SUSTRAINY
Sustainable action Training for Youth

SUSTRAINY PROJECT

SOCIAL
TOPIC N°4
SUSTAINABILITY OF CULTURE/
SUSTAINABLE TOURISM

Table of Content

Introduction to the topic

Sustainability focuses on meeting current human needs without compromising the ability of future generations to meet their own needs. Traditionally, the sustainability paradigm encompassesthe interactions between humans and the economic, social and environmental aspects of living. Adding culture to the already widely accepted three pillars of sustainability: social, environmental, and economic is important for society to address because the addition of a fourth pillar to represent culture creates a holistic approach to sustainability. In the last couple of years, in Europe as well as all over the world, culture and creativity from one side, tourism from the other, emerged as growing economic sectors. Creative and cultural sectors covered almost the 7% of Europe GDPR, while tourism was shifting more and more from mass tourism to different forms of more authentic discovery of places, people, heritage with what might be called cultural tourism or experiential tourism, a more aware and responsible way of travelling.

The growth of these two sectors opened an interesting discussion when sensitiveness towards environmental protection has become a key topic on all EU government agendas.

The key questions in this moment are the following:

- How do we ensure to culture the role of enabler of sustainable development and how do we make culture and its events sustainable from the environmental point of view?

- How do we make sure that tourism has a reduced or no impact on the environment of the places where tourists are travelling through the promotion of new forms of tourism, cultural and experiential, transformative and slow tourism?

These topics have been at the center of a policy discussion both world wide and at EU level. United Nations connected culture with many SDGs assigned to culture and creative industries a key role as enabler of sustainable development.

Introduction to the topic

As for culture sustainability, while there have been many EU policies to support he growth of the sector (from the Green Paper on CCI in 2010[1] to the two work plans 2015-2018[2] and 2019-2022 [3]) very little has been put in place in terms of policies to reflect on how the sector should act in a more environmentally sustainable way and how it could promote the culture of sustainability.

As for tourism, in 2007, EC published the *Agenda for Sustainable Tourism[4]* recommended to apply the following principles when addressing the challenges of the sector:

- taking a holistic, integrated approach;

- planning for the long term;

- adopting an appropriate pace of development;

- involving all stakeholders;

- using the best available knowledge;

- minimising and managing risk;

- reflecting impacts in costs;

- setting and respecting limits;

- practising continuous monitoring.

After 2007, EC launched a number of initiatives trying to promote a more environmentally sensible tourism but also support new tourism sustainable products[5] born from the cooperation between the tourist and cultural sectors. At the same time, a system of indicators was put in place for sustainable management of destinations, the European tourism indicators system.[6]

---

1 https://op.europa.eu/en/publication-detail/-/publication/1cb6f484-074b-4913-87b3-344ccf020eef/language-en
2 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv:OJ.C_.2014.463.01.0004.01.ENG
3 https://ec.europa.eu/culture/sites/culture/files/commission_communication_-_a_new_european_agenda_for_culture_2018.pdf
4 https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52007DC0621
5 https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/transnational-products_en
6 https://ec.europa.eu/growth/sectors/tourism/offer/sustainable/indicators_en

Chapter 1 CREATIVE CITIES

1.1 What is a creative city? – THE CONCEPT

Some countries describe a city in terms of quantitative measures, for example, the presence of certain services (such as health care, education, governmental bodies, even five-star hotels) or when the majority of its population is employed in non-agricultural activities to define their cities. In many cases, governmental authorities issue 'city' declarations based on political evaluations and the distribution of financial resources. In the modern era, the definition of a city has changed from the past, thank to the industrialization and globalization processes, cities became Hubs for education and arts, supporting universities, museums and cultural institutions. For this reason, cities have always been associated with transformative ideas and novel social initiatives. Today, a city promotes its cultural activities through the place branding and city marketing, public diplomacy techniques used to inform development strategy, to attract businesses, investors, residents, and tourists and to create a shared identity and sense of place within the metropolitan area.

Cities and urban regions are not just mere containers for innovative activities but are actively involved in the generation of new ideas, new organisational forms and new enterprise.[1]
Cities that succeed in innovating are those where '[...] people are less mechanical units of production and more the creators of wealth. Cities shift from having a density of resources to a density of networks and circuits where proximity to resources was substituted by proximity to knowledge'.[2]

Besides hosting technological progress, cities are also enabling various other types of innovation. This variety of innovations is associated with products, processes, marketing and organisational contexts, all of which are significant in urban and metropolitan areas. Some concrete ways in which cities are encouraging innovation are: Entrepreneurial innovation oriented to support small businesses in the creation of new jobs; Social innovation highly focused on meeting social needs by enhancing social interactions and integrating ideas, knowledge and vision of civil society with urban development; Innovation in work systems: including smart working, high mobility of entrepreneurs, co-working spaces, open office areas and other alternative ways to generate income; Culture-led innovation, typically deriving from the creative knowledge of the arts and cultural domains and inspiring many city-relevant sectors and areas, including cultural tourism, consumer electronics and urban regeneration.

"Cities are often places of great energy and optimism. They are where most of us choose to live, work and interact with others. As a result, cities are where innovation happens, where ideas are formed from which economic growth largely stems."[3] Innovation and creativity are the drivers for the development of the city as well as the contribution and the participation of artists, creatives, entrepreneurs in the society add and produce an extra value for the cities and its future development.

---

1   https://www.tandfonline.com/doi/full/10.1080/00343404.2016.1255324
2   Landry C. 2015, Cities of ambition, Comedia
3   futureagenda 2017, future of cities, insight from Multiple expert https://www.futureofcities.city/pdf/full/Future%20 of%20Cities%20Report%202017.pdf

SMART CITY CONCEPTS

Smart Governance and
Smart Education

Smart
Citizen

Smart
Healthcare

Smart
Energy

Smart
Building

Smart
Technology

Smart
Mobility

Smart
Infrastructure
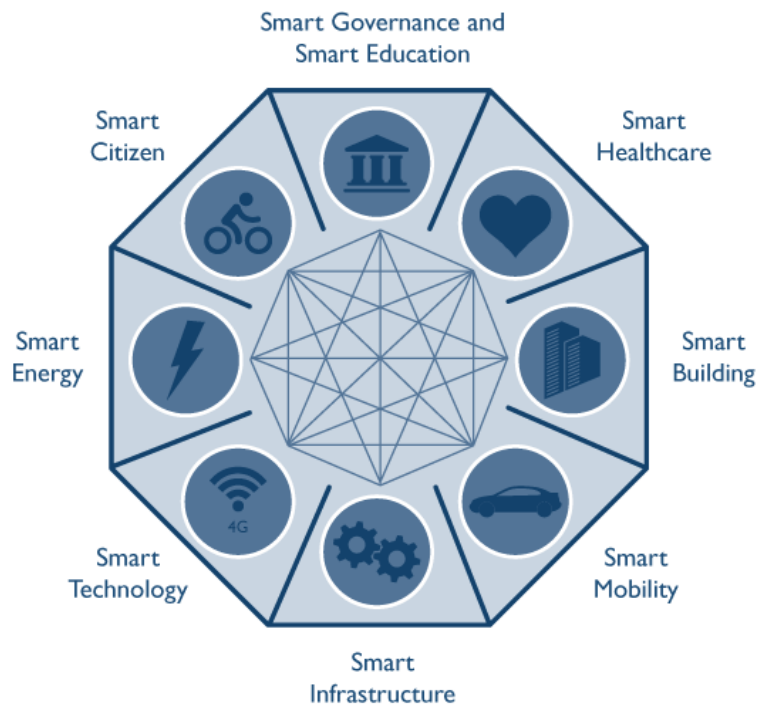
Source: Frost & Sullivan

