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# TEX TOUR



## Best practices and lessons learned from our project



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# Introduction



**“In my opinion, cultural tourism is where everything should start.”**

**JELENA PUJIC - MUSEUM OF HERZEGOVINA**

TEXTOUR is a project funded by the European Union’s Horizon 2020 programme and coordinated by Fundación Santa Maria La Real with the mission to co-design innovative and sustainable cultural tourism strategies to improve deprived and remote areas in Europe and beyond.

The mission to valorise cultural heritage while preserving traditions, the environment and local communities’ lifestyle was our compass.

To develop, test and implement our strategies, we chose eight pilot sites located in remote areas: Crespi D’Adda (Italy), Narva (Estonia), Umgebinde-land (Germany), Via Regia (Ukraine), Trebinje (Bosnia and Herzegovina), Tarnowskie Gory (Poland), Vale do Coa – Siega Verde (Portugal and Spain), and Anfeh – Fikardou (Lebanon and Cyprus).

Thanks to our pilots’ diversity, we developed a variety of cultural tourism scenarios in coastal, inland, rural and urban areas. Such variety leads to dif-

ferent socio-economic conditions. And the global political instability during the project’s years added extra-challenges but also opportunities to develop innovative solutions.

We identified difficulties and opportunities for each region, classified heritage and associated tourism, evaluated the best strategies for socio-economic development and for the inclusion of local communities.

TEXTOUR’s best practices draws on the experience of our pilot sites, where our methodology has been implemented and adapted to meet the needs of local communities. Five scalable territories are already replicating our methodology:

- Caretos na região de Trás-os-Montes (Portugal)
- Eco Museum Zagori (Greece)
- Itinerarium Rosaliae (Italy)
- Sabbioneta (Italy)
- Menjez Village (Lebanon)

# LEGEND

## Stakeholders

Within TExTOUR project, six main stakeholder groups have been identified. For each of our best practices, the most relevant stakeholders are indicated.



### LOCAL COMMUNITIES AND AUTHORITIES

Residents	Municipalities
Local associations	Regions
Minority groups	Chambers of Commerce



### TOURISM SERVICE PROVIDERS

Tourist guides	Adventure and Outdoor Activity providers
Agencies for Tourism Development and Promotion	Hospitality and accommodation providers
Tour operators	



### LOCAL PRODUCERS

Local artisans	Food and Gastronomy industry
Local enterprises	Transportation service



### TECHNOLOGY AND RESEARCH

Technology providers and innovators	Schools and Research Institutions
Apps and Software Developers	Universities



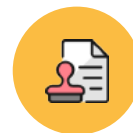
### ENVIRONMENTAL AND CONSERVATION GROUPS



### JOURNALISTS, MEDIA AND MARKETING AGENCIES

## Impacts

The impacts of TExTOUR, as a cultural tourism development project, belong to five categories. Our best practices hit all these categories with different intensities according to the main objective of each practice.



### POLICY IMPACTS:

identification of best practices in cultural tourism policies, knowledge of current trends and proposals for new practices and strategies



### ECONOMIC IMPACTS:

cost assessing, adoption of sustainable business models, establishment of public-private partnerships, effective use of European Structural Funds



### SOCIAL IMPACTS:

preservation of Europe's cultural identity and of minority cultures



### RESEARCH IMPACTS:

actionable data to assess synergies for implementing cultural tourism policies and operations



### CULTURAL IMPACT:







valorise cultural heritage, understand tourism diversity, site attractiveness and accessibility.

The impact of each best practice in these five fields has been summarised on a relative scale from 1 to 5 according to its relevance for the above impacts' goals. This is based on self-assessment and outcomes from the vertical upscaling survey administered by our project partners, followed by a dedicated workshop.

# LEGEND

## Stakeholders Table

Stakeholders' involvement was crucial for the success of our project's actions. The table below provides an overview of the main stakeholders involved in each best practice.

