CROCUS
Cross-Border Cultural and Creative Tourism in Rural and Remote Areas

CCT business models

D2.2

Horizon Europe Grant Agreement No. 101132454.

Project no.:	**101132454**		
Project full title:	**Cross-Border Cultural and Creative Tourism in Rural and Remote Areas**		
Project Acronym:	**CROCUS**		
Project start date:	**01/04/2024**	**Duration**	**36 months**

D2.2 CCT BUSINESS MODELS

Due date	30/11/2024	**Delivery date**	29/11/2024
Work package	WP2		
Responsible Author(s)	Laura James & Henrik Halkier, Aalborg University		
Contributor(s)	Barbara Bradač, University of Maribor Stanislav Ivanov, Zangador Research Institute Maya Georgieva Ivanova, Zangador Research Institute Ilinka Terziyska, Zangador Research Institute Dora Smolčić Jurdana, University of Rijeka Anna Luna Lind, Aalborg University Borut Milfelner, University of Maribor Leontine Onderwater, ATLAS Zsófia Papp, University of Pannonia Agnes Raffay-Danyi, University of Pannonia Greg Richards, ATLAS Elena Rudan, University of Rijeka Jarkko Saarinen, University of Oulu Tatjana Spoljaric, University of Rijeka Zrinka Zadel, University of Rijeka		
Version	V1.0		
Reviewer(s)	Borut Milfelner, University of Maribor		
Dissemination level	PU		
Nature of deliverable	Report		

Funded by the European Union

Horizon Europe Grant Agreement No. 101132454. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union. Neither the European Union nor the granting authority can be held responsible for them.

VERSION AND AMENDMENT HISTORY

Version	Date (MM/DD/YYYY)	Created/Amended by	Changes
V0.1	01/11/2024	Laura James	Initial draft
V0.2	05/11/2024	Laura James	Draft for internal review
V0.3	18/11/2024	Laura James	Updates based on reviewers' comments
V0.9	28/11/2024	Laura James	Sent the final deliverable to MGT Team
V1.0	29/11/2024	Anne Bock	Layout check and submission to EC

DISCLAIMER: THIS DELIVERABLE HAS NOT YET BEEN APPROVED BY THE EUROPEAN COMMISSION.

TABLE OF CONTENTS

FIGURES

ACRONYMS AND ABBREVIATIONS

CCT	Cultural and creative tourism
RRA	Rural and remote areas
DMO	Destination Management Organisation
WP	Work Package

1 EXECUTIVE SUMMARY

Business models for cultural and creative tourism (CCT) are a central focus of the CROCUS project. The first part of this deliverable sets out the conceptualization of business models used in the project. The CROCUS project adopts a broad definition of business models, viewing them not just referring to profit-making endeavours by private firms but in terms of how various organizations, including public bodies, NGOs, and networks, create value for users and communities. Business models are also conceptualised as part of a wider business model ecosystem, where they are interconnected to and dependent on other business models within and beyond a given destination. In the work of the CROCUS living labs, particular attention will be given to the embeddedness of business models in the social and natural contexts in which they operate.

The second part of the deliverable presents an analysis of existing CCT business models in rural and remote areas (RRA), identifying groups of CCT business models based on the type of user engagement they involve. These groups are characterised by variations in factors like cultural resources (tangible vs intangible), owners/drivers, revenue models, and key sustainability issues. The analysis identified four main groups of CCT business models based on the type of engagement with local culture:

Looking & Listening business models involve relatively passive interaction between tourists and a cultural object or practice, such as visiting a museum or attending a performance. The business models are typically owned by public bodies or private businesses revenue is primarily generated through ticket sales or entrance fees to cultural sites or performances. Sustainability concerns typically focus on the preservation and protection of tangible cultural resources like historical sites or artifacts and the authenticity of performances.

Making & Doing business models involve users actively performing a cultural or creative practice, such as learning a craft. Ownership of the business model often lies with community-based initiatives or artisans offering hands-on cultural experiences. Revenue is based on experiential offerings such as workshops, classes, or events related to cultural practices. Social sustainability is a key concern, emphasising community involvement and traditional skill preservation.

Touring business models involve visitors traveling between places associated with a particular cultural practice or type of heritage. The business model owners range from public organizations promoting cultural routes to private entrepreneurs managing tourist movements between cultural destinations. Revenue sources vary - some rely on ticket sales for guided tours, while others highlight attractions for self-driven visits. Environmental impacts may arise from increased tourist traffic, particularly in self-driving models, while socio-economic sustainability issues are often associated with the distribution of benefits.

Buying & Consuming business models involve users acquiring and consuming aspects of cultural heritage, such as eating regional cuisine or buying cultural objects. The business model owners are typically small private entrepreneurs who offer cultural products or services, sometimes with the support of DMOs. Economic sustainability issues are linked to ensuring fair renumeration for local suppliers and producers, while environmental concerns relate to sourcing and production methods.

The final part of the deliverable sets out how the project will work with sustainable business model innovation. Sustainable business models aim to reduce negative environmental, social and economic impacts while creating value for stakeholders, including communities, the environment, and society. However, sustainability also adds complexity to business model innovation due to the difficulty of measuring impacts, the interconnectedness of systems, and the need for long-term and holistic perspectives.

CROCUS conceptualises CCT business model innovation by focusing on cultural resources, business model ownership, and revenue generation. These elements are interlinked through value creation and co-creation, stakeholder networks, and dynamic capabilities, forming a framework that supports sustainable tourism development in RRA. The inclusion of these components ensures adaptability and community-focused solutions aligned with stakeholder theory.

Community and stakeholder collaboration are central to the CROCUS approach to business model innovation, integrating contributions from local communities, public institutions, private entities, and NGOs. This multi-stakeholder engagement promotes resource preservation, value co-creation, and legitimacy, particularly essential in RRA. By fostering active participation, the models support sustainable outcomes for local and visiting stakeholders.

Dynamic capabilities are critical for sustaining and innovating CCT business models. These include adaptive, absorptive, and innovative capacities that enable businesses to respond to changing market demands, integrate external knowledge, and develop novel offerings. Creativity is a focal point within CROCUS, supporting resilience and sustainable practices.

Living labs within CROCUS will adopt inside-out and outside-in innovation approaches, utilising sustainable business model patterns and canvas tools to encourage collaboration and creativity. There are three main approaches to business model innovation in the living labs:

1. **Sustainability Enhancement** involves refining existing business models to improve economic, social, and environmental sustainability. By optimising resource use, stakeholder collaboration, and operational efficiency, the approach aims to enhance resilience and long-term viability.

2. **Ecosystem-Centred Interconnections** focuses on the synergies within a network of business models linked to a shared cultural resource. It promotes collaboration among stakeholders to achieve collective goals such as resource preservation, accessibility, and branding, strengthening the cultural resource's value within the local economy.

3. **New Value Creation** entails developing sustainable business models around previously unused cultural resources or creating unique, cross-cultural offerings. This approach fosters creativity, cultural exchange, and the preservation of heritage while appealing to new audiences.

The process of sustainable business innovation in CROCUS is conceptualised in the context of place-shaping, based on the use of place-based assets and resources (re-grounding), grounded in local communities' perceptions, meanings and values (re-appreciation) and with regard to creating new meanings attached to place in the context of relations between RRA and other places (re-positioning)

2 INTRODUCTION

Business models for cultural and creative tourism (CCT) play a central role in the CROCUS project. The knowledge gaps which the project aims to address focus on business models and their relationship to 1) different types of rural and remote areas (RRA), and 2) their potential to support for sustainable, balance and inclusive development in RRA. The deliverable has three main purposes. First it sets out the conceptualisation of business models used in CROCUS, with a particular focus on business model innovation and sustainability. Second, it presents an analysis of existing CCT business models in RRA on the basis of which four groups of CCT business models are identified. The review of existing models will help in identifying where gaps exist that might provide the basis for business model innovation. This information will be fed into the work of the eight cross-border living labs in which sustainable CCT business models will be prototyped.

3 BUSINESS MODELS CONCEPTS

3.1 Defining business models

Business models describe how a network, community or organisation creates and captures value by combining resources with the capabilities of stakeholders (Zott *et al.*, 2011). The study of business models has become a growing area of academic concern in recent decades (Osterwalder *et al.*, 2005; Ritter & Lettl, 2017; Foss & Saebi, 2017; Massa *et al.*, 2017; Weking *et al.*, 2020; Andreini *et al.*, 2022), and also gradually and more recently in tourism studies in general (Souto, 2015; Reinhold *et al.*, 2017; Freytag & Hjalager, 2021; Ammirato *et al.*, 2022; Bertella, 2023) and CCT in particular (Ohridska-Olson & Ivanov, 2010; Richards, 2021a). Within the literature, business models have been defined in a number of broadly parallel ways:

‘a structural template that describes the organization of a focal firm's transactions with all of its external constituents in factor and product markets’ (Zott and Amit, 2008, p. 1)

‘a coherent set of activities that creates value for customers and defines mechanisms for the business to profitably sustain itself’ (Reinhold et al, 2019, p. 1120)

‘A business model articulates the logic, the data and other evidence that support a value proposition for the customer, and a viable structure of revenues and costs for the enterprise delivering that value’ (Teece, 2010, p. 179).

From a theoretical perspective, CCT business models are interesting because they involve creating value from cultural practices and objects – e.g. artistic practices, ancient monuments, storytelling, local food – *in combination with* both tourism services practices (travel, catering, hospitality), and, of course, the tourist practices engaged in by individual or groups of travellers. From the perspective of practical research and innovation, this complexity is, however, both a challenge and an opportunity because the operation, maintenance and reinvention of a particular CCT business model will not only depend on the

competences and resources of the stakeholders engaged in cultural practices, but also the wider local community and, indeed, often unknown potential visitors. Dealing with this complexity in a systematic manner requires a conceptual framework that will make it possible to identify key features and relationships in the value creating process.

One widely used approach is the business model canvas (Osterwalder & Pigneur, 2010). This describes the key elements of a business model and logic of how value is created, delivered and captured by an organisation. It comprises several interconnected elements, including value propositions, resources, partners, revenue streams and costs, customer segments, and communication channels (Osterwalder, Pigneur and Tucci, 2005). The canvas has subsequently been adapted to include eco-social costs and benefits (see Figure 1).