1.2 Creativity around the city

The 2030 Agenda for Sustainable Development which includes among its 17 goals a specific objective to *'make cities and human settlements inclusive, safe, resiliente and sustainable'* and identifies culture and creativity as one of the essential levers for action in this context, gives to the cities a crucial role in promoting sustainable development focused on people and the respect of human rights. Culture and creativity are important for the society, they bring innovation and new approaches, as well as cultural industries, supporting creation, promoting citizen and cultural participation and a*pproaching the public sphere with a new perspective that public authorities, in cooperation with the private sector and civil society, can make the difference and support a more sustainable urban development suited to the practical needs of the local population*. [1]In 1988 David Yencken, a builder, businessman, academic and heritage practitioner in Australia, developed the concept of **Creative Cities** which has become a global movement reflecting a new planning paradigm for cities. Yencken argues that while cities must be efficient and fair, a creative city must also be one that is committed to fostering creativity among its citizens and to providing emotionally satisfying places and experiences for them.[2] The creative city when introduced, was seen as aspirational, a way to encourage open-mindedness and imagination implying a dramatic impact on organizational culture. The creative city identifies, nurtures, attracts and sustains talent so it is able to mobilize ideas, talents and creative organizations, it needs also soft infrastructure such as a highly skilled and flexible labour force, dynamic thinkers, creators and implementers.[3]

1   https://en.unesco.org/creative-cities/content/why-creativity-why-cities
2   https://www.futureleaders.com.au/book_chapters/pdf/Space-Place-Culture/David-Yencken.pdf
3   https://www.reading.ac.uk/PeBBu/state_of_art/urban_approaches/creative_city/creative_city.htm

Urban areas are today's principal breeding grounds for the development of new strategies, policies and initiatives aimed at making culture and creativity a driving force for sustainable development and urban regeneration through the stimulation of growth and innovation and the promotion of social cohesion, citizen well-being and inter-cultural dialogue.[1]

While the term creativity means:

The meaning of creativity is the act of turning new and imaginative ideas into reality. Creativity is character-ised by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. [2] Creative cities are also becoming the space for gamification. The urban space in which we live, the cities, is destined to change to respond to the new challenges of environmental and energy sustainability or to the mobility and livability of the spaces. The term *Gamification* has been defined as the use of characteristics commonly associated with video games in non-game contexts.[3] Since 2010 the use of technology became more popular and it was used to rethink the city in a different way where citizens want to collaborate and contribute to their community. The gamifica-tion can mobilise citizens effectively to participate in public decision-making, start with the sense of belong-ing to the local community and amplify with a smart gamification scheme. Citizen participation becomes easy and fun, whereas the municipality can crowdsource in a more targeted way: win-win.

Source: trueffelpix.com

1   https://en.unesco.org/creative-cities/content/why-creativity-why-cities
2   https://www.creativityatwork.com/2014/02/17/what-is-creativity/
3   https://journals.sagepub.com/doi/pdf/10.1177/1046878114563660

1.3 EU Networks

Important networks are supporting the development of creative cities giving them more concrete label and recognition:

The **UNESCO Creative Cities** Network (UCCN) was created in 2004 to promote cooperation with and among **cities** that have identified **creativity** as a strategic factor for sustainable urban development. The 246 cities which currently make up this network work together towards a common objective: placing creativity and cultural industries at the heart of their development plans at the local level and cooperating actively at the international level. [1] The main objective of the Network is therefore to facilitate the development of cultural clusters around the world in order to exchange know-how, experi- ences and good practices as a means of promoting local economic and social development through creative industries (Unesco, 2016).

Source: civetta.tv

---

1   https://en.unesco.org/creative-cities/content/why-creativity-why-cities
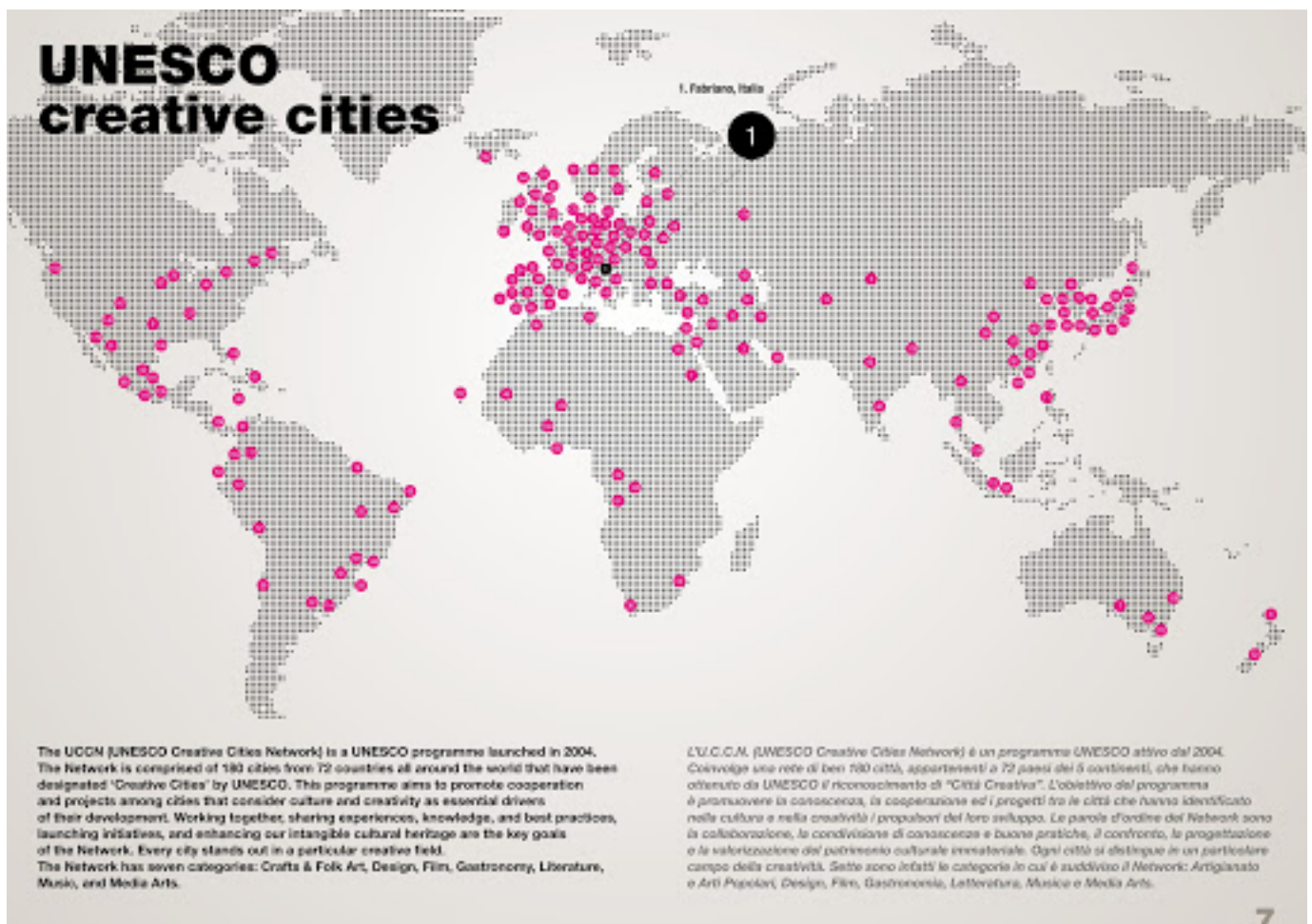
EU award