						
<b>01. KNOW WHERE YOU WANT TO GO</b>	•	•	•		•	
<b>02. KEEP THE ENGAGEMENT UP</b>	•	•	•	•	•	•
<b>03. LEAVE NO ONE BEHIND</b>	•	•	•			
<b>04. BUILD A STRONG NETWORK</b>	•	•	•	•	•	•
<b>05. ADDRESS POLITICAL RISKS</b>	•	•	•	•		
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# Methodology

## Our strategy for sustainable cultural tourism development

TEXTOUR's methodology was developed thanks to the experience of our project's eight pilots and it consists of 7 steps:

1

### ESTABLISHING A COMMUNITY OF STAKEHOLDERS

It is a continuous process starting with month 1 and continuing until the end of the project and beyond.

A solid community of involved stakeholders will help you to meet strategic needs, improve transparency, build trust and obtain support in the long-term.

The associated milestone is the creation of a stakeholder's community.

2

### IDENTIFY LOCAL STRENGTHS AND HERITAGE RESOURCES

This activity lasts around 2 weeks. It can be carried out through a workshop to set out a shared vision among the participants who will identify heritage and social resources in their territories.

The milestone for this step is a map of the strengths and resources present in the territory.

3

### ESTABLISH AN ACTION PLAN

This step lasts around 2 weeks. The aim is to create a selection of actions based on the objectives identified in step 2.

Within TEXTOUR, we used a set of action cards based on the 11 tourism heritage types identified within the project.

The milestone for this step is the collection of actions.

4

### DESIGN A SUSTAINABLE BUSINESS MODEL

This step lasts around 2 weeks.

Using a business model canvas, it is possible to create a coherent and realistic action plan that can be adapted to the specific needs of a territory and is pivotal to smart, sustainable, and inclusive development of cultural tourism.

The milestone of the 4th step is a feasible business model for each action.

5

### FOLLOW UP AND SELF-EVALUATE

This step lasts around two weeks and is about self-evaluating the action plan defined in steps 3 and 4.

This step is crucial to set feasible and relevant targets and key performance indicators to be achieved throughout the proposed actions.

The associated milestone is a set of targets to achieve through the action plan.

6

### ESTABLISH A FINAL ACTION PLAN

This step requires about one week.

This step organises all the information gathered in the previous steps into a finalised plan, identifying time estimation, budget and responsibilities.

The milestone for this step is a finalised action plan.

7

### IMPLEMENT ACTIVITIES

The duration of this step depends on the characteristics of the action plan. It is important to plan and implement your action early to give yourself time to revise them if needed.

The 7th steps start with last milestone: the implementation of the action plan.

# Best Practices



# 01. KNOW WHERE YOU WANT TO GO



**Good planning and clear objectives pave the way to the success of your sustainable tourism project.**

## Summary

Before starting your journey, you need to know where you want to go and what you want to achieve. And the same applies if you find yourself in need of expanding the initial scope of your project.

Good planning means that every person has clear roles and responsibilities, that the objectives are well-defined and achievable and that there is a timeline for the project's activities. It is important to avoid wasting time and resour-

es and minimise the risk of running out of time or money.

Within TExTOUR, we defined a 7-step methodology for cultural tourism development. This gives a clear and easy timeline of each project's phase, from strategy development to final implementation. Time, people and funding are limited resources, and a good methodology helps you make the best use of them.

## Lesson learned

Good planning and clear objectives help managing the project's resources, make it easier to engage with potential stakeholders and to build a strong network. Capacity building activities, like dedicated workshops, webinar, and bilateral meetings, develop people's team-working skills.

## Impacts



POLICY



ECONOMIC



SOCIAL



RESEARCH



CULTURAL



## Main Stakeholders



## ✓ Dos

- Keep track of the progress of the activities, you can use TExTOUR's 7-steps methodology as a guideline
- Break down complex activities into simpler tasks
- Look at the SmartCulTour project D.6.4 on UNESCO's awareness raising and capacity building actions for hints on capacity building activities

## ⚠ Don'ts

- Leave roles and responsibilities undefined and fuzzy
- Waste energy and money on unclear objectives



## 02. KEEP THE ENGAGEMENT UP



The project should engage with stakeholders throughout its duration.

### Summary

Most people are concerned about obtaining stakeholders' attention, but not everybody knows that maintaining it also requires quite a bit of work.

For TExTOUR, we adopted different strategies to keep our stakeholders engaged and active, keeping their interest alive. Examples include workshops,

dedicated and joint events, webinars, and press and news releases.