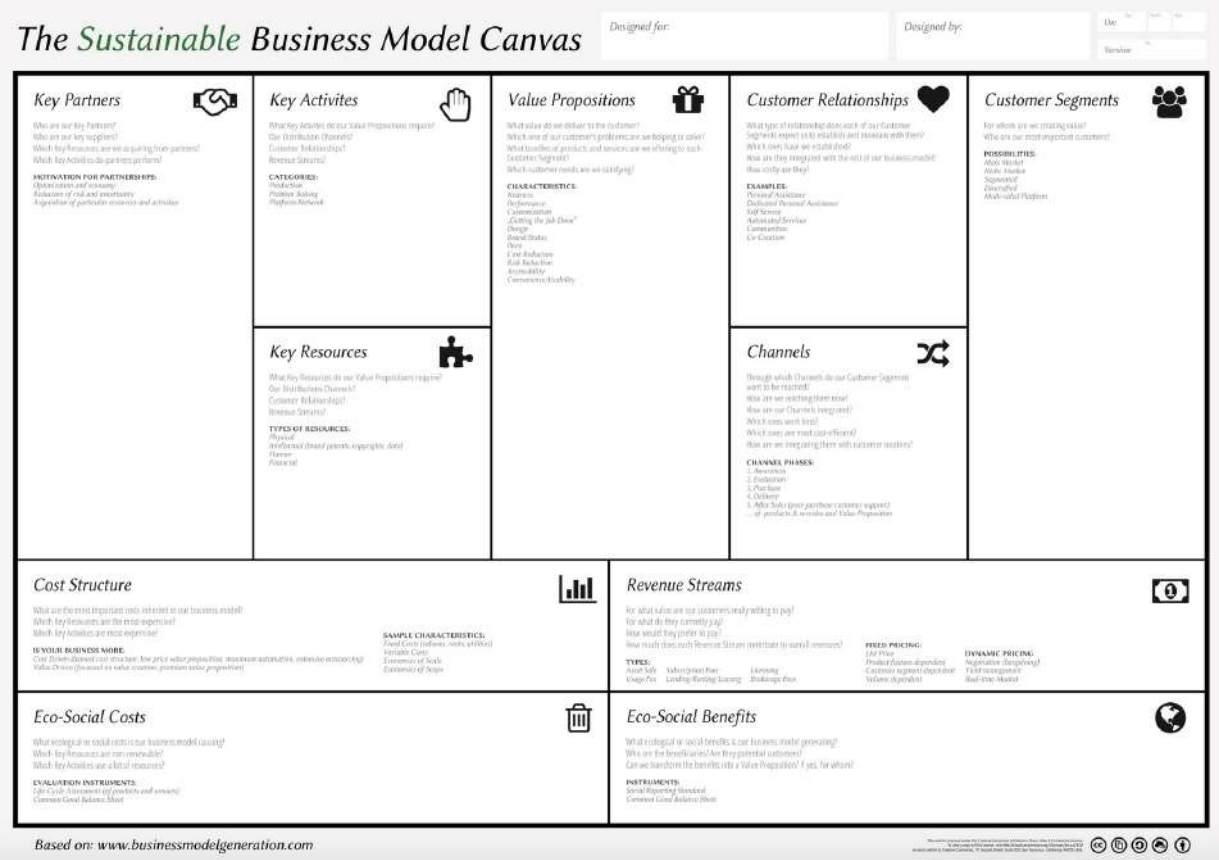


Figure 1. The sustainable business model canvas. Source: www.businessmodelgeneration.com

The flexibility of the business model canvas has been a major factor in its widespread adoptions for different analytical – and, indeed, practical developmental – purposes. However, while the canvas is clearly a useful heuristic starting point for understanding 'how something complex can work', the 'component-type' definition of business models also entails the risk of developing a perspective that is overly inward-looking and static (Coffay & Bocken, 2023; Cardeal *et al.*, 2020). As Mason and Spring (2011, p 1032) noted, the business model concept once 'seemed simultaneously to be useful both at firm level and network level; both as a broad organising concept and as a rather specific statement of revenue, product and service flows. Now, in many cases, it has become reduced to a rather static concept, often difficult to distinguish from Porter-esque competitive strategy and increasingly only

applied at the level of the firm'. They emphasise that the business models of networked firms overlap; thus, business models are dynamic: they are created and evolve at multiple levels and the network perspective and firm perspective are interconnected.

Reinhold *et al.* (2017, p. 463) take a similar approach, when they define a business model as "an interdependent system of activities that explains how an individual or collective actor creates and captures value". Thus, a business model can be seen as an activity system with content, structure, governance and design: content refers to the specific activities included in the business model; structure identifies the characteristics of the links between individual activities and among the overall system; governance specifies the individual or collective actor who engage(s) the service of resources; and finally, design themes (e.g. novelty or lock-in) guide a consistent combination of content, structure and governance, which drives value creation for a specific business model configuration. Reinhold et al. (2017) also identify two further important issues for the study of business model development: first, organisations might pursue more than one business model; second, actors maintain a cognitive representation of the business model that influences how they manage and develop the activity system (in other words, business model representation influences the function of the business model).

These broader and more dynamic definitions make it possible to conceptualise how a network, community or organisation combine resources with the capabilities of a variety of stakeholders in order to create and capture not just financial but also social value. In the case of cultural and creative tourism, a wide variety of stakeholders are relevant, including citizens, community groups, and not-for-profit organisations. CROCUS therefore adopts this broader conceptualisation of the business model concept. This is particularly important in relation to the holistic placemaking approach to business model innovation adopted by the project. As Barca, et al. (2012, p. 139) argued, ´…the place-based approach assumes that geographical context really matters, whereby context here is understood in terms of its social, cultural, and institutional characteristics. As such, a space-neutral sectoral approach is regarded as inappropriate'. In the work of the living labs, particular attention will be given to the embeddedness of business models in the social and natural contexts in which they operate. As elaborated in D2.1, the role of tourism in place-shaping includes the generation of new resources (economic, but also image, etc.), injecting creativity (tourist demand may spur new local businesses and practices), and changing meanings (places neglected by locals may become re-shaped for visitors). Tourists do not act alone – they are constantly interacting with other residents, entrepreneurs, the media, and other local and distant actors to shape the places they visit. This interaction may be spontaneous but may also be mediated by business models which integrate stakeholders and resources. CROCUS therefore places emphasis on place-shaping through *regrounding* (by using place-based assets and resources), *reappreciation* (creating meaning and value from local assets and practices), and *repositioning* (changing the relationship of a locality vis-à-vis other place).

In line with the broader conceptualisation of business models, in CROCUS 'business' may refer to any individual or collective actor, i.e. individual entrepreneurs, SMEs, corporate entities, public or semi-public bodies, NGOs, more or less formalised public-private partnerships and networks. The business model may be for-profit or non-profit. However, the organization(s) at the centre of a social process like a business model must have the potential for agency, and hence It cannot refer simply to a specific geography such a tourist destination or a locality.

The diversity of organisations potentially at the heart of the business model has important implications, both in terms of their motivation, the preferred forms of collaborations with suppliers and other stakeholders, and the distribution of financial benefits. The combination of these features will make a difference with regard to the ability to maintain and develop a particular value proposition. With the number of local stakeholders typically being smaller in RRA than in urban settings, relationships with suppliers, local authorities and the local community will be even more important because alternative collaborators can be difficult to find.

An important theoretical issue for CROCUS is how to deal with the issue of scale and interconnections between different business models – both within the same tourism destination and beyond its boundaries. Boons and Bocken (2018) introduced the idea of an 'Ecology of Business Models', emphasising the importance of the institutional context in which individual business models operate and provides rules and regulations that are conducive to certain types of business models. They also note that business models are interconnected – some compete with each other, some provide inputs to each other. These interconnections shape the possibilities and constraints on business model innovation and also have important implications for social, economic and environmental sustainability, as discussed further in Section 6.

3.2 CCT business models in RRA

In the specific application of the business model concept to CCT in RRA, an important question is: are there specific business models related to RRA or to macro-regions? The comparison of different business models in the same context, or the constellation of business models found in different contexts, should enable us to examine the challenges of innovating business models, given a diverse constellation of actors and a reliance on limited resources. This section briefly summarises the findings of the CROCUS literature review and D2.1 (Richards, et al., 2024) in relation to business models and their prevalence in different parts of Europe.

The CROCUS literature review (Richards *et al.*, 2024) demonstrated that some forms of CCT have received much more intense scholarly attention that others, with terms associated with food and wine being the most frequent by some distance, followed by cultural routes, events and festival, and, eventually, museums. Conversely, areas such as creative tourism and attractions have been published on to a much lesser extent. The literature review also identified a long list of CCT activities, each of which will embody at least one and more likely several business models that may also be relevant in particular RRA, depending on the presence of relevant cultural practices and stakeholders willing to engage in their development for touristic purposes. This list ranged from heritage-based accommodation and battlefield re-enactment, via crafts and creative tourism, to religious tourism and Viking heritage, and there is clearly no lack of CCT activities that could have been analysed on the basis of a business model approach.

Standard CCT business models in RRA include traditional stand-alone models such as selling tickets for guided tours around monuments and archaeological sites. They also encompass more active engagement in creative activities such as festivals, educational courses, and homestays. Other models link different destinations together, for example through cultural routes, and the wide variety of cultural and natural heritage in RRA opens possibilities for new and innovative business models. These could

combine traditional cultural and creative practices in hybrid forms and integrate digital elements (Ammirato *et al.*, 2022). As discussed in section 3, the conceptualisation of business models has expanded from 'how firms create profits' to a much broader definition of value creation for society, encompassing social entrepreneurship as well as profit-oriented models (Richards, 2021). This opens further opportunities for more inclusive and participatory CCT business models.

Generally, recent decades have seen a growth in tourism research into the ways in which value is created and engaged by adopting a business model lens (Reinhold *et al.*, 2017; 2019). Unsurprisingly, major areas of interest have been the increasing digitalisation and the rise of 'smart tourism' (e.g. Souto, 2015; Reinhold *et al.*, 2019; Linton & Öberg, 2020), the growing 'sharing economy' (e.g. Kuhzady *et al.*, 2019; Mody *et al.*, 2019; Gravagnuolo *et al.*, 2024), and issues related to social and environmental sustainability (e.g. Sahebalzamani & Bertella, 2018; Satta *et al.*, 2019; Bertella, 2020; Rosetti *et al.*, 2023).

Similarly, a business model approach has also been introduced in the study of CCT (e.g. Richards, 2021a; Ammirato *et al.*, 2022; Gatelier *et al.*, 2022), but the CROCUS literature review (Richards *et al.*, 2024) only identified a small body of work – studies of agritourism (Ammirato *et al.*, 2020), Arctic food (Bertella, 2023), cross-sectoral synergies between food and tourism (Freytag & Hjalager, 2021), and creative tourism (Richards, 2021a) – that deals explicitly with CCT business models in RRA contexts.