Regarding the EU cities, it has been established by the EU Commission a prize called **iCapitalaward**- an annual cash prize awarded to the European city that is best able to demonstrate its ability to harness innovation to improve the lives of its citizens. This iCapital award is granted to cities that best contribute to open and dynamic innovation ecosystems, involve citizens in governance and decision-making, and use innovation to improve resilience and sustainability.

Europeans Capital of Cultures

The initiative was developed in 1985 by the Council of Ministers on the initiative of the Greek Minister of Culture Melina Mercouri, and has, to date, been awarded to more than 50 cities across the European Union. A European Capital of Culture is a city designated by the European Union (EU) for a period of one calendar year during which it organises a series of cultural events with a strong pan-European dimension.

List of **Eu capitals of culture**

1.4 Creative and Playable cities – BEST PRACTICES

Best Practices n.1

Source: https://www.playablecity.com
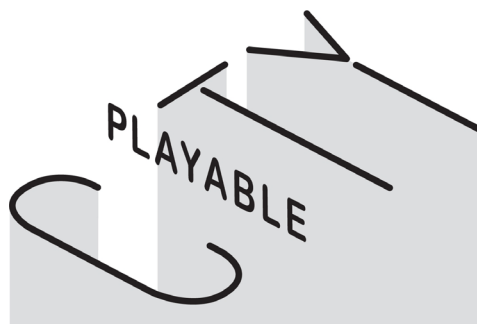
One of the most interesting best practice is the one called **Playable Cities**

The Playable City concept has captured the imagination of cities across the globe, offering a new way of connecting people, and thinking about the city. It is a framework which supports the future of the city with the contribution of artists and creatives. "Playable City" is a place where citizens are the enabler of the revolution, they are motivated and held together by the idea that technology can be human, while the administration opens to residents and visitors to reconfigure and rewrite services, places and the collective story. The impact of this big project is worldwide, at the moment it has reached more than 1 million of people, 9 metropolis in 5 continents with the participation of 51 creatives and 74 partners in the world.

The aim of Playable cities is to create a cross-disciplinary collaboration with urban designers, policy makers and creative facilitators to transform the city through play, a series of innovative creative / technology driven projects which have a huge impact on the society, in the world itself. All projects are thought in terms of sustainability, through the interaction and creative installations is possible to unlocks a social dialogue, bringing the citizens into a city development conversation one which will vary in each location.

Best Practices n.2

The City Reads (the Ljubljana City Library project) -

Over a quarter of Ljubljana's population are members of the city's public library network. The goal of the project is to encourage reading among citizens and promote knowledge about the world of literature. The Ljubljana City Library is the organizer of the activities: each year a different country or area of the world is selected in order to promote authors from all parts of the world, and multiculturalism. Each year, on 3rd December (the birth date of the greatest Slovenian poet, Prešeren) the list of 60 chosen books is announced on the LCL home page and in public media. Readers have 6 months to read at least 5 books from the list and send their impressions. This project offers interaction among readers from different social environments and all parts of the city with surrounding areas. The final event is held outdoors in June, in the historic city centre of Ljubljana, which although once dominated by cars and buses, is now mostly set aside for pedestrians and cyclists. An important aspect of this project lies in the effort this city has made to be the most friendly and liveable for citizens. In 2016, Ljubljana also won the title of World Green Capital, and the open- air LCL Day is one of the events that celebrate this. In addition to a combination of connectivity, creativity and green philosophy, this project may be seen as a good practice case for sustainable urban development.

Chapter 2 CULTURAL HERITAGE

2.1 Culture and heritage – THE CONCEPT

According to the Sustainable Development goals AGENDA 2030 - the SDG 11 *Make cities and human settlements inclusive, safe, resilient and sustainable* is addressing an important aspect which include the need for bigger efforts to protect the world's cultural and natural heritage. Countless cities and territories have set up and promoted policies to safeguard and enhance cultural heritage and other areas of culture. Protecting tangible and intangible cultural heritage can become a driver of bottom-up policy coherence, led by local and regional governments and involving increased participation of citizens and civil society. Several cities, such as Regensburg (Germany), have adopted World Heritage management plans and have been successful in involving local citizens and integrating cultural heritage in policy areas such as urban planning, economic development and tourism. Other cities, including those mentioned below, have increased their efforts towards the integration of heritage protection in other areas of policy making.[1]

What do we mean as Cultural Heritage?

Before to analyze this concept, it is important to understand the meaning of culture itself:
Culture is defined as *"the whole complex of distinctive, spiritual, material, intellectual and emotional aspects that characterizes a society or social group. It includes creative expression, community practices and material forms such as sites, buildings, historic city centers, panoramas, art and objects."* [2]

---

1   http://www.agenda21culture.net/sites/default/files/hlpf12018_-_11.4.pdf
2   UNESCO, Our creative diversity: report of the World Commission on Culture and Development; 1996

Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art, and artifacts), intangible culture (such as folklore, traditions, language, and knowledge), and natural heritage (including culturally significant landscapes, and biodiversity). The concept of cultural heritage developed as a result of complex historical processes and is constantly evolving and it is based on historically changing value systems. These values are recognized by different groups of people. The ideas developed and accepted by these different groups create various categories of cultural and natural heritage (world heritage, national heritage, etc.).[1] The concept of cultural heritage is also related to the idea of protection or conservation. It is a result of a long historical development in which different values were attached to monuments, buildings, works of arts, artifacts, landscapes, etc. The systematic destruction or losses of these objects led to phrases such as "outstanding universal value" and to the declaration that these objects belong to "humanity". It means that cultural heritage and the natural environment are unique and irreplaceable.

In the second half of the 20th century, both spontaneously evolving movements, organizations and political groups – such as the international body UNESCO – have been successful in gaining the necessary support to preserve some particular aspects of the heritage of many nations, through including concepts such as World Heritage, World Memory. In the 21st century, the heritage has meaning on multiple levels served best by multidisciplinary approaches and methodologies that can be developed and used worldwide. Cultural heritage is in the scope of inquiry of a range of humanities, social sciences and environmental studies, where solutions to Cultural Heritage and resource management issues are best achieved by acknowledging differences and legitimating conflicting interests, so as to seek common ground.

