

Beyond Tourism Manifesto (Larnaca Manifesto): Towards Circular and Human-Centred Cultural Tourism through Cultural Landscape regeneration

August 2024

This **Manifesto**¹ aims to:

1. **promote an understanding of cultural tourism**, which moves away from a “stop-and-go” consumer-oriented approach - “value extractive” industry, generating negative environmental, social and cultural impacts on local communities and ecosystems - towards one that puts culture, tangible and intangible cultural heritage and landscapes, human needs, wellbeing, health and circular economy at its centre, paying attention to nature, communities and cultural diversity, specifically fostering a virtuous relationship between sustainability, aesthetic values and inclusion/participation through the concept of landscape;
2. **stimulate the recognition and regeneration of European cultural landscapes** as a key resource for the benefit of citizens and communities, their cultural development, identity and wellbeing as well as for cultural tourism. In this sense beauty is a generative force able to foster new economic activities and social inclusion and cultural landscape represents a unique resource for social, economic, environmental and cultural development;
3. **provide a baseline for specific cooperation framework** towards the development of circular and human-centred cultural tourism destinations, focusing on the quality and beauty of cultural landscape as leading values;
4. **provide a means to orient the evaluation of investments according to circularity principles**, contributing to the conservation of cultural landscapes in a sustainable and non-extractive way, promoting a circular model that keeps the financial benefits within local communities.

Recalling and incorporating²:

- 11 even international documents and declarations recognizing the fundamental role of cultural heritage and landscape for a sustainable and fair development, set out below, and:
- 10 definitions of key terms set out in the Annex:

¹ Developed within the Horizon 2020 Be.CULTOUR (Beyond Cultural Tourism) research and innovation project (2021-2024)

² See Annex

DOCUMENTS AND DECLARATIONS:	DEFINED KEY TERMS:
<ol style="list-style-type: none"> 1. the UNESCO Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (1962), 2. the UNESCO Convention concerning the protection of World Cultural and Natural Heritage (1972), including the category of Cultural Landscapes (1992), 3. the European Landscape Convention (2000), 4. the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), 5. the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), 6. The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance (2013), 7. the United Nations Agenda for Sustainable Development and Sustainable Development Goals (2015), 8. the United Nations New Urban Agenda 2030 (2017), 9. the UNESCO Recommendation on Historic Urban Landscape (2011), 10. the ICOMOS & Europa Nostra European Cultural Heritage Green Paper (2021), and 11. the recent European Union's New European Bauhaus initiative (2021) 	<ol style="list-style-type: none"> 1. Cultural landscape 2. Authenticity 3. Integrity 4. Cultural tourism 5. Circular economy 6. Circular tourism 7. Circular cultural tourism 8. Environmental and cultural carrying capacity 9. European value of cultural heritage 10. Human-centred tourism model

Recalling also, the conclusions of the Horizon 2020 CLIC project on the adaptive reuse of cultural heritage and landscapes within a circular economy perspective (2017-2021). Circular cultural tourism destinations refer to the organisation of a “regenerative circular symbiotic ecosystem”³ in cultural landscapes and cultural heritage sites.

It is considered that:

- Such recommendations **will contribute** to the achievement of the targets of the European Green Deal, Circular Economy Action Plan, EC's Circular Cities and Regions Initiative, new EU Agenda for Culture and EU Agenda for Tourism, the Circular Cities Declaration, at local, regional, national and European levels.
- The establishment of a multi-regional/multi-state international network/community adopting this Manifesto **further contributes** to the achievement the UN Sustainable Development Goals and in particular SDG n.17 on Partnerships for the Goals, as well as to the implementation of the UN New Urban Agenda 2030.