In general, the different kinds of business models are widely spread across the different macro-regions, although with some variations based on geography (see D2.1). For example, mountain-related culture provides the basis for several specific experiences in the Alpine macro-region, such as transhumance, while wine and olive-oil related CCT is found in mainly in the Ionian and Alpine macro-regions. There are also some very localised cultural practices related to certain foods, such as crocus cultivation, which forms the basis of some creative tourism experiences in Greece. Mushroom picking occurs most frequently in the mountain areas in the Alpine, Ionian and Baltic macro-regions. Salt pans provide the basis for CCT in the Ionian macro-region, although salt production is more widely spread in the Mediterranean.

Cross-border CCT tends to occur most frequently along borders that are more permeable, and which share cultural communalities. This is the case along the border of Spain and Portugal, where there is a significant flow of Spanish tourists into Portugal, often related to gastronomy and crafts. There is also a large body of work on cross-border tourism along the borders of Hungary, Slovenia and Croatia, mainly based on the development of cultural routes and rural tourism facilities (e.g. Waniek, Franco, Correia, Gómez, Vulevic and Castanho, 2023).

Events and festivals represent a widespread CCT business model in RRA. In the southern macro-regions these are often based on gastronomy or developed from local cultural traditions. In northern areas, there is a greater proliferation of arts-based events, such as literature and arts festivals (e.g. Marcouiller & Westeren, 2019).

Gastronomic tourism is almost universal across the study area. However, different styles of gastronomic experiences and events are evident in different macro-regions. For example, the style of gastronomic events in the Baltic region revolves around new Nordic cuisine (D2.1) and tends to emphasise fish and foraged ingredients from the forest. In the southern macro-regions, there is a more focussed approach

to business model development, with single ingredients, such as snails, mushrooms or olive oil providing the focal point (e.g. Fusté-Forné, 2019).

The idea of remoteness as luxury is a concept largely confined to the Baltic macro-region (Leban *et al.*, 2022). Indigenous tourism is also a business model restricted to the Baltic macro-region because it is home to the Sámi, the only indigenous group in the EU. Mythology and storytelling as business model elements also tend to be more developed in the Baltic macro-region, leaning on Norse mythology.

This brief review indicates that relatively small variations in the distribution of business models are related to geography and climate, and to a lesser extent cultural factors. What tends to be more important, however, is the level of development of these business models, which depends on the economic and knowledge inputs available in RRA.

4 Dimensions of a sustainable CCT business model typology

Business models have been studied from several different perspectives, reflecting different academic backgrounds and research concerns, as elaborated by Ritter and Lettl (2018).

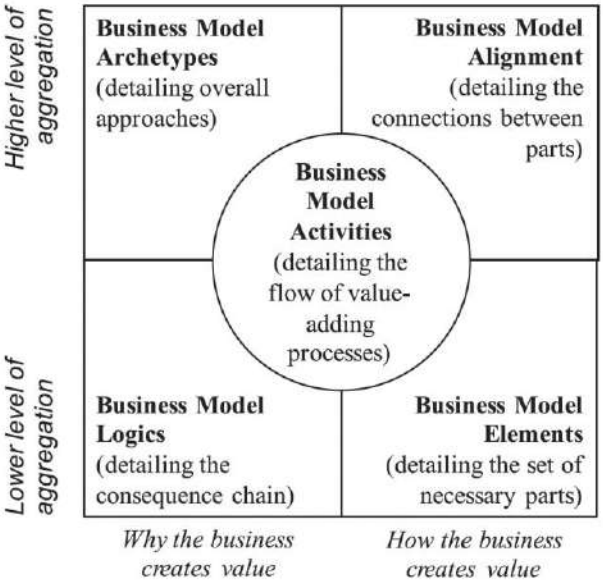


Figure 2. Overview of the five streams of business model research. Source: Ritter & Lettl (2018, p. 4)

In addition to approaches at the lower level of aggregation, such as identifying the elements and logics of individual business models, considerable efforts have also been focused on higher levels of aggregation, with various attempts to identify archetypical business models.

In this section we identify the most important dimensions for understanding how CCT operates in practice in the context of RRA and on that basis describe “typical models of value creation and value capture” (Ritter & Lettl, 2017, p2) within CCT.

In CROCUS we need an approach that captures the most important common features but allows for the local specificity and context-dependence of individual business models.

Instead of claiming to identify mutually exclusive 'archetypes' like Ritter & Lettl (2017) or Remane *et al.* (2017), that cut across industries, we have therefore used a bottom-up approach to identify groups of closely related business models that share some key traits that are particularly relevant to the analysis of CCT in RRA.

4.1 CCT business model groups

It is possible to classify CCT business models in many different ways, and the few existing attempts (Richards, 2021a; Ohridska-Olson & Ivanov, 2010) have taken their starting point in the contrast between tangible and intangible resources, juxtapositioning traditional cultural tourism (e.g. museums, archeological sites) with creative tourism that actively engages visitors in intangible cultural practices (i.e. learning a craft or dance). In seeking to identify basic categories of CCT business models, we have drawn on the literature review (Richards *et al.*, 2024) and an analysis of existing CCT business models undertaken by the CROCUS partners.

The approach adopted in the analysis of CCT business models in WP2 starts at the lower level of aggregation in the Ritter and Lentl (2018) model (detailing business model elements) and moves upwards in three steps:

- First, the *key elements* of the business model for individual forms of CCT were identified by using the *Sustainable Business Model Canvas* as an analytical tool, which Ovans (2015) argues helps us "to see if you've missed anything important and to compare your model to others".
- Second, the *activities, logics and alignments* of each business model were described by partners in a short analysis and reporting document.
- Finally, on the basis of these inputs from the partners, groupings of the typical business models within CCT in RRA was produced

During this process particular attention was paid to the following issues:

- The owner/driver of the business model (one or more firms, public organisations, civic bodies)
    - What are the characteristics of the organisation/community/network that 'owns' the business model?
    - What are their motivations and the most important factors that shape their choice of business model?

- The primary cultural and creative resources involved, tangible and intangible
    - A business model may of course involve more than one cultural or creative resource but, for each model we tried to identify the main one (and describe how the others are linked)

  - What are the most important features of the resource and how do these affect the type of business model that is possible/desirable from the point of view of the 'owner'? For example, is the model protected by law, tied to one place, tangible/intangible, seasonal, fragile/rare, culturally sensitive, easily accessible (physically, in terms of skill/knowledge), etc.

- What sustainability issues are associated with the business model?
  - These include economic, social and environmental aspects of sustainability

In total 13 business models were analysed. Full descriptions can be found in Annex 1.

In categorising CCT business models the basic value proposition is taken as the organising principle, based on the type of engagement with local culture that is at the centre of the business model. While this is clearly something that is defined by the organization(s) driving or orchestrating the business model, for different groups of visitors the key motivation for engaging may vary from being entertained, educated, developing new competences, co-creating with local stakeholders, or being associated with particular groups, identities or values (Richards, 2011; Remoaldo *et al.*, 2020; Bertacchini *et al.*, 2021). Moreover, a particular value proposition may not always be available: it could be recurring (e.g. seasonal), or it could be a one-off that may never be repeated, making it at the same time exclusive and ephemeral (Cisneros-Martínez & Fernández-Morales, 2015; Fusté-Forné, 2019; Richards, 2021b). Again, this can influence the attractiveness for and possibilities of visitors to travel in order to engage with particular cultural resources – something that is of course also influenced by the general perception of a particular rural and/or remote area.

On this basis, four main groups of business models have been identified:

- *Looking & listening* which involve relatively passive interaction between tourists and a cultural object or practice, e.g. when visiting a museum or archaeological site, sleeping in a medieval castle, or attending a musical performance
- *Making & doing* which involves users (attempting to) actively perform a cultural or creative practice, e.g. when learning a craft or dancing with the local community
- *Touring* which involves users moving between places associated with a particular cultural practice or form of heritage, e.g. when visiting local wineries or following in the footsteps of the outposts of the Roman empire
- *Buying & consuming* which involves users acquiring and personally consuming aspects of cultural heritage either as souvenirs or to satisfy basic touristic needs, e.g. when eating regional cuisine.

While the passive/active distinction between the two first forms of engagement is well-known from the literature on CCT (e.g. Richards, 2021b), touring adds the spatial aspect of continued mobility of visitors (Richards, 2011b; Macleod, 2013), while buying and consuming highlights forms of engagement that involve the acquisition and/or consumption of cultural objects (e.g. Getz et al., 2014; Morena et al. 2017). Regardless of the type of engagement entailed in the value proposition, different groups of visitors the key motivation for engaging may vary from being entertained, educated, developing new

competences, or co-creating with local stakeholders (Richards, 2011; Remoaldo et al., 2020; Bertacchini et al., 2021).

It is important to stress that any given organisation may draw on more than one of the four groups by offering different types of customer engagement and, not least, incorporating several forms of e.g. cultural resources or strategies for revenue generating. This point will be illustrated through the business model exemplars described in greater detail in Annex 1. These exemplars will also demonstrate a considerable level of variation with regard to micro-practices – e.g. practices needed to maintain a particular cultural resource or communication channels used – that are not included in the characterisation of the four groups of closely related business models. Similarly, the relationship between particular business models and place-shaping cannot be established on a general level but depends on the specific use of a business model to attempt to reposition a place in the minds of the local community and vis-à-vis other places.

The identification of the four groups makes it possible not only to account for similarities and differences between CCT business model in RRA, but also makes it easier to identify potential areas of future innovation that can support the development of sustainable and inclusive forms of cultural and creative tourism in rural and remote parts of Europe.

Each of the four categories contains a number of more specific business models, which share the same form of user engagement, but with variations according to cultural resources, owners, revenue models and sustainability issues.

Cultural resources can have different degrees of tangibility, and while traditionally the distinction has been between tangible and intangible resources (Ohridska-Olson & Ivanov, 2010; Richards, 2018; 2021a; cf. Saarinen, 2006), recent contributions to the literature have emphasised the interconnectedness of the two – it is difficult to imagine tangible heritage without an (intangible) interpretation of its cultural meaning – and also included the impact of human activity on natural landscapes as a cultural resource (Saar & Palang, 2009; Lew, 2017; cf. Massey, 2005). The degree of tangibility influences how cultural resources can be made available to visitors in a sustainable manner, and it is also clear that certain cultural resources are more likely to be associate particular types of engagements than others: passively observing food is less likely than consuming it, and touring is difficult if the cultural resources are intangible and (like a performance) only available in a brief window of time. A particular business model may of course involve more than one cultural object or practice, and the choice of partners and business model will also be influenced by whether a particular cultural practice is e.g. protected by law or culturally sensitive, easily accessible physically, or requiring particular skills/knowledge. At the same time the place-based-ness of cultural resources also influence the propensity of potential visitors to travel to engage with them (Reimann et al., 2011; Richards, 2011; 2021b; Blapp & Mitas, 2019; Jones et al., 2021; Islam & Sadhukhan, 2024): can they only be experienced in one particular place, is a particular experience subject to competition from other places with similar offers, can they be accessed in many different places, or is the experience itself mobile like e.g. musicians so that travel may not be needed. And, of course, a value proposition may not always be available – it could be recurring (e.g. seasonal), or it could be a one-off that may never be repeated, making it at the same time exclusive and ephemeral (Cisneros-Martínez & Fernández-Morales, 2015; Fusté-Forné, 2019; Richards, 2021b) – and this can of

course also influence the attractiveness for and possibilities of visitors to travel in order to engage with particular cultural resources.