2.2 Accessibility of Cultural Heritage

Culture includes all the intellectual achievements of mankind from its beginnings to today; while, on the other, heritage refers to non-contemporary intellectual achievements that have filtered through the ages as the past's indubitable legacy.

---

1   https://medievalstudies.ceu.edu/concept-and-history-cultural-heritage

But who can have access to culture and heritage?

The term 'accessibility' will be defined as a generic concept and interpreted in relation to its dual articulation as physical and perceptual accessibility. In general, accessibility means the ability of everyone to use a service or a product, regardless of specificity (disability, age) or context of use. In other words, accessibility is, by definition, a matter of usability. The point is that anything that is not accessible for a user is not user-friendly. Practically, accessibility is embedded in the broader scientific field of HCI (Human Interaction) with Object/Action Design.

The term 'accessibility', in its strict definition, denotes the state in which any characteristic of the domain at issue can be accessed by anyone without discrimination based on sex, age or other characteristics (physique, strength, perceptive ability etc.), i.e. when anyone can reach and use infrastructure autonomously, safely and comfortably. However, 'accessibility' does not refer only to infrastructure. Other aspects of accessibility have to do with accessing services, facilities and goods, engaging in activities and experiences. All these are interacting and can give autonomy and security to the individual, always in relation to the environment (natural, built or virtual) and lastly the concept of accessibility to be effective should apply in the field of culture, urban planning, transport, education, labour, healthy and safety, environment, research and at all levels (local, regional, national, European, global).[1] Together with the concept of accessibility is important to highlight the Digital engagement in museums which includes anything from a museum website, social media, online collections, digitisation, interpretation, mobile applications and e-learning tools. Increasingly it has become more about attracting and connecting to modern digitally audiences with their ready-to-hand tools.[2]

2.3 Rewards and Recognition

Significant was the Convention Concerning the Protection of World Cultural and Natural Heritage that was adopted by the General Conference of UNESCO in 1972. As of 2011, there are 936 World Heritage Sites: 725 cultural, 183 natural, and 28 mixed properties, in 153 countries. Each of these sites is considered important to the international community. The underwater cultural heritage is protected by the UNESCO Convention on the Protection of the Underwater Cultural Heritage. This convention is a legal instrument helping states parties to improve the protection of their underwater cultural heritage.

In addition, **UNESCO** has begun designating masterpieces of the Oral and Intangible Heritage of Humanity. The Committee on Economic, Social and Cultural Rights sitting as part of the United Nations Economic and Social Council with article 15 of its Covenant had sought to instill the principles under which cultural heritage is protected as part of a basic human right.

list of **World Heritage**

---

1 https://www.researchgate.net/publication/280312809_ACCESSIBILITY_TO_CULTURE_AND_HERITAGE_DESIGNING_FOR_ALL
2 http://creative-museum.net/wp-content/uploads/2016/06/analysis-of-best-practices.pdf
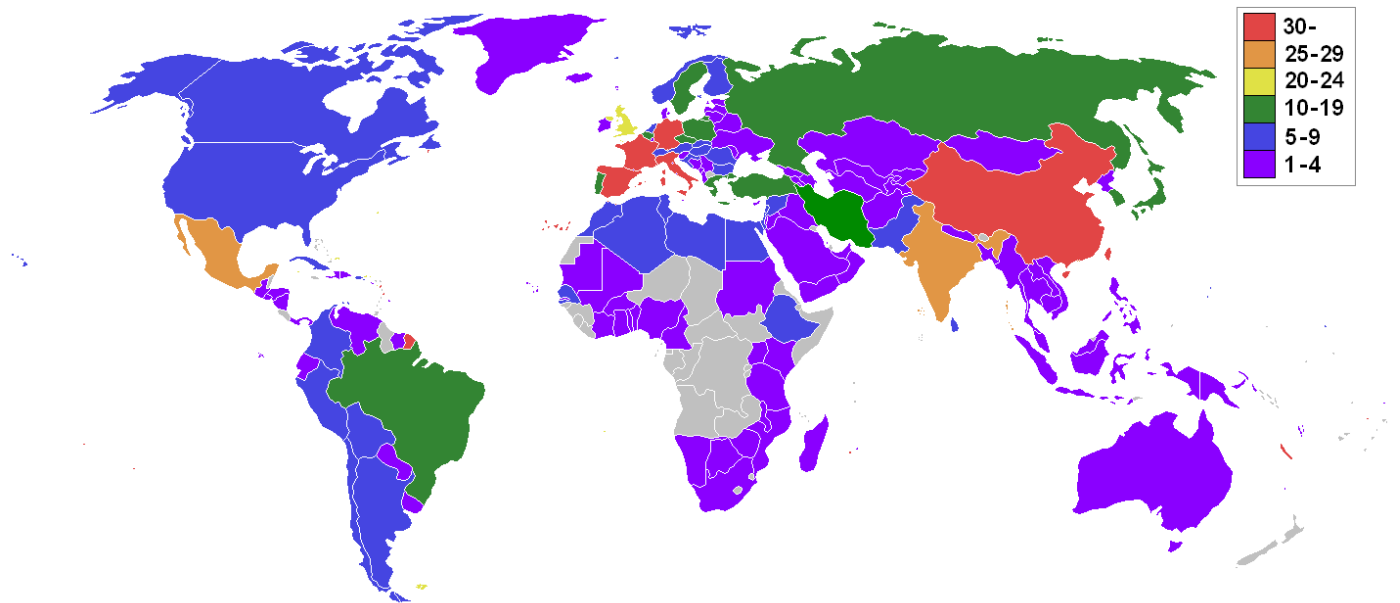
The European Heritage Awards/ Europa Nostra Awards

highlight some Europe's best achievements in heritage care, and showcase remarkable efforts made in raising awareness about our cultural heritage.The prize consists of two award levels; a Grand Prix of €10,000 (awarded to up to seven entries), and an award, presented to up to 30 entries. There is also a Public Choice Award winner, chosen by an online poll conducted by Europa Nostra. The aim of the initiative is to promote and reward success and altruism in the field of cultural heritage. The Heritage Prize's greatest impact, according to a 2013 study, is to highlight examples of successes in the sector and raise awareness of best practices across Europe.

HEREIN is a European Cultural Heritage Information Network

it developed within the Council of Europe which brings together European public administrations in charge of national cultural heritage policies and strategies to form a unique cooperation network in the domain of Cultural Heritage.