The use of social media, local media, newsletters, and direct communication keeps an open dialogue with the key stakeholders.

### Lesson learned

Project teams should liaise constantly with stakeholders without overwhelming them with information and events. It is good practice to map stakeholders and design ad hoc engagement strategies.

### Impacts



POLICY



ECONOMIC



SOCIAL



RESEARCH



CULTURAL



### Main Stakeholders



#### ✓ Dos

- Map your stakeholders and set out a tailored engagement strategy
- Organise joint activities with other projects
- Optimise a user-centred perspective
- Consider involving professional facilitators in your meetings

#### ⚠ Don'ts

- Schedule too frequent meetings
- Waste stakeholders' time by proposing meetings without a clear focus

## 03. LEAVE NO ONE BEHIND



**Engagement with local communities is the key to co-creating effective strategies, but only if minority groups are involved.**

### Summary

TEXTOUR's methodology is founded on local communities, adopting a bottom-up approach to cultural tourism development.

However, not all local groups are equally easy to reach and engage. At our pilot sites, there were minority groups that had never been involved in co-creation processes, like linguistic minorities, or that had only been marginally involved, like women working in the tourism industry.

Reaching out to these groups helps prevent rejection and increase awareness and acceptance of your cultural tourism development project.

To be sure that nobody was left behind, each of our pilot sites mapped its local minority groups and adapted its strategy to engage them, for example changing the times and locations of the workshops, hiring translators or facilitators, or reaching out to authoritative members of the community they were struggling to engage with.

### Lesson learned

For the co-creation method to be successful, all social groups must be represented. Also, the proposed solutions should be tested to gather feedback from those who are directly influenced by them.

### Impacts



### Main Stakeholders



#### ✓ Dos

- Use workshops and focus groups to engage with local groups
- Map the social groups present in your local community and identify their needs
- Identify authoritative members of the community to reach out to other members
- Ensure that your events are accessible to everybody, choose the right time and place, and consider providing translations

#### ⚠ Don'ts

- Organise long-term activities that require continuous involvement
- Assume that everybody has plenty of time to join your meetings

## 04. BUILD A STRONG NETWORK



**A strong network and active partnerships are essential to guarantee a long and successful life for your project.**

### Summary

Project partners often already have professional networks, partnerships and memberships. These should be cultivated, leveraged and expanded in order to help the project meet its goals and ensure a lasting legacy.

In TExTOUR, we mapped all partners' memberships and partnerships, inviting them to use their connections to communicate and share the project's main steps and results. For example, you can send invitations to follow your

project's social media and website, send news and updates to be featured in their newsletters, and invite contacts to physical and online events.

It is important to keep expanding your existing network through collaborations with other projects and engagement of new stakeholders. In particular, direct contact with local authorities and policymakers was game-changing for our pilots.

### Lesson learned

Existing networks must be used and expanded to help your project succeed. Support of local authorities and policymakers is particularly important in local cultural tourism development strategies.

### Impacts



POLICY



ECONOMIC



SOCIAL



RESEARCH



CULTURAL



### Main Stakeholders



### ✓ Dos

- Use your existing network of stakeholders to promote and raise awareness about your project
- Connect with your local public authorities and keep them informed and engaged
- Use the national and international networks of your local public authorities to expand yours

### ⚠ Don'ts

- Rely only on your existing network

## 05. ADDRESS POLITICAL RISKS



**Risk assessment can make or break your project.**

### Summary

Political and economic instability were two main obstacles during the TExTOUR project. Two of our pilot sites have been directly affected by the war between Russia and Ukraine that started in 2022. Via Regia, which is a cross-border site, connecting 8 countries from Russia and Ukraine, and Narva which is at the very border between Russia and Estonia. Moreover, the pilot site of Anfeh, in Lebanon, has been impacted by an economic crisis since 2020. Finally, all pilots were affected by the Covid-19 outbreak in 2020, when travel restrictions impacted the tourism sector.

A flexible strategy helps deal with these kinds of events. The TExTOUR pilot site of Via Regia, where one of the partners was the Culture and Tourism Department of Rivne Regional State Administration, re-shaped its cultural tourism development plan and became a place for refugees and internal migrants to find shelter, fostering inclusion through cultural tourism activities.