³ The "Regenerative circular symbiotic ecosystem" was defined within the Horizon 2020 CLIC project (www.clicproject.eu) (2017-2021). It is based on: **autopoietic** (regenerative) capacity – capable of re-generating the natural, social, cultural and economic-financial resources necessary for its functioning; **symbiotic** capacity – promoting collaboration and cooperation among all stakeholders and co-creators (“prosumers”) of landscape; **generative** capacity – able to generate net positive impacts in the territorial area such as new jobs, enhanced attractiveness, higher landscape quality/beauty, greater safety, inclusion, wellbeing and health (Fusco Girard, 2021, 2024).

Destinations, organisations and individuals adopting this Manifesto:

- recognize the principles;
- encourage the authorities to promote and implement them in their planning initiatives towards cultural tourism in an inclusive way, avoiding economic leakage and prioritizing communities' wealth and wellbeing;
- provide and share clear and comprehensive recommendations to their stakeholders on how to enhance beauty, participation and sustainability improving Circular and Human-Centred Cultural Tourism according to terms, principles and documents mentioned;
- identify and share solutions adopted, including the strengths and weaknesses experienced;
- raise awareness of circular cultural tourism among institutions, citizens and entrepreneurs, promoting public-private-people partnerships, regulatory measures such as incentives (carrot and stick approaches), and collaborative practices for collective care;
- contribute to the recognition, recording, evaluation, and protection of the characteristics and values of the cultural landscape;
- contribute to the creation of policies for the preservation and promotion of the landscape; and
- adopt measures and solutions for the protection of the integrity and authenticity of the characteristics and values of the cultural landscape.

Principles

The Roundtable Meeting in Larnaca, Cyprus, held on 16th May 2024, based on the experiences of European research and innovation actions developed under the Horizon 2020, Be.CULTOUR project, and on the contributions of the participants, adopts the following principles and encourages the authorities of the participating countries to promote and implement them in planning their initiatives towards – and beyond – cultural tourism.

1. **Cultural Landscape** is a key resource for communities' wellbeing, cultural tourism attractiveness and social inclusion. Cultural Landscape conveys diverse cultural values linked to its functionality/uses, including the production of food ("foodscapes"), maintenance of soil fertility, conservation of (agro)biodiversity, maintenance of hydrogeologic balance, wise use of water and other natural resources. Cultural Landscapes convey also aesthetic values such as beauty, harmony, etc., as a main source of attractiveness for cultural tourism, since tourism demand is particularly strengthened by the aesthetic dimension. In turn, Cultural Tourism can be a stimulus to maintain Cultural Landscapes alive (as "living landscapes"). Consequently, it is necessary to preserve, conserve, enhance, regenerate and valorise Cultural Landscapes within the circular economy perspective, particularly addressing wasted/abandoned landscape areas, promoting their reuse and re-purpose, while conserving their authenticity and integrity. In line with the New European Bauhaus initiative, environmental sustainability, communities' engagement and aesthetic values are interlinked and should be prioritised within cultural tourism development strategies.