2.4 EU Heritage - BEST PRACTICES

Best Practice n.1

The city of Nantes releases an annual Accessibility Guide that is available in both digital and printed formats, and not only this – it is also rentable as a touchable relief booklet and as an audio guide (which leads to less waste production whilst still allowing tourists to choose an analogue way of guidance). Updated every year, its goal is to provide people with disabilities with the information they need to plan their trip in advance, in order to give them the best possible experience. This for example, includes information about the equipment needed or given on site to save time after arrival. Download **the accessibility guide**

Best Practise n. 2

The Festival of Lights in Lyon In a tradition that dates back to the 17th century, the 'Lyonnais Fête des lumières' is a yearly cultural highlight in Lyon. The festival has its origin in expressing gratitude towards Mary, as in religious tradition she was believed to have saved Lyon from the plague in 1643. What started as a local tradition, which encouraged citizens of Lyon to place a candle or light in their window every year around the 8th of December to commemorate Mary, grew into an event that captured the attention of people all around the globe. Nowadays the 'Lyon Light Festival' attracts 4 million visitors per year. The festivals' activities are all based on light and last approximately four days. The festivals' organisers are seeking to reduce the impact of the event on the environment as much as possible by various means, such as by using low consumption lighting systems (LED) on many of its installations. The event is said to consume as much as a standard household (water, electricity, heating) in a 120 m2 apartment. As soon as projects are selected, particular attention is given to materials, reusage, and the transport of equipment and teams.
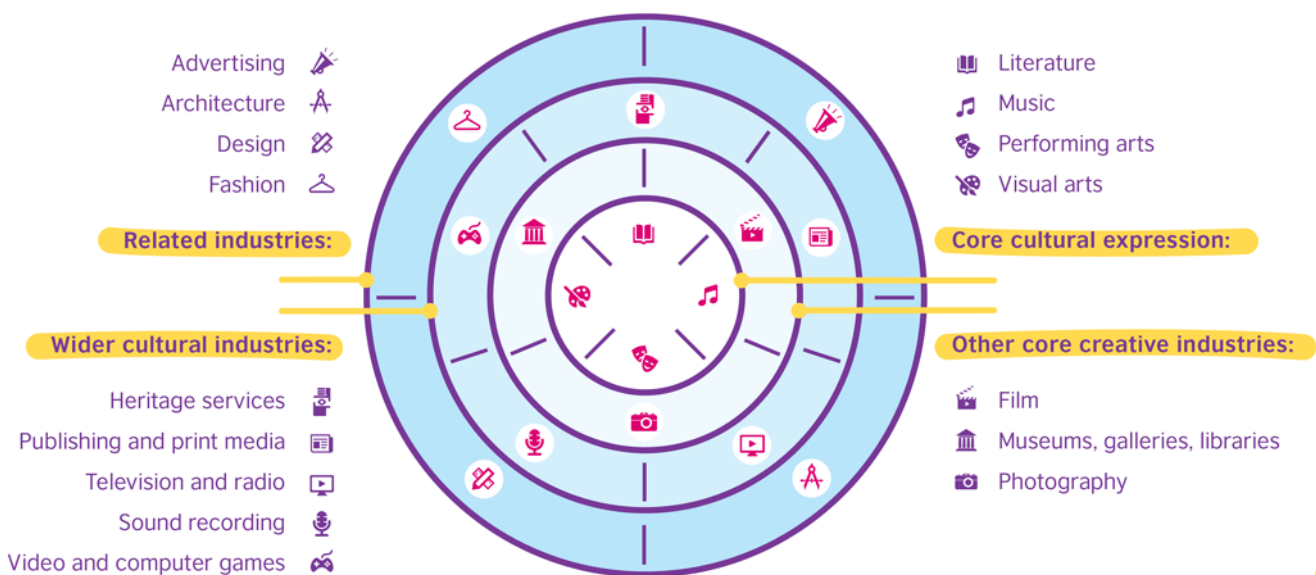
Chapter 3 CREATIVE AND CULTURAL INDUSTRIES

3.1 Culture and Creative industries definition – THE CONCEPT

MODELLING THE CULTURAL AND CREATIVE INDUSTRIES

BRITISH COUNCIL — Culture & Creativity

Related industries:
Advertising
Architecture
Design
Fashion

Wider cultural industries:
Heritage services
Publishing and print media
Television and radio
Sound recording
Video and computer games

Core cultural expression:
Literature
Music
Performing arts
Visual arts

Other core creative industries:
Film
Museums, galleries, libraries
Photography

https://www.culturepartnership.eu/en/publishing/project-management/lecture-17-1

In 1948, Theodore Adorno and Max Horkheimer coined the term cultural industries. Since they developed the concept and during this time the ways of creating, producing and distributing cultural products has changed dramatically. Cultural industries have incorporated, in addition to adapting to technological advances and the evolving place of media in society, sophisticated production processes and large scale distribution methods to reach global markets. In the 1990s, in Australia and the United Kingdom, the concept further evolved towards the creative economy. The creative economy places an emphasis on creativity and presenting it as the engine of innovation, technological change and as a comparative advantage in business development. This led to the introduction and use of the terms "creative industries" in policy development circles. In 2010 the first document on culture and creative industries, the Green Paper of the European Commission "Unlocking the potential of cultural and creative industries", it officially acknowledged the economic and social importance of the sector, in convincing other services in the European Commission that the culture and creative sector is worth more policy attention in the context of the Agenda 2020.

The document is short on concrete ideas to unlock the potential of the creative sector and is timid on steps that the EC could already set in motion to support it. The document calls essentially on exchange of good practices and further mapping exercises in skills, mobility or networking opportunities (clustering) including the promotion of dialogue with third countries.[1] In 2012 the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions are starting to "Promoting cultural and creative sectors for growth and jobs in the EU". Furthermore, these industries were defined in the United Kingdom as "those industries which have their origin in individual creativity, skill and talent which have a potential for job and wealth creation through the generation and exploitation of intellectual property" ('Creative Industries Mapping Document', DCMS, 2001). [2]

However, the notion of cultural and creative industries belongs to a later period, the economist and art theorist Pierre Luigi Sacco links their appearance to the industrial revolution at the turn of the twentieth century. The technological innovations of that period radio, sound recording, photography, film, and the perfecting of the printing technology expanded the access to culture and influenced the creative process. The theatre, visual arts, cinema, TV, radio, music, publishing business, computer games, new media, architecture, design, fashion and advertising are all part of the cultural and creative industries. The terms "cultural industries" and "creative industries" are practically interchangeable. The concept of "cultural industries" is more related to cultural heritage and traditional forms of creation, while "creative industries" includes the applied arts practices, innovations and generating profit and creation of jobs by creating intellectual property. According to the economic statistics, they are increasingly acknowledged worldwide for having enormous potential as engines driving economic and social development, not only do they account for higher than average growth rate and job creation, but they are also channels of cultural identity which play a key role in promoting cultural diversity. The core creative industries in the 28 countries of the European Union generate €558 billion in value added to GDP, approximately 4.4% of total European GDP. The value added by the total creative industries (core creative industries plus non core creative industries) is approximately €860 billion, representing a 6.8% share of GDP. The creative industries represent approximately 8.3 million full time equivalent jobs, or 3.8% of total European workforce and an employment value of approximately 14.0 million, or 6.5% of the total EU workforce. The development of the creative industries sector is not only an engine to increase the share of developing countries in world trade, but can also directly benefit poor communities by generating income, creating jobs and empowering artists and people. The main function and role of the Cultural and Creative Industries is that they build a bridge between arts, culture, business and technology.

3.2 Cultural and Creative hubs

The interpretation of a hub is a physical or virtual place that brings enterprising people together who work in the creative and cultural industries.[3] Creative Hubs are organisations that use their space or infrastructure for networking, organisational and business development within the cultural and creative industries sector. The research showed that: there are a huge variety of creative hubs with a range of public and private organisations running them, this diversity makes it hard to provide effective support to the sector as a whole.

