is the minimal

concentration from various fields such as private companies, academia, financial institutions, etc. Only the critical mass allows for suitable interaction processes that result in learning and finally in innovation. Clusters need a critical mass to become viable. In some Cultural Clusters sectors the requirements to achieve a critical mass is somewhat less demanding.

6) The cluster life cycle - comparable development pathway like young and emerging industries

The clusters pass through a number of different stages during their development. The life cycle encompasses initiation/agglomeration, growth, maturity and transformation levels. There is no typical development or evolution pathway, and the required pace to step forward to the next level varies. Cultural Clusters in principal share comparable characteristics referring to life cycles of other industries. Some of the Cultural Clusters sectors are yet at an emerging level. Clusters of those emerging cultural and creative industries are still agglomerating.

7) Innovation of CC

Creative firms in Cultural Clusters are said to build the source for innovation. New ideas and concepts may substantially influence societal and cultural developments, or even provoke response and demand for change from society eventually leading to innovations. It is common sense that the transfer of innovation from the creative sector to other sectors offers great potential. In Cultural Clusters industries innovation is strongly interlinked with and based on the cooperation of research institutes and private companies. Research institutes build the necessary know-how basis and companies turn this knowledge into innovative products and services. With regard to some Cultural Clusters sectors, however, these seem to rely less on science and technology networks and infrastructure in order to constitute their creativity and create innovations. Innovations of CC are immaterial and content-oriented and thus often not acknowledged as innovations in a traditional technology sense. It can be stated that Cultural Clusters indeed differ from conventional business clusters.

3.2. Features for creating a Cultural Route

The creation of the Cultural Cluster needs to include the following features to create a cultural route:

- A cultural route for the formation of a cross-border network needs to consist of at least three countries. These must be member states or communities of the Council of Europe in the European Cultural Convention.
- The theme of the route to support the fundamental values of the Council of Europe and will be further developed through continuous research by all partners.
- as regards their financial and human resources, the Cultural Cluster and the route must be funded by its own resources.
- It is necessary to form a legal community as well as other organizations that will be able to support and promote the Cultural Cluster and the route
- The cultural network needs to be developed under democratic procedures for joint decision-making to create strategic activities for the benefit of the cultural path.
- In order to compose a complete cultural route and Cultural Cluster, it is necessary to develop and support other products such as cultural tourism, as well as other suggested routes, etc.
- The Cultural Cluster needs to develop activities for everyone, especially for young people and regular cultural and artistic events such as festivals as well as the implementation of events with thematic and topical discussions.

The list of priority fields of action includes:

1. Cooperation in research and development

2. Enhancement of memory, history and European heritage
3. Cultural and educational exchanges for young Europeans
4. Contemporary cultural and artistic practice
5. Cultural tourism and sustainable cultural development

3.3. Cultural Route Structure

Its administrative structure and board of directors are structured as follows:

- The General Assembly of Members,
- The Board of Directors
- The president.

In addition, further technical entities contribute:

- The Scientific Committee
- The Network of Universities and Research Centers
- The auditor
- Management and operation committee

Cultural Route entities: an organization or group of organizations legally registered in one or more Member States of the Council of Europe or in a public, which bears the legal, financial and moral responsibility for the management and operation of a cultural route and represents the path to the Council of Europe.

The general Assembly:

- approves the balance sheet
- elect and renew, even partially, the members of the Management Committee
- approve and modify the Internal Regulations
- appoints the Statutory Auditor

- appoints the members of the Association who will be part of the Steering Committee
- gives the general directives of the Association
- determines the amount of the subscription for each category of members
- deliberates on the other subjects of its competence within the meaning of these Statutes.

The Management Committee deliberates on the following subjects:

- the appointment of the Technical-Scientific Committee
- admission, forfeiture and exclusion of members
- the proposal for the balance sheet
- verification of the program approved by the Assembly
- the final opinion on the admissibility
- the appointment of the Executive Council.

3.4. Responsibilities of the Cultural Cluster and the Cultural Route

Criteria for the certification of Cultural Cluster through the creation of a Cultural Route:

- Find the main theme of the Route

The theme must be representative of the values of the Adriatic-Ionian region and be common to its partner members. The theme must allow for the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable development. It must also take into account the existing routes in the specific area and the needs that this route is called to cover.

- Creation of a European network with legal status

The legal entity is responsible for managing the cultural route. Each network must operate in a democratic and participatory manner, with the participation of all partners in the decision-making process. Cultural Routes projects need to create an economically viable network, generally through a system of economically viable reference.