2. **Circular cultural tourism destinations**, especially remote, rural and lesser-known areas, can become transformative travel destinations, viz. destinations for travels that stimulate people to “stretch, learn, and grow into new ways of being and engaging with the world”. Their unique characteristics, viz. being distant from mass tourism and rich in cultural, intangible (e.g. linguistic), environmental and aesthetic values may offer out of the ordinary travel experiences, in deep connection with Nature and History, people and places, learning about sustainable lifestyles, traditional skills, rural regeneration models, cultural and spiritual experiences that go far beyond the usual tourism activity; here, remoteness can become a value, satisfying evolving human needs in contemporary society.
3. **Traditional knowledge** in cultural destinations is a fundamental intangible heritage to be preserved – such as the “Art of dry-stone walling, knowledge and techniques”, inscribed in 2018 in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Such knowledge helps appreciation of the landscape’s evolution and plays an important role in empowering people to understand climate emergency and see themselves reflected in actions for building climate resilient futures, it also supports the identification of compatible technologies and strategies in heritage sites able to reduce energy needs and enhance renewable energy use without damaging cultural values.
4. Tourism destinations and enterprises aim to adopt a **Circular Business Model**, blending financial viability with social, economic and environmental impacts, through a multidimensional approach, thus focusing on multi-criteria evaluation processes which turn financial results into sustainable outcomes. Also having the aim of identifying new synergies and symbioses, relationships of interdependence among actors/stakeholders, and supporting the adoption of new financial tools able to leverage impact investment capital. A cultural mindset shift, supported by entrepreneurial education, is required to go from short-term return oriented, linear business models to circular business models, focused on longer-term results and generation of net positive impacts.
5. **Entrepreneurship, Investments and Innovation are key areas** that influence the success of tourism in Cultural Landscapes, with the implementation of new technologies aimed to address unsustainable impacts. Cultural tourism can be a valid option for the diversification of income and support of local livelihoods in remote and rural areas, enhancing their overall economic and social resilience, supporting also basic services for local communities for residents and second-home owners to re-inhabit Cultural Landscapes. To this end, new forms of social entrepreneurship and impact investments need to be supported and stimulated, such as community enterprises.
6. Focusing on **Circular Regeneration of Natural Resources** is necessary for circular cultural tourism destinations. In this context, wasteful over-consumption should be avoided, while adopting, as appropriate, local sourcing of innovative or traditional, high-tech or low-tech systems to recover and regenerate key resources for human life, such as water, soil and biodiversity, including on-site generation of energy from renewable sources whenever possible, minimization of waste production and the use of plastics and packaging in hospitality, attractions and food services, and the promotion of environmentally friendly mobility systems.

7. **Digital Tools** are an important resource for conservation, monitoring, characterization, assessment and valorisation of Cultural Landscape. Digital documentation and mapping of cultural heritage, encompassing *inter alia* traditional construction or agricultural techniques, among other areas, can avoid the risk of loss of tangible and intangible cultural heritage and traditional knowledge held only by older generations, who may also be the last surviving speakers of their native language. Such documentation and recording aim not only to conserve the memory of ‘what was’, but to engender more sustainable approaches to the issues of today and afford respect to intangible heritage (e.g. linguistic). Moreover, digital tools and advanced technologies can support Cultural Landscape protection and resilience in case of extreme natural events such as fires, landslides and floods [4]. Needless to say, a cultural and human-centred approach should be adopted, going beyond the focus on technical instruments, and prioritising the integration of sustainability, participation and beauty in line with the New European Bauhaus.
8. **The European Value of Cultural Heritage** is showcased through circular cultural tourism destinations, contributing to the regeneration of European cultural values, including historic and social values, as well as food production in traditional cultural landscapes, bringing people near to history, culture and identity; through travelling, all people can learn about common roots and values, enhancing inter-cultural exchanges, relationships, friendship and dialogue for a cohesive and democratic Europe and the world at large. Inevitably this will rely on one or more common languages; but targeted efforts should be made to ensure visitors respect local intangible heritage, including languages.
9. **Human-Centred Destinations**, as defined in this Manifesto, promote the recognition and regeneration of Cultural Landscape beauty as a shared value able to enhance communities’ and visitors’ engagement, participation and collective care. Human-centred circular destinations also offer community-based, relational experiences *for all*, including services and products for people with special needs, ensuring due diligence for human rights and paying particular attention to workers’ rights, local communities’ needs, and in general to people’s health and wellbeing. These destinations can provide the opportunity for integrally sustainable lifestyles especially for young generations who aim at sustainable work-life balance, healthy environment and food, and relationships that are collaborative instead of competitive.
10. **Multilevel governance arrangements**, financing initiatives and collaborations are needed to preserve, manage and regenerate Cultural Landscapes, strengthen social inclusion of their communities, build social capital, enhance education about on Cultural Landscape for all ages, support farmers and other “custodians” of Cultural Landscape, as well as support self-sufficiency and circular economy. The governance in the tourism sector should embed processes of co-programming with local communities, co-design and co-management of Cultural Landscape for the regeneration of these communities.