From an RRA perspective, the tangible cultural resources are typically less spectacular and the reliance on intangible or natural resources greater (Richards et al., 2024), and of course the distance to and accessibility from urban centres capable of generating visitors is an obvious concern.

It is important to identify the owners – the stakeholders who own or control access to a particular cultural resource at the centre of a business model and are responsible for the overall operation of the business model – because this helps identify their operational rationales, i.e. to what extent do commercial, public sector, partner/network and/or civic concerns influence CCT activities (Islam & Sadhukhan, 2024). Often commercial businesses will be behind new developments as they seek new business opportunities, but in many cases the public sector may also favour a particular model (for example by subsidising cultural resources or formulating policies favourable to a particular product).

The revenue model reflects how activities are coordinated with suppliers and other stakeholders, and the extent to which the financial benefits of the operation are shared in a way that reflects the distribution of costs involved in making the value proposition available to potential users (Gyimothy, 2017; Kuhzady et al., 2021). If access to a particular cultural resource can be restricted, then selling tickets can be a central way of generating revenue, but if access is not restricted, then revenue may primarily be generated by other stakeholders that provide e.g. food or accommodation without contributing to the provision and upkeep of the cultural resource that attracts visitors.

Finally, the *social and environmental sustainability* implications are crucial because CCT activities interact with the social and environmental context in which they operate (Panzer-Krause, 2020; Duxbury, 2021; Bellato & Pollock, 2023; Corral-Gonzales et al., 2023; Seočanac et al., 2024). Taking the cue from the work of Bocken and colleagues (2014), important aspects of environmental sustainability include efficiency and economy with material resources. In terms of social sustainability including issues of inclusiveness and distribution of material and immaterial benefits such as local pride and self-esteem (Li & Hunter, 2015; Dias et al., 2023).

4.2 Looking & Listening CCT business models

Looking & Listening business models based on the relatively passive engagement of tourists in cultural resources are central to many CCT activities – and have been so for a very long time (Richards, 2021a; 2021b). The two most common business models associated with tangible cultural resources such as museums, archaeological sites and heritage properties on the one hand, and live performances of e.g. music or traditional sports on the other.

These business models can have public, private or community-based owners, but all of them faces the same three issues for turning cultural resources into a viable business model, namely

- the extent to which user engagement requires adjustments to cultural resources – having guided tours differs from providing accommodation in a castle – and the extent to which the cultural

resources involved are subject to restriction of used through e.g. conservation regulations or cultural sensitivities (Silva & Leal, 2015; Palmer, 2018; Lerario, 2022; Panzera, 2022)
- can access to the cultural resources involved be restricted in order to make ticketing or billing the main revenue model (or is it necessary to rely on associated sales of consumables (food, drink, souvenirs) (cf. Zielinski et al., 2021)
- the extent to which the specific value proposition can be made sufficiently distinct to potential users, visitors as well as locals, because looking and listening as a form of user engagement is pervasive both in RRA and urban settings (Richards, 2021b)

In other respects, business models built around different types of cultural resources vary. In terms of temporality the permanence of tangible resources often becomes associated with relative permanent accessibility through e.g. public museums, while intangible resources are readily linked to one-off or recurring performances in a rhythm tied to e.g. local festivities or the presence of visitors. Likewise, and unsurprisingly, the sustainability issues associated with *Looking & Listening* business models differ according to the main type of resources involved:

- when tangible resources are at the centre of CCT activities, the question of preservation becomes central, e.g. at UNESCO sites or open-air archaeological sites being damaged by pollution (Silva & Leal, 2015; Lerario, 2022; Panzera, 2022)
- when intangible resources are central, issues of community involvement and inclusiveness often moves to the forefront when e.g. events rely on community members with skills in singing, dancing and playing (Moutela et al., 2020; Richards, 2021b).

Looking & Listening business models are often seen as traditional cultural business models (Richards, 2021a; 2021b; Ohridska-Olson & Ivanov, 2010), but digitalisation has led to innovative ways of looking and listening in the form of the use of e.g. XR technologies (Navarrete, 2019).

Five of the exemplar cases in Annex 1 can lend further details to the opportunities and challenges involved in developing CCT on the basis a *Looking & Listening* business model, exploring archaeological sites by the Black Sea and the Baltic, Sámi tourism and a heritage building turned into a museum in Finland, and folklore performances by the Adriatic.

4.3 Making & Doing CCT business models

Making & Doing business models have been a growing area of CCT activity which has often been associated with the notion of creative tourism (Richards, 2021a; 2021b). Here user engagement is characterised by active involvement with cultural resources physically by e.g. learning how to make lace, dance the tango, or cook self-picked oysters, or by actively participating in local cultural events such as bull runs or historical reenactments. The two most common variants within this group of business models differ with regard to the owners involved, with private craft professionals supplementing their income or making a living from teaching their skills to visitors, while local cultural events are typically community-based or initiated by public organisations (Cisneros-Martínez & Fernández-Morales, 2015; Richards, 2021; 2021b).

In the case of *Making & Doing* business models cultural resources are usually embodied in teachers or role models who 'know' the moves and have the skills and competences to pass them on to persons that want to learn e.g. making pottery or how to act on the 'battlefield' in historical reenactments. The revenue models differ according to the type of owner organising activities: while fee-paying, occasionally supplemented by provision of accommodation services, prevails with regards to settings formally designed to pass on skills to visiting participants, the more informal learning involved in participating in local cultural events may be associated with buying a ticket to gain access, but they can also rely on a combination of public subsidies and sponsorships from e.g. private providers of hospitality services that benefit from the activities taking place.

In terms of sustainability issues, community involvement and inclusiveness are central for participation of visitors in local events because the willingness of community members to share their skills and competences is important (Scherf (ed.), 2021). This is probably less of a concern in the case of formal learning settings where the person organising e.g. workshops and courses have a direct financial stake in passing developing skills and competences – unless, of course, this may be frowned upon by other members of the local community due to cultural sensitivities (Duxbury et al., 2020). Conversely, the need for sustained or recurring presence may promote closer links between visitors and the place in which they engage with local cultural resources, potentially leading to some form of permanent relationship or in-migration (Richards, 2021a).

Two of the exemplar cases in Annex 1 can lend further details to the opportunities and challenges involved in developing CCT on the basis a *Making & Doing* business model, namely learning storytelling, and engaging in collection and cooking of oysters.

4.4 Touring CCT business models

As a CCT business model, *Touring* involves engaging with a common cultural theme by moving from place to place, and mobility is in other words the way in which visitors engage with cultural resources (Richards, 2011b; Macleod, 2013), supplemented by whatever type of engagement is offered by the type of cultural resources that constitute the link between the places visited.

Tourists may of course engage in self-organised touring, drawing up or improvising a travel route that will allow them to engage a particular form of cultural resources, but two versions of this CCT business model exists with very different types of owners. On the one hand commercial providers may offer e.g. wine tours that involve visiting wineries, either as a specialised form of themed mobile package tour offered by travel agents that organise transport, accommodation and catering as part of a tour of a particular wine district (e.g. Costa, 2009; Zellmann, 2024). On the other hand, self-drive routes are being promoted both public bodies – from DMOs to the Council of Europe – that will take visitors along what was the northern edge of the Roman Empire, in the footsteps of Mozart, through historic European cafés, or in search of outstanding Rieslings (Council of Europe, 2015; Martens, 2022).

The revenue model of the two common versions of the *Touring* business model group are vastly different: while collectively organised traveling from place to place relies on an ordinary ticket-based format with local suppliers of the experiences and services involved, self-drive routes simply highlights

particular attractive places to visit in relation to a type of tangible or intangible resources – but the extent to which this value proposition is actually taken up in terms of movements of visitors is uncertain (Smith & Richards, 2013). The promoters rarely gain financially from having designed and marketed a cultural route, as income is generated along the route for local attractions and service providers. However, they may benefit from other sources of value, such as brand enhancement.

The sustainability issues associated with *Touring* as an organised activity would seem to be mainly associated with the, mostly relatively limited, risk of congestion created by large number of visitors making their way along the Camino de Santiago (Soares, et al., 2021), but from an environmental perspective the self-drive CCT business model typically rely on private cars to navigate between places (MacLeod, 2013), and from a socio-economic perspective the risk of limited benefits from drive-by visitation.

Three of the exemplar cases in Annex 1 can lend further details to the opportunities and challenges involved in developing CCT on the basis a *Touring* business model, namely traveling in search of fine Bulgarian wine, Hungarian religious heritage, and along the northern borders of the Roman empire.

4.5 Buying & Consuming CCT business models

Consuming business models have long been an important part of CCT in which basic touristic services like catering, accommodation or transport are provided by employing tangible or intangible forms of cultural heritage, thereby make cultural resources an integrated part of the corporeal experience of traveling. Examples are plentiful (and extensively researched), such as place-based culinary traditions (e.g. Liutikas, 2024; Mota, 2024) and buying local crafts as souvenirs (Richards, 2005; Jones et al., 2021; Silva & Leal, 2022).

In terms of owners, CCT business models in the Buying & Consuming group are similar in the sense that small private entrepreneurs tend to dominate. With regard to gastronomy, providers are overwhelmingly private restaurateurs, although community-based initiatives can be found (Liutikas, 2024; Mota, 2024), and typical cuisine continues to be heavily promoted by DMOs as an indicator of cultural place distinctiveness (Blichfeldt & Halkier, 2014; Lopes et al., 2022). A similar pattern can be found in craft-as-souvenir tourism where small independent workshops form the backbone, supported to varying extents by bottom-up networking and promotion by DMOs (Richards, 2005; Jones et al., 2021; Silva & Leal, 2022).

Regardless of the ownership structure of individual providers *Buying & Consuming* business models are based on revenue models that involve billing of customers and sourcing their inputs primarily from local providers. With regard to intangible cultural resources like gastronomy, the primary sustainability issues will therefore be the extent to which local suppliers are used and how the objects are produced (Sidali, 2011; Backe, 2013; Halkier & James, 2022).