- Implement activities in the main sector

Cultural Routes, if certified, must carry out activities aimed at protecting and promoting the common heritage. The heritage represents cultural and natural resources. It should be active at a scientific and should create a university network and a scientific committee that will explore various aspects related to the subject of the route. The Cultural Route must implement activities to enhance cultural practices and exchanges between people, coming from different cultures and backgrounds, thus reflecting the vibrant and dynamic feature of culture. Cultural routes represent an entity for local economies and activities. They must ensure sustainable cultural tourism and sustainable economic development along the way

A network that needs to be designed should focus on creating channels of communication and collaboration between professionals related to the field of culture. At the phase when a network begins to develop common products such as publications, conferences, meetings and other collaborative projects, it is necessary to create a team to coordinate and monitor the route.

Although they are very scattered and decentralized in their way of working, the network (with a legal structure) often requires a node or central point that is recognizable as its center. A small office, network coordinating office or secretariat, with a network coordinator or general secretary, is often necessary to take over the day-to-day management and management of the project.

The case studies of the Cultural Routes show that in many cases the geographical location of the main decision maker is also the basic position of the secretariat. It is unclear whether the secretariat's operating costs are shared by the members and how much of the scattered members feel they have.

The utility of the end of the members

Member subscription is a good tool used to engage members and generate revenue. A membership subscription provides a commitment to the project, but it is also a contract to get something back. Collaborators need to be clear about what they are getting back in return for their membership fees and what they gave in the beginning, whether it's money and / or time and effort. Member subscription is a good model to follow, as it clearly shows commitment and suggests (and even creates) ownership. Often in networks, the strongest partners take on the burden of supporting the weakest partners. A membership subscription can therefore help support the weakest partners to attend network meetings. Member fees must be scaled to take into account different economic circumstances.

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Member map or regulations

Horizontal and fair governance is a fundamental principle of strong networking. Despite Resolution CM / Res (2010) 52 on the rules for awarding the Certificate "Cultural Course of the Council of Europe", stating that the networks should "function democratically", in some cases it is the Cultural Routes dominated by a single member. The biggest responsibility, and probably the only way, is to ensure common governance. This is easier said than done and just as important because of the limited budget and time constraints. Routes must consist of a number of equal partners from the beginning

Networks need openness, flexibility and heterogeneity in their members. Some of the best network models are the ones that keep the network tuned, due to volunteering and spreading tasks between partners.

Map sections and / or regulations could be explored for Cultural Routes. The regulations could define the obligations of the partners and thus contribute to aesthetics and creed, not only in the Cultural Route itself, but also in the Council of Europe EICR and the whole program. Ideally, a standard route could be devised together with Cultural Route leaders or coordinators through a series of labs that examine all aspects of governance, networking, and cross-marketing. The template could then be adapted to each Cultural Route, depending on the characteristics of each route.

It is vital that the group's partners reach an agreement with each other at the meetings before presenting the route to the Council of Europe or the EICR. The route should provide detailed governance and decision-making procedures. Primarily, its goal is for the partners to come to an agreement in all areas that could have common benefits. The activities for which the partners will be responsible are the joint ownership of the site and transfer procedures, or agreements of use and exchange of logos. An agreement may also be reached on common

visibility activities and the adoption of coordination procedures for the creation of shared brochures or documents, etc. In addition, it is necessary to describe the procedures and develop joint protocol activities.

Joint events and initiatives

Networks depend on face-to-face contact - connectivity. Due to technological development, tools consist of an electronic form. The regulations, the terms of the creation of the members' route should describe the level of commitment as a partner. In addition to the payment of obligations, a partner must be committed to meetings. These are the real costs that are borne by the partners. Trust and then participation are essential to integrating participation into the network of routes. Commons projects create the need for network development. There is a primary project which then evolves. First, a partner needs to build the initial network and build relationships of trust. To develop the central idea and accordingly to compose the project. Then, after the announcement of the project, the interested candidate partners are invited to declare their participation in order to create a cultural route. Programs are an essential part of networking activities. Communication between partners and taking initiatives are vital to the transnational value of a project aimed at developing a great Cultural Route.

Cultural Routes consist of intriguing and ideas from which they are governed. At the same time, the composition of a thematic cultural network is an innovative project. All Cultural Routes follow a specific pattern in terms of stages of action and events, while giving shape and reason for the international network. The methods for stimulating the joint activity of the development of the Cultural Routes concern:

- professional collaborations
- joint projects and use of information material
- participation in conferences
- creating stands in exhibitions
- organizing training and workshops or seminars
- publications

Through the route, the partner is given the opportunity to promote the local event and the activities related to the area and to highlight it and integrate it into a European network. The

Cultural Route, in addition to highlighting the events, also incorporates in its path the businesses of each region related to culture.

The statute to be drawn up should clearly define the roles, responsibilities of all partners, and the determination of mandatory meetings between partners. The statute of association will be binding. Regular meetings and reports between the executive and the secretariat are necessary. Cultural route workshops must be developed in order to explore the creation of a route and / or model law. All partners must meet at least once a year and continuous communication between partners is essential.