ANNEX

1. INTERNATIONAL DOCUMENTS

1. UNESCO Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (1962),
2. UNESCO Convention concerning the protection of World Cultural and Natural Heritage (1972), including the category of Cultural Landscapes (1992),
3. European Landscape Convention (2000),
4. UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003),
5. UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005),
6. The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance (2013),
7. the United Nations Agenda for Sustainable Development and Sustainable Development Goals – Goal 11 Target 11.4 (2015),
8. the United Nations New Urban Agenda 2030 (2017),
9. UNESCO Recommendation on Historic Urban Landscape (2011),
10. ICOMOS & Europa Nostra European Cultural Heritage Green Paper (2021),
11. European Union’s New European Bauhaus initiative (2021).

2. DEFINITIONS

Cultural landscape⁴

Cultural landscapes are defined as the “combined works of nature and of man”. “They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. The term “cultural landscape” embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity” - UNESCO World Heritage Convention (1992).

Cultural landscapes include a variety of typologies such as rural landscapes, historic, urban landscapes, seascapes, which can be highly threatened by excessive and uncontrolled tourism activity. Moreover, it is acknowledged that people and communities are an integral part of the landscape, and can contribute to both the degradation or the regeneration of landscape values.

⁴ Cultural landscapes as defined by UNESCO World Heritage Convention (1992) that included cultural landscapes as a category within the World Heritage List <https://whc.unesco.org/en/culturallandscape/>

Authenticity⁵

Authenticity of cultural heritage and landscapes can be defined as the link between heritage attributes (characteristics) and values, depending on the nature of the heritage and its cultural context, linked to the worth of a great variety of sources of information, which may include authentic form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling, and other internal and external factors. Authenticity permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Integrity⁶

Integrity of cultural heritage and landscapes can be defined as a measure of the completeness or intactness of the attributes (characteristics) that convey heritage value. The key words to understanding integrity are ‘wholeness’, ‘intactness’ and ‘absence of threats’. These can be understood as follows:

- Wholeness: all the necessary attributes are within the property;
- Intactness: all the necessary attributes are still present – none are lost or have been significantly damaged or have decayed;
- Absence of threats: none of the attributes are threatened by development, deterioration or neglect.

Cultural tourism⁷

Cultural tourism is a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, language, value systems, beliefs and traditions.

Circular economy⁸

The circular economy is a regenerative economic model based on the principle of “decoupling growth from resource consumption”, shifting from a linear model of “take-make-dispose” based on short-term economic returns to the detriment of ecosystems and future generations, to a closed loops model, sustainable in the longer-term, in which each kind of resource (material, water, energy, knowledge) is recovered instead of becoming “waste”, recycling and reusing it as input for new production processes, mimicking the functioning of Nature.

⁵ The concept of Authenticity is described in the UNESCO Operational Guidelines for the Implementation of the World Heritage Convention, paragraphs 79-86. The concept of Authenticity of cultural heritage was first affirmed in the Venice Charter for the Conservation and Restoration of Monuments and Sites (1964). A comprehensive definition of Authenticity in relation to cultural heritage is contained in the Nara Document on Authenticity (1994).

⁶ The concept of Integrity is described in the UNESCO Operational Guidelines for the Implementation of the World Heritage Convention, paragraphs 87-95.

⁷ Definition adopted by the UN Tourism General Assembly, at its 22nd session (2017). It is worth referring also to Cultural Tourism also according to the ICOMOS “INTERNATIONAL CULTURAL TOURISM CHARTER - Managing Tourism at Places of Heritage Significance”, adopted by ICOMOS at the 12th General Assembly in Mexico, October 1999.

⁸ The definition of circular economy is adapted from the Ellen MacArthur Foundation (2015) and other scientific studies analysed by Horizon 2020 Be.CULTOUR project – see Deliverable D3.1 Protocol/Methodology for human-centred innovation in sustainable and circular cultural tourism available at Be.CULTOUR website www.becultour.eu

Circular tourism⁹

Traditionally, tourism relies on huge quantities and flows of exhaustible natural resources and largely reflects a linear take-make-dispose production model. So, if not properly managed, tourism can become a very demanding economic sector and can be a source of pressure on local resources, especially if based on the linear economy model. Circular tourism is the tourism that transforms its processes from linear (take-make-dispose) to circular (take-make-use-remake). It limits impacts on the environment, in which tourism actors (traveller, host, tour operator, supplier) adopt an eco-friendly and responsible approach.