To involve people who were subjected to significant stress, gradual involvement and the identification of trusted contacts were crucial.

### Lesson learned

When planning your cultural tourism strategy, assess the risks regularly and identify possible future scenarios. Your strategy should be able to adapt to these scenarios.

### Impacts



**POLICY**



**ECONOMIC**



**SOCIAL**



**RESEARCH**



**CULTURAL**



### Main Stakeholders



### ✓ Dos

- Use quantitative models like the World Bank's Country Policy and Institutional Assessment (CPIA) and the Heritage Foundation's Index of Economic Freedom
- Employ qualitative models such as Political Risk Services (PRS) International Country Risk Guide
- Monitor real-time sources of information

### ⚠ Don'ts

- Forget to periodically update your risk assessment plan and future scenario models

## 06. ENSURE ECONOMIC RESOURCES



**Without a solid business plan and adequate economic resources, even the best solutions will remain abstract ideas.**

### Summary

Obtaining funding for cultural tourism actions is hard, whatever the country. But it is crucial to ensure ongoing economic support.

Smart resource allocation and transparency in the use of funds will not only support your project economically, but also increase its reputation.

TEXTOUR's methodology provides a business model canvas. It was designed to be easy to use and flexible to adapt to the different socio-economic conditions of our project's pilot sites.

### Lesson learned

Your project should begin with an overview of the funding opportunities, such as the funding schemes offered by the EU to support the development of tourism-related initiatives.

### Impacts



POLICY



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### Main Stakeholders



### ✓ Dos

- Consider EU schemes like the Recovery and Resilience Facility (NextGenerationEU) and the European Regional Development Fund (ERDF)
- Seek strategic partnerships and keep funders engaged throughout the project lifecycle
- Optimise resource allocation
- Ensure transparent use of funds
- Maintain diverse revenue streams to cushion economic downturns

### ⚠ Don'ts

- Rely only on the project's initial funding
- Underestimate the costs of organising workshops, meetings and events, particularly if you need to involve translators and facilitators

## 07. STRATEGIES FOR BORDER REGIONS



**Border regions are rich in heritage and traditions, but bring the extra-challenge of language, policies and cultural differences.**

### Summary

Many of TExTOUR's pilots are located at the border between two or more countries like Umgebndeland (Germany, Poland, and the Czech Republic), Narva (Estonia and Russia), or they are trans-national like Vale do Côa and the associate site of Siega Verde (Portugal and Spain), and Via Regia (Ukraine, Belarus, Poland, Germany, France and Spain).

To guarantee the success of our cultural tourism development actions, it was crucial to address the opportunities and threats of these unique regions,

and to avoid unexpected obstacles during the project.

However, do not overlook the cultural tourism potential in these areas, which can generate tourism fluxes from border countries and help people and traditions to meet and mix.

### Lesson learned

If your sustainable cultural tourism project takes place in a border area, you need to consider the languages, habits, and laws not only of the country where your site is located but also of the surrounding countries.

### Impacts



### Main Stakeholders



#### ✓ Dos

- Consider the rules and regulations of each country, as well as linguistic barriers and translation costs
- Identify existing (civic) institutions and cross-border activities
- Involve stakeholders from each country to promote dialogue and multiculturalism
- Highlight cross-border connecting elements that citizens can identify (e.g. architecture and landscape)

#### ⚠ Don'ts

- Underestimate the extra time needed to carry out tasks across different regions
- Try to adapt your project to the unique features of border regions on the go

## 08. MANAGE TOURISM FLUXES



### Summary

Tourism flux management is a crucial factor to consider in cultural tourism development to avoid over-tourism, environmental issues, and disruption to local communities.

This was addressed in the TEXTOUR pilot site of Crespi d'Adda (Italy), a popular company town where stores and housing were built and are owned by the one company that was also the main employer. Crespi d'Adda is a small village: it cannot accommodate too many tourists at the same time and big coaches cannot enter the town.

Hostility between tourists and inhabitants is not uncommon, and a tourism development plan can raise concern over safety issues in quasi-abandoned industrial sites like Crespi D'Adda or Kreenholm, in Estonia, where another TEXTOUR pilot is located.