The partner who houses the secretariat, ie the seat of the cultural route, must also not hold the position of president. If necessary, an honorary position can be promoted for the founding partner.

For the development, encouragement and improvement of the Cultural Route, the annual mandatory meeting of the partners of all points of the route is recommended in a special event such as (festival, walking event, tasting, etc.). This event should coincide with promotional activities (exhibitions, etc.) by all partners, in order to motivate the formal meeting and discussion with businesses.

Training is required to support partners such as training in tools to support, use newsletters, blogs, e-mail groups, Facebook accounts, Twitter group, etc. Cultural Routes should consider applying a membership fee to its key partners that would cover core costs related to the secretariat (this would create a sense of shared ownership). It is preferable that any co-ordinating / secretarial post (s) / office is a shared commitment by the partners - either by rotating the secretariat or by sharing the employment costs of the co-ordinating office and staff.

Tax management and financing capabilities

Network management and maintenance is always a difficult issue for almost any network. Insufficient support for the "process" required by networks such as meetings is a problem. All networks suffer from the problem they have. The ability to operate effectively is hampered by

the fact that they lack structural operational support. Creative approaches to generating revenue can include a variety of possibilities including:

- sales of goods or services (ticket sales, participation fees)
- support from external sources, ie institutions, sponsors, donors
- Support from international, national or local government programs
- economic revenues (bank interest, investments, government bonds, etc.)
- Other income from intangible assets, such as patents, licenses, trademarks and copyrights

Target Audience

The creation of the Cultural Cluster contributes to the creation of Cultural Route and then to the promotion of European identity and at the same time to the unique heritage of each country separately. The route aims to raise awareness of the development of universal heritage as well as the development of cultural ties and dialogues between cultures and countries of Europe and neighboring countries. Through the route, areas such as cultural heritage, environment, education, networking, technology, quality, sustainability, sustainability and alternative tourism, as well as other related activities will be promoted and sensitized.

The Cultural Cluster helps to strengthen the dynamics of the areas that are points and are located along the route, in sustainable territorial development and social cohesion with an emphasis on the development of lesser-known tourist destinations. At the same time, various forms of tourism are being strengthened in the areas that make up the Route. For the development of the route it is necessary the participation of networks and associations based on local and regional authorities, Educational University Institutions, professional organizations, companies and others.

The development of Cultural Cluster contributes to the development of the preservation of the diversity of heritage that make up the universal European Heritage and constitutes the only destination of unique value and quality.

The Cultural Route that will be developed within the Cultural Cluster will be a project of cultural heritage and tourism and consists of a series of activities related to material and intangible heritage, it can be a historical route, a cultural idea, event and more, with transnational importance, respect and understanding for both the national values of the partner countries and the European values.

4. Responsibilities of each partner of Cultural Cluster

In order to create the Cultural Cluster and its general route, each partner needs to know the following characteristics of his area:

- Identifying all the position and resources of the cultural heritage, and locating the most defining resources that are directly related to the Smart Heritage Project, in order to create a quality cultural route.
- After locating the position, the partners are asked to capture the surrounding area of the monument and what it consists of.
- Identifying critical mass resources, then collecting them and evaluating them based on the level of importance and distributing them according to their usefulness in the Project per region.
- The distribution within the respective spatial scope and arrangement of its cultural characteristics, in direct and indirect relation, the issue of the cultural route, which has been selected by the partners.
- The legal status and ownership status of the cultural resources along the route, as well as issues related to urban planning, spatial planning and land use, jurisdiction and responsibilities related to protection and preserving the cultural features of the areas.
- The uniqueness, the degree of attractiveness and the importance of the resources that exist within the cultural route, as well as the degree of influence and competitiveness at European, national, regional or local level.
- The degree of freedom and accessibility of resources, well-being, accommodation availability, as well as the implementation of activities that meet the wishes of visitors without compromising the quality of experience and cultural heritage.
- The time required and spent (mileage, time to stay visiting) in cultural venues and locations in each partner area.
- Identifying the position and areas that are seasonal destinations and their operation has a specific duration of visit. Then the flow of visitors is useful as well as locating hotspots and increasing their seasonality and operation.

- In order to form a Cultural Cluster and at the same time a cultural route, it is necessary to evaluate the existing tourist and cultural activity of each area separately, where they are points of the route as well as the evaluation of the market position of each destination in the field of culture. It is necessary to evaluate the state of infrastructure (public and private) of public spaces, reception areas and development of events in the area, accessibility, the existing tourist profile of visitors, ie their needs and consumer habits, the reason for the visit to the area. and the attractions of visitors, the level of attractiveness and competitiveness of the area compared to others.