---

1   https://keanet.eu/the-ec-green-paper-on-cultural-and-creative-industry-a-contribution/
2   https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF
3   https://creativeconomy.britishcouncil.org/projects/hubs/

All hubs aim to make a difference to businesses, economies and communities. Creative Hubs have been around for the last century, but it's within the last ten years that they have truly become a fast growing ecosystem across the globe. Beginning with disused space from a post-industrial society, hubs have grown in all shapes and sizes, housed in structures that were previously factories, ammunition manufacturers, shipping containers and office buildings, and while the physical world of hubs has expanded, so has the digital world, with many virtual hubs on the rise. Many hubs provide a wide range of services including: business start-up and development support in the shape of workshops and mentoring; prototyping and fabrication space; networking and events; research and development. They also have an impact on their external environment, regenerating urban and rural areas, while acting as lighthouses for invisible communities. Being part of a hub makes freelancers and micro SMEs feel part of a larger picture, without it necessarily meaning that they have to be part of an organisation. Freelancers and micro SMEs, who would normally work from home, are able to connect, collaborate and share with other like minded people. Being part of a community increases freelancers' confidence, experimentation, collaboration and growth. Together they can pitch for work, access resources and tools, inspire one another and attract investment as a collective of disciplines. However, they play a crucial role in the future of the creative economy - boosting economic value, incubating product and service innovations, experimenting and challenging new ways of working and thinking, as well as being an advocate and a voice for the sector.

Source: https://www.1535.lu/news/european-creative-hubs-network

3.3 EU programmes

The European Union is a knowledge and creativity-intensive economy in which the cultural and creative sectors play an important role, boosting innovation, growth and job creation. Greater support for creativity and creative talent is essential to redefine the EU's approach to growth and innovation in the new scenario of the digital sharing economy. In the context of the European programming 2021-2027, in fact, the program specifically dedicated to this sector is **Creative Europe** is the European Commission's framework program for supporting the cultural and audiovisual sectors. Building on previous Culture and MEDIA programs, it will support Europe's cultural and creative sectors with a budget of € 1.46 billion (9% more than its predecessors).

EU Networks

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs. There are many existing creative and cultural networks in Europe, however, none are specifically tailored to support physical spaces that provide services to multiple creative businesses.

As focal points for creative businesses, hubs offer the most effective way to support the growth and development of creative industries. To achieve this, hubs themselves need to network, to pool resources, share best practices, and build on advocacy, policy and opportunities. It is clear that the European Creative Hubs Network offers the best route to support hubs, and hence Europe's creative industries.

List of creative hubs

The European Creative Business Network (ECBN)

is a unique not for profit foundation, founded in 2011, promoting the interests of the cultural creative industries in Europe. Given the diversity of cultural expressions as well as of cultural and creative markets across Europe, ECBN works – on purposes indirectly and decentralized – by supporting leading agencies, funders and intermediaries on local, regional and/or national level to help them support their cultural and creative entrepreneurs.   ECBN is an independent foundation funded by its members fees and in kind contributions. Based upon this it supports the supporters of creative business with the following actions: the 100 members of ECBN are leading agencies, funders, promoters and researchers in the cultural and creative industries in Europe.

The Artists and the Others

The Artist and the Others is an initiative based on the importance of arts for our society and the benefit of shared knowledge. The foundation, initiated in 2013, supports young artists and cultural professionals during their career in the cultural field. The goal is to overcome the difficulties that artists and cultural professionals encounter in the first years after their studies, a critical period when they need to establish connections, and develop the knowledge and necessary skills to boost their future career. The projects organized range from workshops, lectures, and symposium, through to exhibitions, connecting tours and international cultural exchanges and they are based on sharing knowledge, enhancing skills, creating awareness of the cultural world and developing new connections.

3.4 Coworking spaces - BEST PRACTICES

Best Practise n.1

https://oportocool.blog/2012/03/21/cru-loja-co-work/

CRU COWORK

It is a *Creative Hub* located at the heart of Porto's art block — Bombarda Art District. They started in 2012, as a result of a daring dream and an innovative collaborative model, as the perfect place to attract talented, motivated, and creative people to form a vibrant and diverse community. This hub is aimed to be the spot where creative people could work (cowork), exhibit (gallery) and sell (store) their creative projects and brands, to serve both as a platform for launching independent projects, brands and authors, and as a harbor for those who feel good immersed in a creative environment. CRU is an hub that interconnects various spheres of creative activity as well as to actively reflect on its social impact while being on a mission to raise awareness about artistic and creative creation. This network includes coworkers, designers, and entrepreneurs whose brands are represented in our store, partners, experts, and trainers who collaborate with the hub.

Best Practise n. 2

Source: https://birmingham.impacthub.net

Birmingham Impact Hub

The mission of Birmingham Impact hub is to help build a fairer, more equal and just city through people, place and open movements. **Mission Birmingham** is a social movement, a culture and a way of being, doing and thinking. Their ambition is to make the city experimental, inclusive, focused on research, resistance and collective care. The main goals of the hub are: focus on the needs and challenges identified by the community you want your hub to support and gain their backing; develop a short and long term vision and mission for your hub that you can use to inspire others; understand your purpose to then select the most appropriate business model, which might also change as you evolve and develop. *When we think about the users and the people that are connecting with the creative hubs, we should not only think about the users of a co- working space, but rather think more broadly about potential services, potential value that a creative hub can have, not only for a freelancer or an entrepreneur, but also for the stakeholders in the city.* [1]

---

1   http://creativehubs.net/uploads/Sustainability%20of%20Creative%20Hubs.pdf

Chapter 4 TRASFORMATIVE TOURISM

4.1 The evolution of tourism – THE CONCEPT

The **tourism industry,** as part of the service sector, has become an important source of income for many regions and even for entire countries. *The Manila Declaration on World Tourism of 1980* recognized its importance as „an activity essential to the life of nations because of its direct effects on the social, cultural, educational, and economic sectors of national societies, and on their international relations." Tourism brings large amounts of income into a local economy in the form of payment for goods and services needed by tourists, accounting as of 2011 for 30% of the world's trade in services, and, as an invisible export, for 6% of overall exports of goods and services. It also generates opportunities for employment in the service sector of the economy associated with tourism. The hospitality industries which benefit from tourism include transportation services (such as airlines, cruise ships, trains and taxicabs); lodging (including hotels, hostels, homestays, resorts and renting out rooms); and entertainment venues (such as amusement parks, restaurants, casinos, shopping malls, music venues, and theatres). This is in addition to goods bought by tourists, including souvenirs. In 1994, the United Nations identified three forms of tourism in its Recommendations on Tourism Statistics: Domestic tourism, involving residents of the given country traveling only within this country; Inbound tourism, involving non-residents traveling in the given country; Outbound tourism, involving residents traveling in another country.