To mitigate the negative effects of over-tourism, Crespi d'Adda developed a vademecum of good practices for the tourists who want to visit the town, and a system to investigate and monitor tourism fluxes by sensors (according to GDPR Regulation).

### Lesson learned

Conflicts between tourists and local communities can be mitigated by facilitating the dialogue between the inhabitants and the tourism agencies, establishing good practices for tourists, involving members of the local communities in tourism activities and guaranteeing them the privacy in their houses and gardens.

### Impacts



POLICY



ECONOMIC



SOCIAL



RESEARCH



CULTURAL



### Main Stakeholders



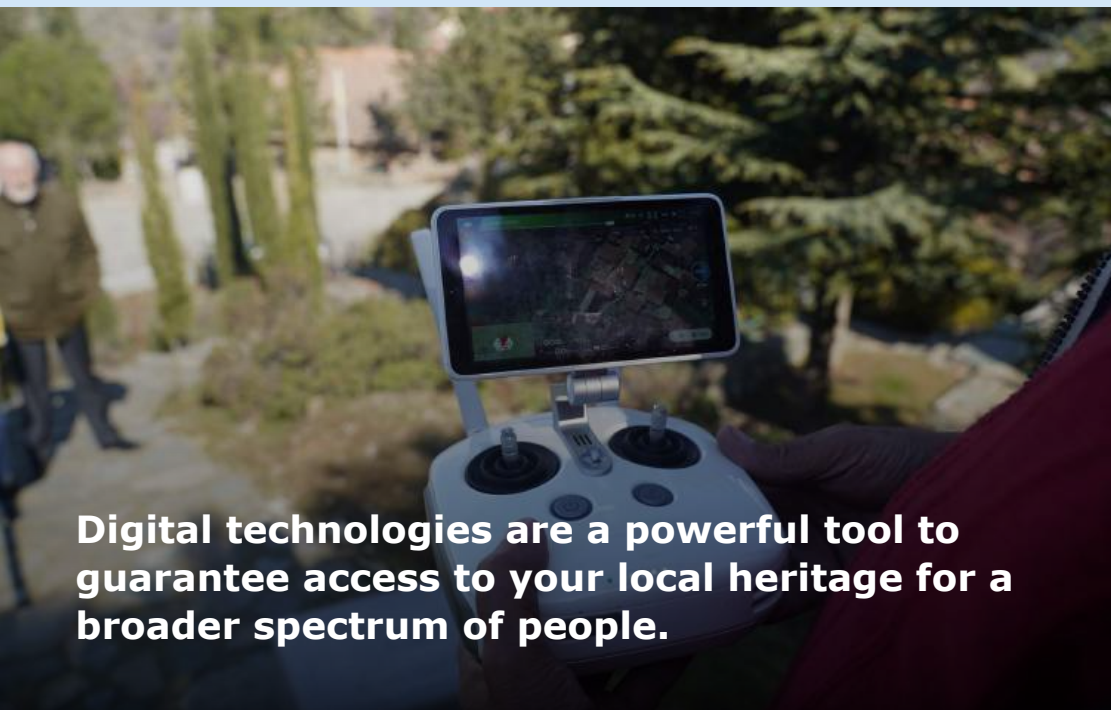
#### ✓ Dos

- Organise focus groups and roundtables to listen to the needs of the different players involved
- Facilitate the dialogue between local communities, tourists and tourism agencies
- Plan sustainable waste disposal in the area
- Plan accessibility and flow management at the site

#### ⚠ Don'ts

- Forget to calculate the impacts of increased tourism fluxes on a specific area at the beginning of your project, since it will be extremely hard to do so in a more advanced phase
- Underestimate the time needed to negotiate and establish trust with hostile local communities

## 09. DIGITISATION AND ACCESSIBILITY



**Digital technologies are a powerful tool to guarantee access to your local heritage for a broader spectrum of people.**

### Summary

In TExTOUR, we made wide use of digital technology to collect data, provide services, create virtual tours and even digitise an entire village: our demo site of Fikardou, in Cyprus.

The digitisation of Fikardou village allowed many people to discover this hidden gem in the mountains. People can now access Fikardou's heritage from all over the world and decide to visit it in person if they want.