Four of the exemplar cases in Annex 1 can lend further details to the opportunities and challenges involved in developing CCT on the basis a *Buying & Consuming* business model, namely food and wine tourism in Bulgaria and Croatia, Sámi tourism, and the *Sønderjysk Kagebord* (cake table) in Denmark.

4.6 Comparing CCT business model groups

The exposition of four groups of CCT business models constructed on the basis of different forms of user engagement has demonstrated a considerable degree of variation in the form of owners, cultural resources, revenue models and sustainability issues. Five things are particularly worth noting:

- While that the relative importance of tangible and intangible cultural resources varies, the vast majority of business models draw on both.
- While private businesses, unsurprisingly, are important owners in some areas, public bodies are, equally unsurprisingly, important in others, and these differences do *not* coincide with the relative prominence of tangible and intangible cultural resources. But community-based initiatives also clearly seem to play a role in all four groups of business models.
- Nearly all four groups contain examples where it is difficult for the owner(s) of the business model to monopolise income because they do not fully control the cultural resource around with which potential users should engage.
- In terms of environmental sustainability issues around protection and preservation important for business models drawing mainly on tangible cultural resources, but generally the main issue in relation to social sustainability focus on forms of community involvement, ranging from passive acceptance to active participation as performers or suppliers.

5 Sustainable Business Model Innovation

One of the specific objectives of CROCUS is to develop and prototype innovative and sustainable CCT business models. One of the tasks of the CROCUS living labs will therefore be to investigate what kinds of business models have most potential in relation to sustainable and inclusive economic development.

The role that CCT could play in sustainable development is increasingly recognised (Potts, 2021). The United Nations Agenda 2030 for Sustainable Development addresses the importance of heritage protection through Sustainable Development Goal (SDG) 11, and several other SDGs could also be addressed through CCT. These include job creation and social innovation to tackle poverty (SDG1), supporting citizen inclusion and sense of belonging to promote health and well-being (SDG3) and promoting the sustainable use of cultural and natural landscapes as part of climate change mitigation (SDG13) (Labadi et al, 2021; Ishizawa et al, 2022).

CCT could, however, also create negative impacts such as overcrowding, damage to cultural artefacts, massification, cultural appropriation, over-folklorisation of cultural heritage, loss of authenticity and environmental degradation (Adie, Falk and Savioli, 2020). The distribution of CCT in RRA is very uneven, with some areas heavily visited and suffering from over-tourism, while others receive very few tourists. Here the degree of remoteness and scale of cultural attractions is an important factor. Rural areas are also extremely diverse in relation to landscape and climate, demography, socio-economic development, and peripherality (Koster & Carson, 2019). Thus, they have different needs and challenges in relation to sustainable development. These range, for example, from irregular employment and the loss of traditional skills and occupations to the impacts of climate change. The sustainability of CCT business

models must therefore be studied and developed with close attention to social, economic, and environmental context, and the relations between tourism and other activities.

5.1 Sustainable business models

Lüdeke-Freund et al. (2024, p. 116) describe sustainable business models as aiming to solve 'ecological and social challenges *through* the value-creating activities of an organisation'. Baldassarre et al. (2017, p. 175) suggest that sustainable business model innovation thus 'entails developing value propositions that create value for multiple stakeholders at the same time, including customers, shareholders, suppliers and partners as well as the environment and society', while Bocken et al. (2014, p. 44) define business model innovations for sustainability as 'innovations that create significant positive and/or significantly reduced negative impacts for the environment and/or society, through changes in the way the organisation and its value-network create, deliver value and capture value (i.e. create economic value) or change their value propositions'.

However, at the same time it should also be stressed that working with sustainability also makes business model innovation even more complex. Neither social or environmental sustainability can be measured by a few simple KPIs but will reflect a wide range of local conditions and concerns (Lüdeke-Freund et al., 2018). The lack of clear boundaries makes it difficult to assess the true impacts of any particular business model. A holistic perspective on sustainability increases the different types of value and stakeholders that are taken into account, including communities, green NGOs, and non-humans (Brehmer et al., 2018; Attanasio et al., 2022). It also extends the temporal and spatial scope of business models by introducing life-cycle, long-term and global perspectives (Manninen et al., 2024). Furthermore, the complexity and interconnectedness of business models with each other and with the social and environmental context means that there may be many unexpected direct and indirect impacts as a result of feedback loops that are difficult to foresee (Bocken, Boons & Baldassarre, 2019). Bocken et al. (2019) argue that sustainable business model innovation is a process of collaborative learning and innovation, where the system boundaries need to be discussed. These issues are particularly important to address in relation to tourism, since the value proposition invariably involves traveling and impacts that very obviously cross spatial boundaries, but also because of the inherently place-based nature of value propositions that involve and directly impact on local communities, and in the case of cultural tourism, may involve culturally significant and/or sensitive practices, objects and places.

As many contributors have pointed out, therefore, it is challenging to develop sustainable business models and approaches range from passive and incremental changes to the individual elements of a business model to the integration of sustainability into the entire business model, with potentially radical changes to the activities, resources and processes through which organisations create value. Typically, sustainable business model innovation does not focus exclusively on one of three dimensions of sustainability (Lüdeke-Freund et al., 2018; cf. Keeley et al., 2013), and impacts on several different elements of the business model.

Bocken et al. (2014) argued that business model tools can be used to support sustainable business model innovation through outside-in or inside-out approaches. The inside-out approach starts with the current elements of a business model using, for example, a canvas tool such as the SBMC. Outside in approaches,

by contrast, involve comparing the business model of an existing organisation to more general business model archetypes. Outside-in approaches are important because, as Gassmann et al. (2013) found, most new business models are in fact recombination's or adaptations of existing models.

5.2 Sustainable business model patterns

The business model archetypes, or patterns, which are used in outside-in approaches describe solutions that have already proven useful in other businesses or sectors (Abdelkafi et al, 2013;). Gassman et al (2014, p17) define business model patterns as 'a specific configuration of the four main business model dimensions who-what-how-why that has proven to be successful', while Amshoff et al. (2015, p. 3) describe them as 'reusing solutions that are documented generally and abstractly in order to make them accessible and applicable to others'. Patterns are a way to systemically codify knowledge derived from experience and empirical observations in a way that is generalisable enough to be reused in different contexts or domains (Lüdeke-Freund et al, 2018). Remane et al. (2017) argue that using business model patterns can inspire creativity and help overcome cognitive barriers in the business model innovation process. Because they reduce complexity, business model patterns aid the understanding of existing business models and reveal solutions that can be combined and transferred. Amshoff et al. (2015) distinguishes between complete pattern frameworks that describe whole business models, prototypical patterns, which are industry-specific, problem-solution combinations and solution patterns, which address individual components of a business model.

There are a number of sustainable business model pattern databases that can be used for inspiration in the CROCUS project. Bocken et al. (2014) developed a set of sustainable business model archetypes, including circular, sharing, and sufficiency models, while Lüdeke-Freund et al. (2018) identified 45 sustainable business model patterns. These address economic (e.g. pricing and service patterns), social (e.g. inclusive sourcing), and/or environmental (e.g. shorter supply chains) aspects of sustainability. Remane et al. (2017), who analysed 22 collections of business model patterns, identified 182 general business models that could also be used for inspiration.

6 Working with sustainable business model innovation in CROCUS

This concluding section sets out the conceptualisation of business models in CROCUS and how we will approach the process of business model innovation.

A business model is an analytical construct that identifies how an organisation creates value by interacting with partners and users and thus a particular organisation may engage in several business models at one and the same time. As discussed in section 3, CROCUS adopts a broad conceptualisation in which CCT business models are not just about private firms making a profit but also about how other organisations – e.g. public bodies, NGOs, or networks – create value for their users and the wider community. Furthermore, business models cannot be seen in isolation but as part of a business model ecosystem in which they are connected to other business models within and beyond a given destination.

As discussed in section 4, four basic groups of CCT business models can be identified, based on the type of engagement implied in their value proposition: looking and listening; making and doing; touring; buying and consuming. These groups and the specific exemplar business models within them will facilitate the analysis and comparison of existing CCT activities across the living lab areas. In addition, sustainable business model pattern databases (e.g. Lüdeke-Freund et al., 2018) may be used as inspiration during prototyping process.

In conceptualising and analysing CCT business models, CROCUS pays particular attention to the **key cultural resources, business model owners** and **revenue model.** As depicted in Figure 3, these elements are linked together in place-shaping processes by value creation and co-creation, local community and stakeholder network, and dynamic capabilities.

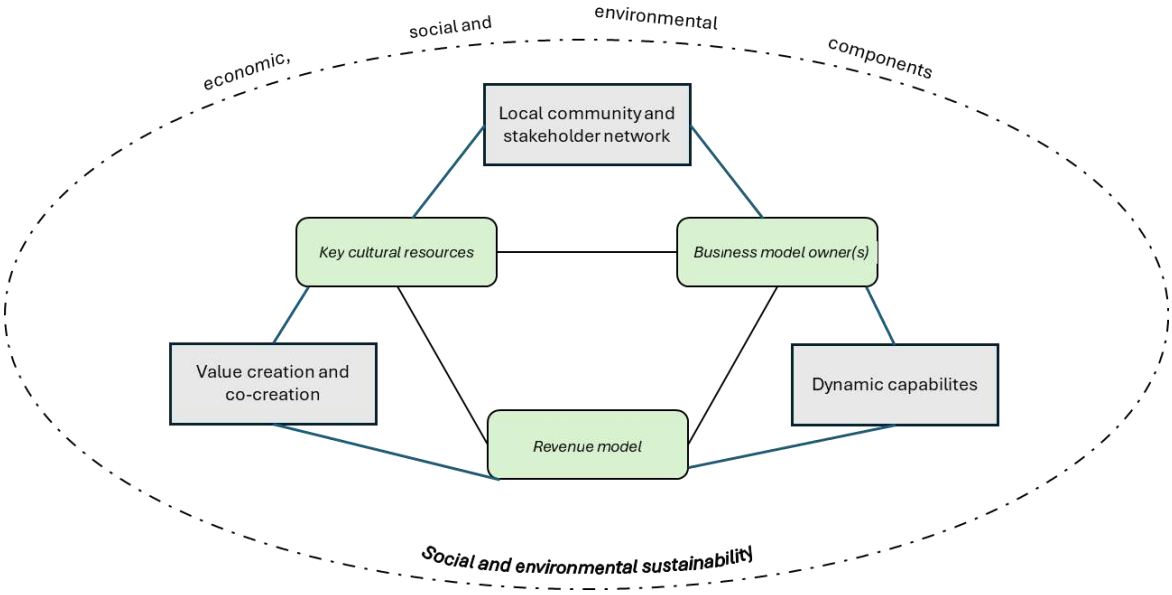


Figure 3. CROCUS conceptualisation of CCT business models

The **local community and stakeholder network** element represent the collaborative involvement of various groups, including local communities, public institutions, private organizations, NGOs, and other stakeholders who contribute to and benefit from the CCT business model. This component underscores the importance of community participation and multi-stakeholder collaboration, which are critical for preserving resources, co-creating value, and establishing the legitimacy of business activities (Li & Hunter, 2015; Soares et al., 2021; Zielinski, 2021). Particularly in RRA, stakeholder engagement is essential, as the successful implementation and sustainability of CCT business models often rely on the support and input of diverse groups with varying interests (Moutela, 2020; Attanasio et al., 2022). The inclusion of this component aligns with stakeholder theory, which emphasizes the need to consider and integrate the perspectives and benefits of all involved parties.