The terms tourism and travel are sometimes used interchangeably. In this context, travel has a similar definition to tourism but implies a more purposeful journey. The terms tourism and tourist are sometimes used to imply a shallow interest in the cultures or locations visited. By contrast, travelers are often used as a sign of distinction. Tourism is travel for pleasure or business; also the theory and practice of touring, the business of attracting, accommodating, and entertaining tourists, and the business of operating tours.

The World Tourism Organization defines tourism more generally, in terms which go "beyond the common perception of tourism as being limited to holiday activity only", as people "traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure and not less than 24 hours, business and other purposes". Tourism can be domestic (within the traveller's own country) or international, and international tourism has both incoming and outgoing implications on a country's balance of payments. There are a number of ways tourism can be defined, and for this reason, the United Nations World Tourism Organization (UNWTO) embarked on a project from 2005 to 2007 to create a common glossary of terms for tourism. It defines tourism as follows: *Tourism is a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which imply tourism expenditure (United Nations World Tourism Organization, 2008).* Using this definition, we can see that tourism is the movement of people for a number of purposes (whether business or pleasure). [1]

Transformative Tourism

In 2015, the secretary of the World Tourism Organization (UNWTO), Taleb Rifai, already pointed to transformative tourism as one of the main trends of the future, coinciding with the World Environment Day in 2015. The sustainability and cultural diversity are two elements which influence the travellers in the 21st-century. They became temporary citizens of the regions they visit, not just tourists, they integrate into the community participating in local activities and events. Transformative tourism consists of a new way of traveling with destinations where the tourist experience became a meeting point between the visitor and the visited so that their interaction results in a positive impact on the world. Authenticity, altruism or ecology are also some of the values that appraise transformative tourism, which goes far beyond leisure as it connects with the great challenges of today's society.

4.2 Sustainable Travels

Sustainable tourism[2] is the concept of visiting somewhere as a tourist and trying to make a positive impact on the environment, society, and economy. Without travel there is no tourism, so the concept of sustainable tourism is tightly linked to a concept of sustainable mobility. Two relevant considerations are tourism's reliance on fossil fuels and tourism's effect on climate change. 72 percent of tourism's CO_2 emissions come from transportation, 24 percent from accommodations, and 4 percent from local activities. Aviation accounts for 55% of those transportation CO_2 emissions (or 40% of tourism's total). However, when considering the impact of all greenhouse gas emissions, of condensation trails and induced cirrus clouds, aviation alone could account for up to 75% of tourism's climate impact.

What do we mean for responsible tourism?

According to the Center for Responsible Tourism, responsible tourism can be defined as, "tourism that maximizes the benefits to local communities, minimizes negative social or environmental impacts, and helps local people conserve fragile cultures and habitats or species."

---

1   https://opentextbc.ca/introtourism/chapter/chapter-1-history-and-overview/
2   http://www.gdrc.org/uem/eco-tour/sustour-define.html

Responsible tourism incorporates not only responsibility with the physical environment, but also an incorporation of awareness for the economic and social interactions whereas, sustainable tourism focuses more on the environmental impacts. RespHumane tourism is part of the movement of responsible tourism. The idea is to empower local communities through travel related businesses around the world, first and foremost in developing countries.

The idea of **humane travel or humane tourism** is to connect travelers from Europe, North America, Australia and New Zealand seeking new adventures and authentic experiences directly, to local businesses in the specific locations they wish to visit – thus, giving economic advantages to local businesses and giving travelers authentic and truly unique travel experiences. The Internet is changing tourism. More and more travelers are planning their travels and vacations via the net. The Internet enables people to cut off commissions. The traveler can search for new destinations to visit, talk or read about other people's experience, and buy the services directly. The Internet platform can encourage local people to start new businesses and that already existing small businesses will begin to promote themselves through the net and receive the economic advantages of this directly in their communities. The world is now in a new tourism age, with globalization and the Internet playing a key role.

The impacts of Tourism Tourism impacts can be grouped into three main categories: economic, social, and environmental. These impacts are analyzed using data gathered by businesses, governments, and industry organizations.

Environmental Impact

regards the natural resources (water, forests, etc.), pollution (air pollution, noise, sewage, waste and littering), physical impacts (construction activities, marina development, trampling, loss of biodiversity). The environmental impacts of tourism can reach outside local areas and have an effect on the global ecosystem. One example is increased air travel, which is a major contributor to climate change.

Economic Impact:

Tourism has direct, indirect and induced impacts on local economies, these can often be largely divergent between countries, based on the structure of the sector but most importantly on how well linked tourism activities are with the local economy. Tourism increases employment opportunities. Additional jobs, ranging from low-wage entry-level to high-paying professional positions in management and technical fields, generate income and raise standards of living.

Social and cultural impact:

The social and cultural ramifications of tourism warrant careful consideration, as impacts can either become assets or detriments to communities. Influxes of tourists bring diverse values to the community and influence behaviors and family life. The development of the Smart Tourism is based on 4 categories: Accessibility, Digitalisation, Sustainability, Creativity & Cultural heritage) which helped them to improve their profile as a tourism destination.

SUSTAINABLE TOURISM

WHY TOURISM MATTERS

10% GLOBAL **GDP** (DIRECT, INDIRECT AND INDUCED IMPACT)

THE INDUSTRY OF TOURISM IS RESPONSIBLE FOR **235MILLION JONS** IN THE WORLD

MAIN INCOME SOURCE FOR MANY **DEVELOPING COUNTRIES**

THERE WILL BE **1.8 BILLION** OF INTERNATIONAL TOURISTS BY 2030

WHY TOURISM MUST CHANGE

WITH CERTAIN TYPES OF TOURISM (TOUR OPERATORS, RESORTS), **LESS THAN 10%** OF PROFIT IS LEFT TO BENEFIT LOCALLY

ONE NIGHT IN HOTEL PRODUCES ABOUT **30KG** OF CO_2

THE INDUSTRY OF TOURISM IS THE FOURTH SOURCE OF **POLLUTION** IN EUROPE

HOW TO MAKE TOURISM MORE SUSTAINABLE

WHENEVER POSSIBLE, DON'T TRAVEL WITH THE AIRPLANE: THE **TRAIN** CONSUMES 10 TIMES LESS

RIDE A **BIKE** EVEN ON HOLIDAY

WHEN ABROAD, BUY **ORGANIC** FOOD AND **LOCAL** PRODUCTS

CHOOSE AN **ECO-FRIENDLY** ACCOMMODATION WITH ECOBNB.COM

eco bnb

https://www.pinterest.it/pin/403424079099815079/

4.3 Eco tourism: certification and networks

Certification is a popular subject in tourism and sustainability, there are plenty of them around the world. Here we found some interesting ones related to the ECO tourism.

The **Sustainable Tourism** organization can support in implementing the development of a responsible tourism policy for companies identifying opportunities for new services and initiatives; offers also training and communication strategies for **tourism development and certification for ecotourism programs**

Here the list of **eu countries which gained the awards:**

Green Destination is a non-profit foundation for sustainable destination development and recognition, leading a global Partnership of representatives, expert organisations and academic institutions. They work for the benefit of the Green Destinations Community: destination representatives and stakeholders adopting the GREEN VALUES: **G**enuine - **R**esponsible - **e**conomically sustainable - **E**nvironment - **N**ature that will help destinations to enhance their quality, attractiveness and competitiveness and are the basis for destination awards and certifications.