In general, each partner is obliged to analyze the current situation in his area and to record all the data and information that can be considered useful for the promotion and composition of a Cultural Cluster and Cultural Route. The highlighting of the cultural features of the areas located along the route needs to receive socio-economic data that make up the area and are directly and indirectly related.

Network of Partners with which each partner collaborate together to create a Cultural Cluster and Cultural Route:

local/regional level	national level	international level
tourism and tourism-related providers		
<ul style="list-style-type: none"> ▪ Hotels, restaurants, transportation, agencies ▪ Tour-Operators ▪ Travel Agents (packages) ▪ Special-Interest-Travel Agents ▪ Guides ▪ Cultural Guides ▪ Local tourist offices and tourist boards 	<ul style="list-style-type: none"> ▪ National tourism organizations ▪ Tour operators and travel agencies 	<ul style="list-style-type: none"> ▪ International booking portals culture and the arts

<ul style="list-style-type: none"> ▪ Provincial tourism organizations ▪ Destination Management Organizations 		
culture and the arts		
<ul style="list-style-type: none"> ▪ Attractions ▪ Regional and local cultural organizations from all sectors ▪ Interest groups from arts and culture ▪ Culture Travel Guides ▪ Historical and cultural associations (museums, customs, other) ▪ Libraries ▪ Institutes such as Architectural Institute 	<ul style="list-style-type: none"> ▪ Nationwide active cultural institutions ▪ Cultural associations ▪ Bilateral organizations in the cultural sector ▪ Nationwide interest groups from arts and culture 	<ul style="list-style-type: none"> ▪ Europe-wide associations of cultural institutions ▪ Culturally oriented umbrella organizations ▪ public facilities
Public facilities		
<ul style="list-style-type: none"> ▪ Responsible departments (Tourism and culture) in municipalities and ▪ In the provinces ▪ Regional Chambers of Commerce 	<ul style="list-style-type: none"> ▪ Responsible ministries ▪ Chamber of Commerce 	<ul style="list-style-type: none"> ▪ Representative organizations abroad ▪ Representative Offices of the Chamber of Commerce ▪ Cultural forums abroad ▪ private sector enterprises
Private sector enterprises		
<ul style="list-style-type: none"> ▪ Communications agencies (advertising companies) ▪ Publishers ▪ Merchandising-Providers 		

<ul style="list-style-type: none"> ▪ Architects, landscape architects ▪ Spatial planning offices ▪ Cooperatives educational institutions 		
Educational institutions		
<ul style="list-style-type: none"> ▪ Schools ▪ Colleges ▪ Universities ▪ Research institutions ▪ Independent researchers ▪ Historical Societies 	<ul style="list-style-type: none"> ▪ Colleges ▪ Universities ▪ Research institutions 	

Every partner is provided with the necessary information materials to promote and create a complete quality Cultural Cluster and Route. In addition, it needs to contribute to the development and promotion of information materials, such as:

- In the Internet portal Cultural Cluster and Route with language editions, while at the same time it will have an interactive character with information that each partner will inform the visitor about the positions of his area that exist on the route.
- In the digital library of academic publications related to the area of each partner
- Providing information and data from international and regional seminars and workshops, on topics such as youth exchanges, historical research, cultural programs, tourism, etc.
- In the promotion through books and magazines for Cultural Routes,
- Promotion through tourist information and leaflets for each point of the route,
- In the use of GIS systems of route points
- Audiovisual publications related to culture, tourism of the area represented by each partner,
- Leaflets and maps of the areas and locations that are landmarks in each area as well as service points and activities,
- Press reports and reports from local, regional and national radio and television.

5. Rules, Method of operation & meetings

The "Council of Europe Cultural Routes" certification needs to be able to be granted to projects that deal with a topic that is harmonized with eligibility criteria.

1) List of eligibility criteria

The theme of the cultural route must meet all the following criteria:

- It must be representative of European values and common to many European countries
- It should be researched and developed by teams of multidisciplinary experts from different parts of Europe to ensure that the activities and projects that depict it are based on understanding.
- It should be indicative of European heritage, history and its and contribute to the diversity of today's Europe
- It must be committed to the cultural and educational exchanges of young people and therefore keep pace with the ideas and concerns of the Council of Europe in these areas.
- It must allow the development of initiatives and exemplary and innovative projects in the field of cultural tourism and sustainable cultural development.
- Should be offered for the development of tourism products in collaboration with travel agencies and agencies that target different groups, including school groups.\

2) List of priority action fields

The project address the following priority areas of action, while meeting the following criteria for each area of action:

- Research and development collaboration

In this area of action, the project must:

- Role to play a unifying role around major European issues, allowing knowledge dissemination
- To show how this issue is harmonized with European values
- To explain the evolution of these values and the variety of forms they can take in Europe
- To be offered for research and interdisciplinary analysis both in theory and in practice

- Strengthen memory, history and European heritage

In this area of action, the work must:

- To provide enhancement of natural and intangible heritage, explanation of their historical significance and highlighting similarities in the various regions of Europe with which it develops the route
- To take into account and promote the maps, conventions, recommendations and operation of the Council of Europe, UNESCO and ICOMOS on the restoration, protection and promotion of heritage, landscapes and development of spatial planning
- Locate and strengthen European heritage areas in addition to monuments and locations. In addition, it needs to develop tourism in lesser-known areas, specifically in rural and industrial areas.
- To highlight the natural and intangible heritage of Europe's national or community minorities
- To contribute through appropriate education, to the awareness of those responsible, to decision-making, to the general public of the region for the concept of heritage, the need for protection, interpretation and communication as a means of sustainable development, and for the challenges and opportunities that offers for the future of Europe

- Cultural and educational exchanges for young Europeans

In this area of action, the project must:

- To include the organization of activities with groups of young people in order to promote in depth the exchanges aimed at the development of the concept of European citizenship, in combination with the diversity that holds it.
- Emphasize personal and real experiences through the use of collaborations and contacts
- Encourages youth exchanges and exchanges from different social strata and backgrounds and regions of Europe

- Be a pilot program with an initial limited number of participating countries and will be provided with sufficient resources for substantive evaluation in order to create original reference models
- To create collaborative activities in which educational institutions participate at various levels

- Contemporary cultural and artistic practice

In this area of action, the project must:

- To develop discussions and exchange, in a multidisciplinary and intercultural perspective, between various cultural and artistic expressions and sensitivities of the various countries of Europe
- Encourage activities and artistic activities that explore the bonds between heritage and modern culture
- To indicate in the modern cultural and artistic practice, the most innovative practices in terms of creativity, and to connect them with the history, the development of skills
- Create networks and activities that limit barriers between professionals and non-professionals

- Cultural tourism and sustainable cultural development

In this area of action, the project must:

- To take into account local, regional, national and European identities
- To actively participate in promotion and broadcast networks as well as the full utilization of digital media in order to increase awareness about cultural goals
- To promote dialogue between urban and rural cultures, regions in the south, north, east and west of Europe, and between developed and disadvantaged areas
- To promote dialogue and understanding between the majority and minorities, indigenous and immigrant cultures
- To develop the possibilities of cooperation between Europe and other continents through special connections between certain regions of other continents
- To show interest in the field of cultural tourism, by raising public awareness, decision-making, the need to protect heritage as part of the sustainable

development of the territory, in order to promote the development of quality tourism with a European dimension

- To seek cooperation with public and private organizations active in the field of tourism in order to make it the development of tourism products and tools aimed at all possible policies

3) List of criteria for creating Route

Project managers will form multi-sectoral networks located in many members of the Council of Europe and communities. The route should:

- To present a conceptual framework based on the research conducted on the selected topic and accepted by the various network partners
- Consists of many Member States of the Council of Europe through all or part of their plans, without exception
- To involve as many states as possible in the European Cultural Convention
- Ensure that the proposed route is economically and organizationally viable
- To consist of a legal status, either in the form of a union or federation of associations
- To operate with democratic activities

To support the presentation of the project, the route must:

- To offer a comprehensive program and identify its goals, methods, partners, participating countries (existing and projected), relevant areas of action and the overall development of the program in the medium and long term
- To identify, in the various countries' members of the Council of Europe, the main inspirers, participants and other potential partners that may form a network at the international level, other partner organizations
- Identify the areas involved in the project
- Provide details on funding and business plan
- Attach the basic texts related to their legal status

4) Certification

- a) The Council of Europe's "Cultural Route Certification" is awarded by the EPA¹ Board of Directors which may, if necessary, seek advice from one or more special advisers and then consult with the Committee on Culture (CDCULT) and the Steering Committee. for Cultural Heritage and Landscape (CDPATEP) and, if the Board of Directors deems it necessary, other relevant committees or bodies of the Council of Europe.

In the event of a negative opinion from CDCULT or CDPATEP, the agreement of its committee shall require the approval of the Committee of Ministers for the award of the certification.

Particularly encouraging are the projects and issues that contribute to achieving the Council of Europe's policy priorities.

The plans and issues that contribute to achieving the Council of Europe's policy priorities are highly encouraged.

- b) After the certification has been awarded, the entire report "Cultural Course of the Council of Europe" and the logo of the Council of Europe must be placed throughout the communication material, including press releases.

A manual with recommendations (or vade mecum) will be provided to the networks.

Whenever possible, certification accompanied by the Council of Europe logo should appear in the course of which they show or show a cultural route.

¹ Secretariat of the Enlarged Partial Agreement on Cultural Routes of the Council of Europe (EPA)

- c) Evaluation of networks responsible for projects that have been certified "Cultural Route of the Council of Europe".