Circular cultural tourism¹⁰

Circular cultural tourism defines a **sustainable and regenerative cultural tourism model** that aims to foster **sustainable and equitable regional development** implementing a **“human-centred” circular economy** model grounded on recognising the significance of cultural landscape. This can be achieved through the enhancement of abandoned, underused, lesser-known, or lesser-valued, cultural and natural heritage; enhancement of human capital; reduction of tourism pressure on over-exploited territories, reduction of wastes and natural resources consumption (energy, water, soil, biodiversity), increase of clean energy and green transport means, recycling and reuse of materials and products, and enhancement of locally based food and craft productions. Also, by empowering local communities, enhancing ecosystems, local identity, wellbeing, health and cultural and linguistic diversity and stimulating local entrepreneurial innovation through cultural tourism.

Environmental and cultural carrying capacity¹¹

Carrying capacity in Biology is defined as the maximum number of a certain species that can exist in a habitat without over-consuming the resources needed for their life. In the tourism sector, the concept of the carrying capacity is defined as the maximum number of people who may visit a tourist destination at the same time, without causing damages to the physical, economic and socio-cultural environment and/or an unacceptable decrease in the quality of life of residents, as well as visitors' satisfaction. In the same sense cultural carrying capacity refers to enjoyment of a cultural asset without diminishing its value (e.g. photo pollution) or reducing the anticipated experience of the visitor (e.g. overcrowding, exterior noise etc.).

European value of cultural heritage¹²

Cultural tourism can be an opportunity to learn about common European culture and history, deepening the European identity, and acknowledging common roots within local identities and specificities, recognizing unique symbolic, historic, cultural, social, spiritual values, which are expressed in exceptional “places”, landscapes, languages, traditions and arts. Hence, cultural tourism can be a powerful driver to intensify cultural exchanges between European communities and beyond, enhancing cultural diversity, social cohesion, identity, mutual respect, knowledge and trust.

⁹ The definition of circular tourism is adapted from Fusco Girard and Nocca (2017) and other studies analysed by Horizon 2020 Be.CULTOUR project – see Deliverable D3.1 Protocol/Methodology for human-centred innovation in sustainable and circular cultural tourism available at Be.CULTOUR website www.becultour.eu

¹⁰ The definition of circular cultural tourism was developed within the Horizon 2020 Be.CULTOUR project

¹¹ The definition of Tourism Carrying Capacity is provided by World Tourism Organisation (UNEP/MAP/PAP, 1997)

¹² The definition of European value of heritage was developed within the Horizon 2020 Be.CULTOUR project

Human-centred tourism model¹³

The human-centred tourism model recognises the needs of people and communities within tourism development strategies, including ensuring equal access to cultural and natural resources to both present and future generations, aiming to improve wellbeing, cultural identity, health, and quality of life. Cultural landscapes thus represent key resources, as their quality can be interpreted as an “indicator” of wellbeing, reflecting the history of a community, its identity and values, and its role as driver for peace and security through intercultural exchanges. The aesthetic values embedded in cultural landscapes are strictly interlinked with tourism attractiveness, as catalysers of new economic and social activities, in line with the “New European Bauhaus”¹⁴.

¹³ The definition of Human-centred tourism model was developed within the Horizon 2020 Be.CULTOUR project – see Deliverable D3.1 Protocol/Methodology for human-centred innovation in sustainable and circular cultural tourism available at Be.CULTOUR website www.becultour.eu

¹⁴ The “New European Bauhaus” initiative (2021) strongly invites the development of a virtuous circle between economic development, social inclusion and aesthetic values, valorising cultural heritage and landscapes.