Value creation and co-creation describes the process through which the business model generates value for both visitors and local stakeholders by offering activities that engage, educate, or entertain. Co-creation, specifically, involves collaboration between tourists, locals, and other stakeholders, allowing for a participatory approach that creates memorable and meaningful experiences (Richards, 2021;

Manninen et al., 2024). This component emphasizes that CCT business models can go beyond passive consumption to foster active engagement, enhancing visitor satisfaction while promoting cultural appreciation. Co-creation also enables greater customization of experiences, fostering a connection between tourists and the local community, which in turn supports social and economic sustainability.

Dynamic capabilities refer to the adaptive and innovative abilities of business model owners to reconfigure their resources and strategies in response to changing market conditions and external pressures (Teece et al., 2018). In the rapidly evolving tourism industry, also in RRA, dynamic capabilities are crucial for enabling CCT businesses to respond to seasonal changes, shifts in visitor preferences, and emerging challenges. Including this component reflects the necessity for resilience and adaptability, which are key to the long-term sustainability of CCT business models. By fostering continuous innovation, dynamic capabilities also allow businesses to remain competitive, create unique offerings, and integrate sustainable practices that align with the expectations of both visitors and local stakeholders. Different types of relevant dynamic capabilities can be recognized from the literature. Adaptive capabilities refer to the ability to respond, react and reconfigure resources and process in response to change (Gibson & Birkinshaw, 2004; Akgün, Keskin & Byrne, 2012; Adeniran & Johnston, 2012; Hofer, Niehoff & Wuehrer, 2015; Zhou & Li, 2010). Absorptive capabilities refer to ability to acquire and effectively utilize external knowledge to its advantage (Cohen & Levinthal, 1990; Bergh & Lim, 2008; Helfat & Peteraf, 2003). Innovative capabilities refer to the ability to venture into new products, services or new markets, by aligning strategic orientation with processes (Wang & Ahmed, 2004). Questions remain regarding which dynamic capabilities are most important for RRA and CCT: While CROCUS generally focuses in particular on creativity as a crucial capability, other capabilities might also play significant roles.

CROCUS will use both outside-in and inside-out approaches to business model innovation in its living labs, with the use of sustainable business model patterns and business model canvas tools at different stages in the design thinking process and depending on the focus of the lab and needs of the stakeholders. Research suggests that using canvas-based tools for business model innovation significantly increases collaboration but decreases creativity (Eppler et al., 2011), while business model patterns facilitate group interaction and promote creativity by helping stakeholders think in analogies (Gassmann et al., 2014; Johnson, 2009).

The CROCUS living labs will develop business model prototypes and may work with relevant stakeholders in at least three different ways.

Sustainability enhancement of existing business models entails focusing on one existing business model (or type of business model) and associated stakeholders with the aim of making it more sustainable. This process begins with an analysis of the current structure, practices, and impact of the business model and identifying areas for improvement in terms of economic, social, and environmental sustainability. By refining resource utilization, stakeholder collaboration, and operational efficiency, this approach seeks to enhance the resilience and long-term viability of the business model.

Ecosystem-centered business model interconnections entails focusing on an existing business model ecology related to a specific cultural resource This involves examining the interconnectedness of multiple business models that rely on or contribute to a shared cultural resource, identifying synergies, and fostering coordinated actions to improve sustainability. This approach recognizes that cultural

resources often support a network of businesses and stakeholders, where collaboration on common goals, such as preservation, accessibility, or branding, can lead to greater collective impact and reinforce the value of the cultural resource within the local economy.

New value creation entails focusing on a cultural resource and stakeholders who may potentially be interested in developing a new sustainable business model. This may involve a previously unused cultural resource but could also encompass the creation of new value by enhancing existing business models to create unique, cross-cultural value propositions. This could involve activities that combine multiple cultural influences, enabling stakeholders to generate diverse experiences that appeal to a broader audience and foster cultural exchange. By doing so, Living Labs can encourage the creation of innovative offerings that go beyond traditional models, supporting both the preservation of cultural heritage and the development of new cultural assets.

The process of sustainable business innovation in CROCUS is conceptualised in the context of place-shaping, as set out in D2.1. In particular, it will be based on the use of place-based assets and resources (re-grounding), grounded in local communities' perceptions, meanings and values (re-appreciation) and with regard to creating new meanings attached to place in the context of relations between RRA and other places (re-positioning). During the workshops held as part of the living lab work, stakeholders will generate ideas for making different aspects of the business model more sustainable. These ideas will be developed by the Core Development Team into business model prototypes for CCT. These prototypes will form business model patterns that can be used for inspiration in other rural areas in Europe. Roadmaps for implementation, based on the specificities of the local context, will be developed in order to support the realisation of the business models in the living lab areas.

7 References

Abdelkafi, N, Makhotin, S. and Posselt, T. (2013). Business model innovations for electric mobility: What can be learned from existing business model patterns? International Journal of Innovation Management, 17(1), 1–41.

Adeniran, T. V. (2011). An investigation of how South African small and medium enterprises use ICT and dynamic capabilities to achieve competitive advantage (Doctoral dissertation). University of Gothenburg. Retrieved from https://gupea.ub.gu.se/bitstream/handle/2077/26232/gupea_2077_26232_1.pdf?sequence=1

Akgün, A. E., Keskin, H., & Byrne, J. (2012). Antecedents and contingent effects of organizational adaptive capability on firm product innovativeness. *Journal of Product Innovation Management, 29*(S1), 171–189.

Ammirato, S., et al. (2022). Digital business models in cultural tourism. *International Journal of Entrepreneurial Behavior & Research*, 28(8), 1940-1961.

Ammirato, S., Felicetti, A. M., Raso, C., Pansera, B. A., & Violi, A. (2020). Agritourism and Sustainability: What We Can Learn from a Systematic Literature Review. *Sustainability*, *12*(22), 9575.

Amshoff, B., Dülme, C., Echterfeld, J., Gausemeier, J., 2015. Business model patterns for disruptive technologies. Int. J. Innov. Manag. 19 (3), 1540002.

Andersen, N. Å. (2003). *Discursive Analytical Strategies: Understanding Foucault, Koselleck, Laclau, Luhmann*. Bristol: Policy Press.

Andreini, D., Bettinelli, C., Foss, N. J., & Mismetti, M. (2022). Business model innovation: a review of the process-based literature. *Journal of Management and Governance*, *26*(4), 1089-1121.

Attanasio, G., Preghenella, N., De Toni, A. F., & Battistella, C. (2022). Stakeholder engagement in business models for sustainability: The stakeholder value flow model for sustainable development. *Business Strategy and the Environment*, *31*(3), 860-874.

Backe, J. Ø. (2013). Culinary Networks and Rural Tourism Development - Constructing the Local Through Everyday Practices. In C. M. Hall & S. Gossling (Eds.), *Sustainable Culinary Systems: Local Foods, Innovation, Tourism and Hospitality* (pp. 47-63). Abingdon: Routledge.

Baldassarre, B., *et al*. (2017). Bridging sustainable business model innovation and user-driven innovation: A process for sustainable value proposition design. *Journal of Cleaner Production*, *147*, 175-186.

Barca, F., McCann, P., & Rodríguez-Pose, A. (2012). The Case For Regional Development Intervention: Place-Based Versus Place-Neutral Approaches. *Journal of Regional Science*, 52(1), 134–152.

Bellato, L., & Pollock, A. (2023). Regenerative tourism: a state-of-the-art review. *Tourism Geographies*, 1-10.

Bergh, D. D., & Lim, E. N. K. (2008). Learning how to restructure: Absorptive capacity and improvisational views of restructuring actions and performance. *Strategic Management Journal, 29*(6), 593–616.

Bertacchini, E., Nuccio, M., & Durio, A. (2021). Proximity tourism and cultural amenities: Evidence from a regional museum card. *Tourism Economics*, 27(1), 187-204.

Bertella, G. (2020). Re-thinking sustainability and food in tourism. *Annals of Tourism Research*, *84*, 103005.

Bertella, G. (2023). Telling the Story of a Sustainable Business Model in Arctic Luxury Food Tourism. *Journal of Gastronomy and Tourism*, *7*(3), 135-147.

Blapp, M., & Mitas, O. (2019). The role of authenticity in rural creative tourism. In Duxbury, N. & Richards, G. (eds) *A research agenda for creative tourism* (pp. 28-40). Edward Elgar Publishing.

Blichfeldt, B. S., & Halkier, H. (2014). Mussels, Tourism and Community Development: A Case Study of Place Branding Through Food Festivals in Rural North Jutland, Denmark. *European Planning Studies*, *22*(8), 1587-1603.

Bocken, N. M. P., Short, S. W., Rana, P., & Evans, S. (2014). A literature and practice review to develop sustainable business model archetypes. *Journal of Cleaner Production*, *65*, 42-56.

Bocken, N., Boons, F., & Baldassarre, B. (2019). Sustainable business model experimentation by understanding ecologies of business models. *Journal of Cleaner Production*, *208*, 1498–1512. https://doi.org/10.1016/j.jclepro.2018.10.159.
Boons, F., & Bocken, N. (2018). Towards a sharing economy – Innovating ecologies of business models. *Technological Forecasting and Social Change*, *137*, 40-52.

Brehmer, M., Podoynitsyna, K., & Langerak, F. (2018). Sustainable business models as boundary-spanning systems of value transfers. *Journal of Cleaner Production*, *172*, 4514-4531.

Bucherer, E., Eisert, U., Gassmann, O. (2012) Towards a systematic business model innovation: lessons from product innovation management. Creativity Innovation Management., 21, 183-198.