In addition to an annual program of activities and an annual report submitted to the European Institute of Cultural Routes, partners will have to submit every three-year report allowing the EPA Board of Directors to evaluate their activities to see if they continue to meet the criteria. 1, 2, 3 and 4 above.

If the EPA's board of directors finds that compliance with the above rules is not satisfactory, it will issue a recommendation to ensure the route and compliance of the partners. If the partners of the route do not comply with the terms of the recommendation within one year, the EPA Board of Directors may withdraw the certification, after consultation with the CDCULT and CDPATEP.

If the CDCULT or CDPATEP is of the opinion that the certification should not be withdrawn, the agreement of the Committee of Ministers will be required to revoke the certification.

The partners of Cultural Cluster and Cultural Route are obliged to participate in events and assemblies for the development, evolution, improvement and promotion of the Route, both at European and local level. These meetings are:

- **Board of Directors**

The meeting is held every year in a partner country to be decided by the authorities. The Assembly discusses issues related to the strengthening of the Route as the approved temporary program of work and activities is decided, as well as the budget of the Association. The Assembly is held once in person and another meeting is held via Skype.

- **Participation in International Exhibitions**

The International Exhibitions to which partners are invited to visit have topics related to Cultural Cluster and Cultural Route

- **Monitoring Special Events, Festivals and Exhibitions**

Monitoring and organizing special events related to intangible and material cultural heritage, the environment and tourism. At the same time, the specific events are a tool for the promotion of Cultural Route

- **Meeting of the Scientific Committee**

This meeting is held once a year. The purpose of this gathering is to monitor the work and activities plan of the Cultural Route, and then formulate instructions and recommendations.

- **Annual Advisory Forum of the Cultural Routes of the Council of Europe**

The Annual Advisory Forum of the Cultural Routes is intended to develop cultural themes and provide an overview of the CoE's Cultural Routes Program.

Once the Cultural Route has been certified by the Council of Europe, the partners are required to submit a file to continue certification as a Council of Europe Route, and is submitted to the European Institute of Cultural Route.

In case the Council of Europe makes recommendations to the Project Bodies, the bodies have the opportunity to comply and implement the recommendations within one year.

IN ADDITION, REGULATIONS

The purpose of this regulation is to determine the statutes of the European route and this regulation aims to integrate the diversity of the members involved in the union in its operation and in the composition of its administrative bodies

Title I: Members

ART. 1 - COMPOSITION

The association is composed of the following members: - founders' members- ordinary-extraordinary members- honorary members

ART. 2 - MEMBERSHIP FEE

The members of the association must pay a membership fee set by the General Assembly upon proposal of the Steering Committee. This fee can be either annual or multi-year.

ART. 3 - ADMISSION OF NEW MEMBERS

The association can admit new members at any time. The admission to the association is free for all natural and moral persons who wish to participate in the realisation of its object, according to the procedures expected in the statute.

Title II: Functioning of the Association

ART. 4 - THE STEERING COMMITTEE

The members of the Steering Committee are elected by the General Assembly. The Steering Committee is composed of a representative of each founding member (in compliance with the obligations of the association), and of members elected by the General Assembly and in compliance with the obligations of the association. In order to preserve the multi-national character of the association, it could not include more than two representatives of the same country. In the event that more than two representatives of the same country could become members of the Steering Committee, firstly the members of the Association coming from that country and present or represented at the General Assembly will have the chance to choose those who will be candidates for the General Assembly. In addition to the functions established by the Statute of the Association, the Steering Committee annually approves the provisional budget and the result account of the Association before their presentation at the General Assembly. The Steering Committee chooses a President and two Vice-Presidents among its members. It meets at least three times a year. The minutes of the decisions is established after each meeting. These minutes is submitted to the approval of the following Steering Committee and kept in a register that can be consulted during the meetings of the Steering Committee and in the Association.

ART. 5 - THE TECHNICAL SCIENTIFIC COMMITTEE

They are members of the Technical Scientific Committee: a representative appointed by the Orientation Committee for the Cultural Routes of the Council of Europe and the director of the European Institute of Cultural Routes.

ART. 6 - THE GENERAL ASSEMBLY

In accordance with the Statute of the Association, the General Assembly meets at least once a year in ordinary session upon convocation of the President or the Vice-President appointed by the Steering Committee. Only members in good standing with the obligations of the association are authorised to participate in the decisions. In case of need, the General Assembly can be convened in extraordinary meeting in the cases provided for by the Statute and according to the same procedures as for an ordinary meeting.

ART. 7 - CONVOCATION TO MEETINGS

The meetings of the various bodies that compose the association are convened by the President according to the forms provided for in the Statute and at least 30 days before the scheduled date.