Digitisation is a long process and it must preserve the main features of the original heritage.

TExTOUR also developed an online platform offering services to pilot sites and tourists. The platform also collects and monitors data on tourism fluxes and activities. It will remain active after the end of the project, and it will be open to other cultural tourism sites to use.

### Lesson learned

Digital technology helps preserve cultural heritage and make it accessible to virtually anyone in the world with an internet access. The digitisation process spreads the knowledge of local heritage and reduces the impact of in-person tourism.

### Impacts



### Main Stakeholders



#### ✓ Dos

- Carefully consider the cost in terms of time and money when planning your digitisation
- Safeguard the integrity and authenticity of your cultural heritage following digitisation best practices like metadata documentation, controlled storage environment, and management
- Place your QR codes strategically to create paths and narratives that are easy to follow
- Collect feedback from users to improve your offer

#### ⚠ Don'ts

- Underestimate the digital skills that your team needs for the digitisation process
- Forget that communication and advertising are crucial for people to find your digital resources



## 10. BECOMING HERITAGE AMBASSADORS



**A well-designed cultural tourism development strategy should include actions to strengthen inhabitants' sense of identity with the local territory and its cultural and natural heritage.**

### Summary

Local communities in remote areas tend to have a strong bond with their cultural heritage. However, this bond may weaken over time, especially if their heritage has not been properly valorised.

The TExTOUR's pilot site of Côa and Siega Verde (Portugal and Spain) answered this need by developing a programme to train local community members to become ambassadors of their heritage.

Côa and Siega Verde ambassadors are aged 12 to over 65 and they help preserve natural and cultural heritage and share it with the local community and visitors. Local ambassadors not only attract new visitors but also raise awareness about the issues of local heritage preservation and can leverage local community actions and policymaking.

### Lesson learned

The cultural tourism ambassador system can help people reconnect with their territories, strengthening their bond with local cultural heritage and promoting its preservation.

### Impacts



**POLICY**



**ECONOMIC**



**SOCIAL**



**RESEARCH**



**CULTURAL**



### Main Stakeholders



### ✓ Dos

- Offer proper training sessions to the ambassador
- Encourage the ambassadors to use their personal skills and knowledge to add extra-value to their activities

### ⚠ Don'ts

- Lecture the future ambassadors, but involve them in interactive training sessions

# 11. PUBLIC PRIVATE PEOPLE PARTNERSHIP



**Citizens cannot be considered merely as end-users of the project's outcome. They must be active players in each of its phases.**

## Summary

Cultural tourism aims to valorise local heritage, building sense of belonging and social cohesion, and fostering inclusion. To do so, TEXTOUR developed a Public Private People Partnership (PPPP/4Ps) approach, including citizens as main players.

TEXTOUR implemented PPPs collaborating with citizens, NGOs and other entities representing the civil society.

These players were involved since the

beginning of the project through the co-creation workshops. The identification of common goals, values and vision, as well as a good communication flux, helped to keep citizens and other civil society entities involved throughout the duration of the project.

PPPs provide strong support for your project's actions. They maximise buy-in and scale-up of your solutions after the project ends.

## Lesson learned

Implementing a PPP ensures that the local services developed during the project continue to be delivered and improved in the future.

## Impacts



**POLICY**



**ECONOMIC**



**SOCIAL**



**RESEARCH**



**CULTURAL**



## Main Stakeholders



### ✓ Dos

- Follow the guidelines of UNWTO (Global Report on Public-Private Partnerships: Tourism Development) and of the European Commission (Transition Pathway to Tourism) to develop your 4Ps strategy
- Use a project management tool (SWOT, PEST/ PESTEL etc.) to monitor the project's progress, to explore the surrounding environment, and to make marketing and/or financial plans

### ⚠ Don'ts

- Underestimate the risks of political and financial instability

## 12. LOCAL PRODUCTS VALORISATION



**Valorising local products for their history and sustainability is a way to share knowledge about cultural heritage while helping the local community and artisans thrive.**

### Summary

Craft production is a way to preserve and pass on cultural heritage from generation to generation. To promote local products and support local artisans, however, it is important to guarantee that each product is truly crafted by local people, that it is sustainable, and that it represents the traditional values of its territory. An example of how local products can be valorised is the cultural tourism action "Made in Anfeh", developed by TEXTOUR's Lebanese pilot. "Made in Anfeh" is a special label that can be obtained by local producers after review by a dedicated commission.