Cardeal, G., Höse, K., Ribeiro, I., & Götze, U. (2020). Sustainable Business Models–Canvas for Sustainability, Evaluation Method, and Their Application to Additive Manufacturing in Aircraft Maintenance. *Sustainability*, *12*(21), 9130.

Cisneros-Martínez, J. D., & Fernández-Morales, A. (2015). Cultural tourism as tourist segment for reducing seasonality in a coastal area: the case study of Andalusia. *Current Issues in Tourism*, *18*(8), 765-784.

Coffay, M., & Bocken, N. (2023). Sustainable by design: An organizational design tool for sustainable business model innovation. *Journal of Cleaner Production*, *427*, 139294.

Cohen, W. M., & Levinthal, D. A. (1990). Absorptive capacity: A new perspective on learning and innovation. *Administrative Science Quarterly, 35*(1), 128–152.

Corral-Gonzales, L., Cavazos-Arroyo, J., & Garcia-Mestanza, J. (2023). Regenerative tourism: A bibliometric analysis. *Journal of Tourism, Heritage & Services Marketing*, *9*(2), 41-54.

Costa, K. A. (2009). *Coach Fellas: Heritage and Tourism in Ireland*. London: Taylor & Francis.

Council of Europe. (2015). *Cultural Routes Management: From Theory to Practice*. Strasbourg: Council of Europe.

CROCUS. (2024). *European Commission Horizon Europe Grant Agreement CROCUS 101132454 — HORIZON-CL2-2023-HERITAGE-01 (amended 1.4.2024)*. Brussels: European Commission.

DaSilva, C. M., & Trkman, P. (2014). Business Model: What It Is and What It Is Not. *Long Range Planning*, *47*(6), 379-389.

Dias, Á., Silva, G. M., Patuleia, M., & González-Rodríguez, M. R. (2023). Developing sustainable business models: local knowledge acquisition and tourism lifestyle entrepreneurship. *Journal of Sustainable Tourism*, *31*(4), 931-950.

Duxbury, N. (2021). Cultural and creative work in rural and remote areas: An emerging international conversation. *International Journal of Cultural Policy*, *27*(6), 753-767.

Duxbury, N., Bakas, F. E., Vinagre de Castro, T., & Silva, S. (2020). Creative Tourism Development Models towards Sustainable and Regenerative Tourism. *Sustainability*, *13*(1), 2.

Eppler, MJ, F Hoffmann and S Bresciani (2011). New business models through collaborative idea generation. International Journal of Innovation Management, 15(06), 1323–1341.

Fernández, S. T. (2017). The geographical environment of Spain's Paradores: values, changes and conflicts. *The geographical environment of Spain's Paradores: values, changes and conflicts*. In Manero Miguel, F. et al. (eds.) Territorial Heritage & Spatial Planning. A Geographical Perspective. Ed. Thomson Reuters, 199-223.

Foss, N. J., & Saebi, T. (2017). Fifteen Years of Research on Business Model Innovation. How Far Have We Come, and Where Should We Go? *Journal of Management*, *43*(1), 200-227.

Freytag, P. V., & Hjalager, A.-M. (2021). The Coextension of Food and Tourism Business Models. *Journal of Gastronomy and Tourism*, *5*(3), 163-175.

Fusté-Forné, F. (2022). Seasonality in food tourism: wild foods in peripheral areas. *Tourism Geographies*, *24*(4-5), 578-598.

Gassmann, O, K Frankenberger and M Csik (2014). The Business Model Navigator: 55 Models that will Revolutionise your Business. Harlow, UK: Pearson.

Gatelier, E., Ross, D., Phillips, L., & Suquet, J.-B. (2022). A business model innovation methodology for implementing digital interpretation experiences in European cultural heritage attractions. *Journal of Heritage Tourism*, *17*(4), 391-408.

Gelter, J., Lexhagen, M., & Fuchs, M. (2021). A meta-narrative analysis of smart tourism destinations: implications for tourism destination management. *Current Issues in Tourism*, *24*(20), 2860-2874.
Getz, D., Robinson, R. N. S., Andersson, T. D., & Vujicic, S. (2014). *Foodies and Food Tourism*. London: Goodfellow Publishers.

Gibson, C. B., & Birkinshaw, J. (2004). The antecedents, consequences, and mediating role of organizational ambidexterity. *Academy of Management Journal, 47*(2), 209–226.

Gravagnuolo, A., Apicerni, V., Volpicelli, A., Lupu, A., Allegro, I., & Dubrivna, I. (2024). *Be.CULTOUR D2.6: Reports of the Task Force on circular financing and business models for cultural heritage in European regions cities*. Napoli: Be.CULTOUR.

Grillitsch, M., & Sotarauta, M. (2020). Trinity of change agency, regional development paths and opportunity spaces. *Progress in Human Geography*, *44*(4), 704-723.

Halkier, H. (2006). *Institutions, Discourse and Regional Development. The Scottish Development Agency and the Politics of Regional Policy*. Brussels: PIE Peter Lang.

Halkier, H., & James, L. (2022). Learning, adaptation and resilience: The rise and fall of local food networks in Denmark. *Journal of Rural Studies*, *95*, 294-301.

Hall, C. M., Baird, T., James, M., & Ram, Y. (2016). Climate change and cultural heritage: conservation and heritage tourism in the Anthropocene. *Journal of Heritage Tourism*, *11*(1), 10-24.
Islam, N. & Sadhukhan, S. (2024): Progress in creative tourism research: a review for the period 2002–2023, *Asia Pacific Journal of Tourism Research*, DOI: 10.1080/10941665.2024.2333489

Helfat, C. E., & Peteraf, M. A. (2003). The dynamic resource-based view: Capability lifecycles. *Strategic Management Journal, 24*(10), 997–1010.

Hofer, K. M., Niehoff, L. M., & Wuehrer, G. A. (2015). The effects of dynamic capabilities on value-based pricing and export performance. In *Entrepreneurship in International Marketing* (pp. 109–127). Emerald Group Publishing Limited.

Johnson, MW (2009). Business Model Analogies. Available at http://www.innosight.com/ innovation-resources/upload/STWS_Business_Model_Analogies.pdf.

Jones, K. E., Van Assche, K., & Parkins, J. R. (2021). Reimagining craft for community development. *Local Environment*, *26*(7), 908-920.

Joyce, A., & Paquin, R. L. (2016). The triple layered business model canvas: A tool to design more sustainable business models. *Journal of Cleaner Production*, *135*, 1474-1486.

Keeley, L., Walters, H., Pikkel, R., & Quinn, B. (2013). *Ten types of innovation: The discipline of building breakthroughs*. New Jersey: John Wiley & Sons.

Kuhzady, S., Olya, H., Farmaki, A., & Ertaş, Ç. (2021). Sharing economy in hospitality and tourism: a review and the future pathways. *Journal of Hospitality Marketing & Management*, *30*(5), 549-570.

Lerario, A. (2022). The role of built heritage for sustainable development goals: From statement to action. *Heritage, 5* (3), 2444-2463.

Lew, A. A. (2017). Tourism planning and place making: place-making or placemaking. *Tourism Geographies*, *19*(3), 1-19.

Li, Y., & Hunter, C. (2015). Community involvement for sustainable heritage tourism: a conceptual model. *Journal of Cultural Heritage Management and Sustainable Development*, *5*(3), 248-262.

Linton, G., & Öberg, C. (2020). A Conceptual Development of a Business Model Typology in Tourism: the impact of digitalization and location. *Technology Innovation Management Review*, *10*(7), 16-27.

Liutikas, D. (2024). Gastronomy tourism as a tool for the development of regions. *Tourism and Heritage Journal*, *5*, 100-119.

Lopes, C., Leitão, J., & Rengifo-Gallego, J. (2022). Place-Branded Foods with Responsible and Sustainable Management: A La Carte Serving in Regional Restaurants. *Sustainability*, *14*(11), 6615.

Lüdeke-Freund, F., Carroux, S., Joyce, A., Massa, L., & Breuer, H. (2018). The sustainable business model pattern taxonomy—45 patterns to support sustainability-oriented business model innovation. *Sustainable Production and Consumption*, *15*, 145-162.

Macleod, N. (2013). Cultural routes, trails and the experience of place. In M. Smith & G. Richards (Eds.), *The Routledge Handbook of Cultural Tourism* (pp. 369-374). Abingdon: Routledge.

Manninen, K., Laukkanen, M., & Huiskonen, J. (2024). Framework for sustainable value creation: a synthesis of fragmented sustainable business model literature. *Management Research Review*, *47*(1), 99-122.

Martens, D. (2022). The experience of common European heritage: A critical discourse analysis of tourism practices at Cultural Routes of the Council of Europe. *Journal of European Landscapes*, *3*(3), 45-59.

Mason, K., & Spring, M. (2011). The sites and practices of business models. *Industrial Marketing Management*, *40*(6), 1032-1041.

Massa, L., & Tucci, C. L. (2014). Business model innovation. *Oxford Handbook of Innovation Management*, *20*(18), 420-441.

Massa, L., Tucci, C. L., & Afuah, A. (2017). A Critical Assessment of Business Model Research. *Academy of Management Annals*, *11*(1), 73-104.

Massey, D. (2005). For Space. London: SAGE.

Mihãlcescu, C., Sion, B., & Mărginean, A. (2015). The development of new online business models in romanian rural tourism. *Journal of Information Systems & Operations Management*, *Winter*, 418-429.

Mills, A. J., & John, J. (2021). Brand stories: bringing narrative theory to brand management. *Journal of Strategic Marketing*, 1-19.

Mody, M. A., Hanks, L., & Cheng, M. (2021). Sharing economy research in hospitality and tourism: a critical review using bibliometric analysis, content analysis and a quantitative systematic literature review. *International Journal of Contemporary Hospitality Management*, *33*(5), 1711-1745.

Morena, M., Truppi, T., & Del Gatto, M. L. (2017). Sustainable tourism and development: the model of the Albergo Diffuso. *Journal of Place Management and Development*, *10*(5), 447-460.

Mota, C. V. d., Rodrigues, R. I., Palrão, T., & Madeira, A. (2024). The Role of Gastronomy as A Driver of Rural Tourism Development: The Case of Mirandela. *European Countryside*, *16*(3), 480-499.

Moutela, J. A. T., Carreira, V. A., & Martinez-Roget, F. (2020). A systemic stakeholder perspective on cultural heritage in the Schist Villages Network, Portugal. *International Journal of Tourism Policy*, *10*(2), 184-201.

Navarrete, T. (2019). Digital heritage tourism: innovations in museums. *World Leisure Journal*, *61*(3), 200-214.