Title III: Financial Regulations**ART. 8 - BUDGET CONTROL**

The President and the Director supervise the respect of the great financial balance of the association, verifying the expenses, ensuring a flow of sufficient internal and external income. They handle or delegate the following tasks:- the control of bank charges and accounts:- preparation and control of the budget:- reimbursement of expenses and payment of suppliers- the transparency of financial functioning with the organs of the association

ART. 9 - PLANNING OF EXPENSES

Upon agreement of the President, the Director can freely program all the necessary expenses for the realisation of the statutory object on behalf of the association, within the budget approved each year by the Steering Committee and presented to the General Assembly.

ART. 11 - FINANCIAL ACTIVITIES

The association can carry out all the financial activities and operations, movable and real estate transactions indicated in the Statute. Each new activity will be presented to the Steering Committee, which have to approve it before its beginning.

6. Instrument operation

The creation of the SMART Heritage Cultural Route “**Connecting the Faces of Europe**” as an innovative / unique cultural tourism product will contribute to the creation of the European Cultural Route, since project is a source of data collection and activities used for development.

The goal of SMART Heritage is to promote and raise awareness of cultural heritage, to develop plan of action for cultural institutions, to create an intergovernmental complex and to create a unique cultural tourism product. The above is synonymous with regulations and European values that govern the characteristics of Cultural Routes such as enhancing awareness of common heritage, long-term tourism planning and management system through developed tools, positive influences and development in tourism from culture and more.

The following suggestions present the outputs that will arise from SMART Heritage project which will contribute to the creation of the Route, such as:

- Training in those interested in the field of cultural tourism and in raising awareness of cultural heritage, through the implementation of training and study visit.
- Development of Action Plans for cultural institutions
- Compiling sustainability plans
- Utilization of knowledge and information and at the same time advisory character for the innovative cultural tourism of the Route by the 5 working groups of the involved areas
- Acquisition and use of 1000 digitization cultural heritage assets
- Use and integration of recognized cultural heritage sites with the HERA brand
- Use and promotion of the Route through the Website, Multilingual web-platform for the developed FACES of EUROPE, social media by SMART Heritage
- Use and promotion of the Route through the newsletters of SMART Heritage
- Use and promotion of the Route through participation in SMART Heritage exhibitions
- Promoting the Route at events and newsletters organized by Project SMART Heritage
- Use of relationships and networks developed between project partners and agencies that have contributed to the implementation of SMART Heritage (local and regional

authorities, organizations, higher education institutions, Interest Groups & NGOs, and others)

7. Collaboration with other ADRION Project

SMART Heritage is a project aimed at promoting, utilizing and protecting cultural heritage in the Adriatic-Ionian region. Its specific goal is to increase the attractiveness of tourism and reduce the seasonality of tourism in the area. The Project aims to create a Cultural Route recognized by the European Council for the high quality of cultural heritage. Through this process, the Adriatic-Ionian area will be promoted as a cultural tourist attraction and destination in the international tourist markets, as it will increase the attractiveness and competitiveness of the ADRION area. A very important action for the implementation of the project is the digitization of the cultural heritage. The innovative and transnational platform will connect and present common cultural heritage elements. SMART Heritage will contribute to the ADRION capitalization strategy, sharing results, activities, tools and deliverables with other projects funded by the Program.

Other projects funded by the ADRION Program with which SMART Heritage could develop collaborative relationships are:

QNeST - Quality Network on Sustainable Tourism

The aim of the Project is the utilization of the common quality characteristics of the Cultural Heritage, resulting in the development of sustainable tourism. Cultural heritage is associated with traditional arts and environmental initiatives. At the same time, the Project intends to promote traditional products and the Mediterranean Diet. QNeST has as its main principle the development of tourism, through the promotion of cultural heritage. For the implementation of the project and the development of quality and sustainable tourism, the development of a common brand network, the creation of a platform and new routes and the development of existing practices are required. QNest Project is in many ways identical to SMART Heritage

Project as in the creation of a cultural route on a platform. In addition, both Projects aim to develop sustainable tourism by promoting the digitized cultural heritage of each region.

ADRION 5 SENSES

The developments of the global tourism trends, which concern the implementation of trips according to the experiences, resulted in the composition of the ADRION 5 SENSES Project in the Adriatic-Ionian region. The project proposes a holistic approach to the 5 senses to develop effective brand strategies and enhance the performance of the ADRION destination by creating conditions to enhance tourism experiences. This integrated approach is an innovation for the ADRION area. The overall goal is to create and promote ADRION Brand in tourism, offering all five senses to tourists. An additional goal is the sustainable planning of activities for the utilization and maintenance of the natural / cultural heritage. The project aims to use technology to create improved destination experiences. Smart Heritage is given the opportunity to work with ADRION 5 SENSES as they rely on the development of natural and cultural heritage to create digital journeys. SMART Heritage and ADRION 5 SENSES use similar tools to implement their projects and actions. As a result, the collaboration between the two ADRION-funded programs has great potential and will thrive in the future.