The label is associated with a QR code linked to a short video presenting the product and the producer, visible on the product packaging. These videos convey the history of the product and the production process to customers.

The selected products are promoted in local shops and guest houses, nationally, internationally, and online, helping local producers to expand their market while raising awareness of Anfeh as a tourist destination in Lebanon and abroad.

### Lesson learned

Valorising local products as an expression of cultural heritage can help preserve traditions and sustainably improve the local economy.

### Impacts



### Main Stakeholders



#### ✓ Dos

- Guarantee the quality and fairness of the selection process for the "Made in.." label
- Reach out to small local producers who may not yet have access to a global market
- Team up with local municipalities, Ministry of Tourism, National Fair-Trade commerce, and craft associations

#### ⚠ Don'ts

- Lower the quality of the products or disrupt the traditional production methods to meet a higher request
- Overexploit local resources

## 13. THE POWER OF MONITORING



**New strategies for cultural tourism development should include a solid monitoring scheme to ensure everything stays on track.**

### Summary

Within the TExTOUR project, we developed a flexible monitoring scheme to be adapted to the needs of our eight pilot sites.

Our scheme evaluates the effectiveness of the proposed strategies for economic growth and employment, ensures that every action follows the set-up calendar established in the co-creation phase, and explores the possibility of keeping a trace of indicative costs and funding opportunities for further action deployment.

We created a list of 57 Key Performance Indicators (KPIs) belonging to four domains (economic, social, environmental, and cultural) and each pilot site selected a maximum of 15 KPIs according to their local situation.

Each KPI is made of a series of variables, and for each of them three values are displayed: base value (setting the "zero" baseline), goal value (the realistic expectation), and current value (when the monitoring campaign starts).

### Lesson learned

A solid monitoring scheme is crucial for the success of a cultural tourism development strategy. It assesses and validates the strategy through the design and implementation phases, measuring the effectiveness of the co-design participative process.

### Impacts



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### Main Stakeholders



### ✓ Dos

- Establish a realistic list of KPIs
- Exclude those KPIs for which you cannot provide reliable variables (either by statistics, estimation or other methods)
- For effective monitoring, consider that there should be a two-way relationship between your KPIs and your cultural tourism actions
- For a detailed overview of the KPIs-based monitoring process, refer to TExTOUR D 5.1 "Monitoring program of the implementation plans in the CT-Labs" available on our website

### ⚠ Don'ts

- Select too many KPIs, a maximum of 15 is recommended for operational reasons
- Limit the list of KPIs to those belonging to the tourism sector, consider a broader spectrum of "supporting categories"



# 4. Conclusions

## Our heritage for future projects

When embarking on a sustainable tourism development project, adaptability is the keyword. You must not only adapt to different economic, political and environmental conditions, but also be ready to adjust to abrupt changes.

During the TExTOUR project we went through pandemic, war and economic crisis. The tools and methodology developed were tested and they turned out to be effective in a range of conditions more extreme than those which had been foreseen at the beginning. However, we wouldn't have succeeded if we weren't ready to flex and bend, finding new and innovative ways to apply out methodology and achieve our objectives.

In this book we have put together the main lessons learnt from first-hand experience at our pilot sites, as well as

solutions and guidelines established by the universities and research institutions involved in the project.

The replicability of our methodology has already been proved by our five scalable territories, and we hope to see many more following in our footsteps in the next years.

As a final recommendation, we highlight once more the importance of a well-built plan, created alongside local communities and other important stakeholders since the beginning, backed up by solid business plans, risk management plans, and a strong network that will support your cultural tourism action far beyond the end of your project.

## Consortium



Find more resources and information at: [textour-project.eu](https://textour-project.eu)



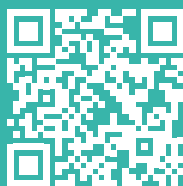




# TEXTOUR



[textour-project.eu](http://textour-project.eu)



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