4.3 Travel experience - BEST PRACTICES

Best Practise n.1

Visit Cascais

Cascais developed its plan of digital transformation as a continuous process of implementing digital tools and management methods with the objectives of communicating better, simplifying and facilitating the overall tourism activities. This included a deeper process of interaction between all travel actors (including tourists and visitors). Cascais has embarked on improving the current web platform using a customer centred methodology. Cascais created a new approach to its customer analysis, creating a set of "personas" representing the archetype of its tourists, based on information collected in workshops with front-end staff from hotels, restaurants, the tourism information centre and other tourism activities. Thereby, the city can better understand its individual visitors, their interests, needs and activities.

Best Practise n.2

<u>**Airbnb**</u>

Airbnb is an American online marketplace company based in San Francisco, California, United States which offers arrangements for lodging, primarily homestays, or tourism experiences. The company does not own any of the real estate listings, nor does it host events; it acts as a broker, receiving commissions from each booking the Office of Healthy Tourism, they will foster initiatives that drive economic growth in communities, empower destinations from major cities to emerging destinations, and support environmental sustainability. Airbnb Citizen is a vibrant, global movement equipped with tools for learning and advocating, from the stories of our hosts, ideas from leading thinkers, to news on the status of home sharing and ways to take action and make belonging anywhere a solution available everywhere through the Office of Healthy Tourism.

Source: https://medium.com/keycafe/the-history-of-airbnb-397c3d539f27

Chapter 5 JOIN THE MOVE

We have listed here some more existing networks and supporting programmes related to the topic of sustainability of culture and tourism, here we divided them for each chapter:

O-City

Orange city is more than a European project. It is a global project financed by the European Union. with the aim to discover and promote the natural and cultural heritage of cities.

Maurizio Carta, Architect, PhD in Urban and Regional Planning, Full Professor of urban and regional planning at the Department of Architecture at the University of Palermo and advisor for a number of public national and international bodies, is the author of **"Creative City – Dynamics, Innovations and Actions".**

Quote: *"The city of the future will be a city of culture, a city generating new culture: the creative cities of the twenty-first century will be capable of competing on the international scenario by optimizing and promoting their own individual cultural identities, attracting a class of creative and generating new sustainable futures."*

EU Heritage project

It is a transnational project developed under the Erasmus + EU program which aims to create a new transnational curriculum for cultural heritage professionals, focused on digital skills, transferable and transversal competences, soft skills and skills connected to "experience tourism" in the field of cultural heritage.

Network - community of expert working in the field of digital cultural heritage

Cultural Heritage in Action is one of the actions of the European Framework for Action on Cultural Heritage of the European Commission. It is a peer-learning programme that will allow over 100 local and regional policy makers to exchange knowledge on cultural heritage, with a focus on participatory governance, adaptive reuse and quality of interventions. The project shall empower cities and regions to strengthen their cultural heritage policies and initiatives as well as develop innovative solutions to preserve cultural heritage assets.

TIPS to take action:

- learning about and from cultural heritage is important for understanding one's own culture and cultural identity

- Transnational and cross-cultural heritage education is a valuable resource for raising awareness of cultural heritage

- Sharing heritage and engaging with cultural heritage in new and bold ways is a creative process which encourages new ways of expressing, interpreting, and presenting cultural heri- tage in new locations and contexts.

QUOTE from the Youth Summit in Berlin **"The future is heritage"-** here a video to get inspired

An interesting program, in which the most "creative" aspect of the sector is valued, in particular in its digital sense, is **COSME**

It is the EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises running from 2014 - 2020 with a planned budget of EUR 2.3 billion. SMEs are the backbone of Europe's economy, providing 85% of all new jobs. The European Commission aims to promote entrepreneurship and improve the business environment for SMEs to allow them to realise their full potential in today's global economy.

COSME aims to make it easier for small and medium-sized enterprises (SMEs) to access finance in all phases of their lifecycle – creation, expansion, or business transfer. Thanks to EU support, businesses have easier access to guarantees, loans and equity capital. EU 'financial instruments' are channelled through local financial institutions in EU countries. COSME helps businesses to access markets in the EU and beyond. It funds the **Enterprise Europe Network** that helps SMEs find business and technology partners, and understand EU legislation; the **Your Europe Business portal** that provides practical information on doing business within Europe.

It also finances a number of **IPR (intellectual property rights) SME Helpdesks.** [1]

The **TraCEs Cultour Is Capital EcoC** aims to put European Cultural Capitals to the forefront in an EU project based on transformative tourism. Funded by European Commission, under the 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. The project will actively involve tourism and creative industries operators invited to interact into laboratories where local resources – previously mapped and clustered – are used to shape an innovative thematic tourist product. Synergies between tourism and CCIs are used at the outset of the overall project development process. A unique opportunity for tourism to develop innovative products and creative industries to cross-fertilize other economic sectors.

The mission of the **European Network for Accessible Tourism** is to make European tourism destinations, products and services accessible to all travellers and to promote accessible tourism around the world. It is possible to be member of the network and check all the projects

IMPACTOUR project aims to create an innovative and easy-to-use methodology and tool to measure and assess the impact of Cultural Tourism (CT) on European economic and social development and to improve Europe's policies and practices on CT, strengthening its role as a sustainable driving force in the growth and economic development of European regions.

Tips for sustainable tourism, this is a guide to be a **Responsible Traveller**

---

1   https://ec.europa.eu/growth/smes/cosme_en

Chapter 7 TO GO FUTHER

Creative cities Charles Landry

CitizenLab was founded in 2015 to give cities and governments a digital participation platform to consult their citizens on local topics and include them in decision-making.

This report shares the findings from this **Future of Cities** Open Foresight research project. It identifies and discusses some common challenges found in most urban areas today, and also explores several shared ambitions to create more healthy, accessible and intelligent cities

Calls for applications: Voice of culture aims to build a structured dialogue between the eu commission and the cultural sector

Policies for digitization of cultural heritage

SDG 11.4 culture and heritage for more sustainable, inclusive and open cities and societies

Manual for cultural heritage education

Clic project about the reuse of the cultural heritage

Creative hubkit: best practises

Handbook on cultural and creative industries

video "learn more about ecotourism and the reasons to travel green"

Guidelines. TraCEs Transformative Tourism across European Capital of Culture

Here some practical information on well-known environmental authorities in different countries called **'green labels'**

Chapter 7 PRACTICAL ACTIVITIES

A useful tool to assess and benchmark European cities vis-à-vis their peers, using both quantitative and qualitative data.

How cultural and creative is your city?

Creative Project Canvas

A useful tool to visualise, elaborate, clarify, evaluate and reflect on past, present and future projects, products and services.

How to set up a **creative hub**

Getting Started in the Creative Industries:

4 Tips to Help You Succeed

Showcase your portfolio and knowledge - Work with other creatives - Engage with professionals and influencers- Gain some skills

Conclusion: This is a beginning
- My action

We've given you some advice; now it is time to turn this info into action... your action!
Write here your own remarks:

Conclusion: This is a beginning
- My action