FOST INNO

The FOST INNO Project aims to contribute to the long-term development of tourism in the Adriatic Ionian region through the development of innovation capabilities. The overall goal of the project is to improve competitiveness and attractiveness after strengthening innovation in sustainable tourism. He established the networking structure and increased the transfer of knowledge between businesses, users, academics and institutions through the Adriatic-Ionian Tourism Innovation Center. The development of innovation will be the main purpose of the Center's activities, which are intended to facilitate market access for innovative ideas in various institutions. FOST INNO and SMART Heritage are promoting innovation in all its forms, such as the development of a Cultural Cluster, technological advances to improve tourism and more.

The cooperation between the two projects will bring innovative ideas and activities as well as privileges in the Adriatic-Ionian areas.

INNOVAGRO

Project INNOVAGRO was created to meet the need of the ADRION area to improve its agro-food and tourism skills by establishing best practices with respect for the environment. Innovation plays an important role in contributing to the development of agro-food. It includes the integration of new forms of SME's development, such as planning, ecological perception and corporate social responsibility. The project focuses on the development of links and synergies between farmers, agro-food companies, research institutes and public authorities, to promote the extroversion of agro-food products, the development of agro-food companies and the promotion of environmentally friendly agricultural practices. The results show a Transnational Cooperation Network in the field of agro-food and tourism and a Virtual Transnational Business Center for Innovation & Entrepreneurship (VIBIEC). INNOVAGRO as well as SMART Heritage want to develop relationships with other agencies (ADRION-funded programs, international agencies) and promote SME's extroversion. In SMART Heritage, a part of it concerns gastronomy in combination with technology. The cooperation of the two programs will concern the sector of gastronomy and business clusters related to the field of agro-food and extroversion of these companies.

8. Timeline of Activities on the Implemented Network

Activities	Date
Defining a theme that is representative for European values and common to several countries of Europe	
Identifying heritage elements, that can involve tangible and intangible elements	From July 2021
Creating a European network with legal status of European countries	
Coordinating common activities in the main field of activities	From July 2021
Creating common visibility to ensure recognizability and coherence of the route across Europe	From July 2021
Call for application for certification “Cultural Route of the Council of Europe”.	From July 2021
Deadline for submitting the application form for certification	From September 2021
Conformity’s review of the dossier by the EICR. Attribution when applicable to an independent expert for review.	From October 2021
Independent expert review: contact with the candidate projects. Field visit and preparation of the evaluation report	From November & December 2021
Submission of the evaluation report by the independent expert to the EPA secretariat	From January 2022
Examination by the EICR and recommendations to the EPA Bureau	From January 2022
Experts’ auditions during the EPA Bureau Meeting.	From February 2022
Communication to the candidate projects of the conclusions of the EPA Bureau meeting.	From March 2022
Examination by the EPA Governing Board of the evaluation reports and the recommendations made by the EICR and EPA Bureau	From March 2022
Audition of the selected projects at the EPA Governing Board meeting	From April 2022
Decision by the EPA Governing Board concerning the certification.	From April 2022
Notification letter by the EPA Executive Secretary to the auditioned candidates concerning the results of their application for certification of their network as “Cultural Route of the Council of Europe”.	From May 2022

Capitalization Events	Date
1st ADRION Capitalisation Event	December 11 th , 2019
ADRION 3d Annual Event and 2d ADRION Capitalisation Event	December 3 ^d 2020
ADRION 2nd Capitalization event: Thematic Clusters (TC) meetings for projects funded under the 2nd Call	December 4 th , 2020
Macro-Regional Event of Thematic Cluster	zoom meeting due to the COVID-19 pandemic
ADRION 5 SENSES & SMART Heritage Cross- Fertilization Event	27th of June 2019
Smart Heritage training seminar: The Cultural Route of Hercules	December 16 th 2021
The Smart Heritage web platform	On going

Cluster Activities- Municipality of Forlì	Date
Topic 1: Caterina Sforza and Forlì Topic 2: How to create a tourism product connected to Caterina Sforza Topic 3: Innovative activities Topic 4: Conclusion and Main Decisions	November 19 th , 2019
Topic 1: Caterina Sforza and Forlì Topic 2: How to create a tourism product involving the economic sector Topic 3: Tourism and urban regeneration Topic 4: Outputs of the project Topic 5: Communication Strategy Topic 6: Conclusion	January 24th 2020
Topic 1: Tourism product and training Topic 2: How to communicate the new tourism product to the city Topic 3 Action Plan D.T1.3.1 Topic 4: Conclusion	July 7 th , 2020
Topic 1: Defining the following steps for the creation of the City of Forlì tourism product	Zoom meeting