Nicolini, D. (2012). *Practice Theory, Work and Organisation - An Introduction*. Oxford: Oxford UP.
Ohridska-Olson, R., & Ivanov, S. (2010). *Creative Tourism Business Model and its Application in Bulgaria*. Proceedings from Proceedings of the Black Sea Tourism Forum 'Cultural Tourism – The Future of Bulgaria,', Sofia.

Ohridska-Olson, R., & Ivanov, S. (2010). *Creative Tourism Business Model and its Application in Bulgaria*. Proceedings of the Black Sea Tourism Forum 'Cultural Tourism – The Future of Bulgaria', Sofia.

Osterwalder, A., & Pigneur, Y. (2010). *Business Model Generation: A Handbook for Visionaries, Game Changers, and Challengers*. Hoboken: Wiley.

Osterwalder, A., Pigneur, Y., & Tucci, C. L. (2005). Clarifying Business Models: Origins, Present, and Future of the Concept. *Communications of the Association for Information Systems*, *16*, 757.
Ovans, A. (2015). What is a business model? Harvard Business Review

Panzer-Krause, S. (2020). The lost rural idyll? Tourists' attitudes towards sustainability and their influence on the production of rural space at a rural tourism hotspot in Northern Ireland. *Journal of Rural Studies*, *80*, 235-243.

Panzera, E. (2022). *Cultural Heritage and Territorial Identity: Synergies and Development Impact on European Regions*. Berlin: Springer.

Reckwitz, A. (2002). Toward a theory of social practices: a development in culturalist theorizing. *European Journal of Social Theory 5*(2): 243–263.

Reimann, M., Lamp, M.-L., & Palang, H. (2011). Tourism Impacts and Local Communities in Estonian National Parks. *Scandinavian Journal of Hospitality and Tourism*, *11*(sup1), 87-99.

Reinhold, S., Beritelli, P., & Grünig, R. (2019). A business model typology for destination management organizations. *Tourism Review*, *74*(6), 1135-1152.

Reinhold, S., Zach, F. J., & Krizaj, D. (2017). Business models in tourism: a review and research agenda. *Tourism Review*, *72*(4), 462-482.

Reinhold, S., Zach, F. J., & Krizaj, D. (2019). Business models in tourism – state of the art. *Tourism Review*, *74*(6), 1120-1134.

Richards, G. (2005). Textile Tourists in the European Periphery: New Markets for Disadvantaged areas? *Tourism Review International*, *8*, 323-338.

Richards, G. (2011). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38(4), 1225–1253.

Richards, G. (2011a). Creativity and tourism: The state of the art. *Annals of Tourism Research*, 38(4), 1225–1253.

Richards, G. (2011b). Cultural tourism trends in Europe: a context for the development of Cultural Routes. In: Khovanova-Rubicondo, K. (ed.) Impact of European Cultural Routes on SMEs' innovation and competitiveness. Strasbourg: Council of Europe Publishing, pp. 21-39.

Richards, G. (2018). Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, *36*, 12-21.

Richards, G. (2021a). Business Models for Creative Tourism. *Journal of Hospitality & Tourism*, *19*(1), 1-13.

Richards, G. (2021b). *Rethinking Cultural Tourism*. Cheltenham: Edward Elgar Publishing.

Ritter, T., & Lettl, C. (2018). The wider implications of business-model research. *Long Range Planning*, *51*(1), 1-8.

Rosetti, I., Navarette, T., & Loots, E. (2023). *Typology of Participatory Practices in the Cultural Heritage Sector*. Rotterdam: RECHARGE.

Saar, M., & Palang, H. (2009). The dimensions of place meanings. *Living reviews in landscape research*, *3*(3), 5-24.

Satta, G., Spinelli, R., & Parola, F. (2019). Is Tourism Going Green? A Literature Review on Green Innovation for Sustainable Tourism. *Tourism Analysis*, *24*(3), 265-280.

Scherf, K. (Ed.). (2021). *Creative Tourism in Smaller Communities. Place, Culture and Local Representation*. Calgary: University of Calgary University Press.

Seočanac, M., Đorđević, N., & Pantović, D. (2024). Cultural tourism in rural areas: mapping research trends through bibliometric and content analysis. *Economics of Agriculture*, *71*(1), 205-224.

Sidali, K. L., Spiller, A., & Schulze, B. (Eds.). (2011). *Food, Agri-Culture and Tourism. Linking local gastronomy and rural tourism: interdisciplinary perspectives*. Berlin: Springer.

Silva, L., & Leal, J. (2015). Rural tourism and national identity building in contemporary Europe: Evidence from Portugal. *Journal of Rural Studies*, *38*, 109-119.

Smith, M., & Richards, G. (2013). Cultural routes, trails and the experience of. In *The Routledge Handbook of Cultural Tourism* (pp. 390-395). London: Routledge.

Soares, J.-R.-R., Casado-Claro, M.-F., Lezcano-González, M.-E., Sánchez-Fernández, M.-D., Gabriel, L.-P.-M.-C., & Abríl-Sellarés, M. (2021). The Role of the Local Host Community's Involvement in the Development of Tourism: A Case Study of the Residents' Perceptions toward Tourism on the Route of Santiago de Compostela (Spain). *Sustainability*, *13*(17), 9576.

Soulard, J., McGehee, N. G., Stern, M. J., & Lamoureux, K. M. (2021). Transformative tourism: Tourists' drawings, symbols, and narratives of change. *Annals of Tourism Research*, *87*, 103141.

Souto, J. E. (2015). Business model innovation and business concept innovation as the context of incremental innovation and radical innovation. *Tourism Management*, *51*, 142-155.

Teece, D. J. (2010). Business Models, Business Strategy and Innovation. *Long Range Planning*, *43*(2-3), 172-194.

Teece, D. J. (2018). Business models and dynamic capabilities. *Long Range Planning, 51*(1), 40–49.

Wang, C. L., & Ahmed, P. K. (2004). Leveraging knowledge in the innovation and learning process at GKN. *International Journal of Technology Management, 27*(6/7), 674–688.

Weking, J., Hein, A., Böhm, M., & Krcmar, H. (2020). A hierarchical taxonomy of business model patterns. *Electronic Markets*, *30*(3), 447-468.

Zellmann, P. (2024). Overtourism in Austria Using the Example of Hallstatt. In H. Pechlaner, E. Innerhofer, & J. Philipp (Eds.), *From Overtourism to Sustainability Governance* (pp. 40-41). London: Routledge.

Zhou, K. Z., & Li, C. B. (2010). How strategic orientations influence the building of dynamic capability in emerging economies. *Journal of Business Research, 63*(3), 224–231.

Zielinski, S., Jeong, Y., & Milanés, C. B. (2021). Factors that influence community-based tourism (CBT) in developing and developed countries. *Tourism Geographies*, *23*(5-6), 1040-1072.

8 Annex 1: Exemplar cases of CCT business models in RRA

As outline in Section 5.1, in order to construct the four groups of closely related CCT business models, CROCUS partners analysed 13 exemplar cases in considerable detail. The analyses can be found below, providing evidence of place-based variation between what at first glance would seem to be similar activities and underlining the considerable level of variation with regard to micro-practices – e.g. practices needed to maintain a particular cultural resource or communication channels used – that are not included in the characterisation of the four groups of closely related business models.

For ease of reference, the thirteen exemplar cases are presented on the basis of the predominant form of user engagement involved.

8.1 Looking & Listening: Archaeological Site (Bulgaria)

Prepared by Stanislav Ivanov & Maya Georgieva Ivanova, Zangador Research Institute

This business model focuses on sustainable tourism, cultural preservation, and community engagement, taking the Thracian Tomb in Kaloyanovo as a case study. The tomb, discovered in 1963, is the only stone-built Thracian tomb along the middle course of the Tundzha River, containing artifacts like gold plates and weapons. The model is based on a publication by Bokova (2021), which emphasizes balancing heritage preservation with tourism development for long-term sustainability. The analysis follows the structure of the Sustainable Business Model Canvas, designed within the CASE project (CASE project, n.d.).

Characteristic/innovative features

Augmented reality (AR) experiences: visitors can virtually explore the ancient Thracian tomb and its historical context.
Interactive craftsmanship workshops: hands-on workshops where visitors can engage with ancient Thracian skills such as pottery and metalworking.
Cultural event integration: the inclusion of local traditions like *kukeri* rituals and winemaking in the site's activities, linking past and present.
Educational programs: tailored for schools and researchers, offering immersive learning experiences through guided tours and digital displays.

Key challenges

Heritage vs. Tourism: Balancing the preservation of the tomb's cultural and historical significance with its development as a tourist attraction.
Community integration: Ensuring the local community is actively involved and benefits from the site's development.
Support deficit: Overcoming the lack of consistent support from local and state authorities.
Visitor engagement: Addressing the current low visitor numbers despite the site's heritage value.

References

Bokova, I. (2021). Cultural heritage vs. tourist attractions: A different perspective on local heritage. In *Collection of Papers from the International Research Conference 'Local Communities, Cultural Heritage and Museums'* (pp. 253-269). София: ISBN 978-954-8458-54-2.

CASE project. (n.d.). *Sustainable Business Model Canvas*. CASE. Retrieved September 1, 2024, from https://www.case-ka.eu/knowledge-platform/support/sustainable-business-model-canvas/

The Sustainable Business Canvas – Archeological Site

Designed for:	Designed by:	Date:
CROCUS Project	ZRI	5/9/2024

Key partners
- Municipality
- Local entrepreneurs
- Regional museum
- EU-funded projects

Key activities
- Preservation
- Tourism development
- Cultural events
- AR experiences
- Ancient craftsmanship workshops

Key resources
- Historical value
- Artifacts
- Local traditions
- Funding

Value propositions
- Preservation of Thracian culture
- Local identity
- Interactive and educational experiences

Customer relationships
- Educational programs
- Cultural tourism
- Community engagement

Channels
- Museums
- Online platforms
- Tourism networks

Customer Segments
- Cultural tourists
- Local community
- Educational institutions
- Cultural enthusiasts

Cost structure
- Preservation
- Marketing
- Events
- Staffing

Revenue streams
- Ticket sales
- Workshops
- Events
- Merchandising

Eco-social costs
- Environmental impact
- Community disruption
- Cultural erosion

Eco-social benefits
- Cultural preservation
- Local economic growth
- Community pride
- Education

8.2 Looking & Listening: Viking fortresses (Denmark)

Prepared by Anna Luna Lind, Aalborg University

Around the year 980 the Viking King Harald Bluetooth built several fortresses around Denmark, from Northern Jutland to Zealand. Today, all that remains are large, circular earthen ramparts, marking where the fortresses had once stood. Five of these Ring fortresses have been found and excavated. Because of their shared history and insight into the turbulent period where the Danes converted from Asa-faith to Christianity, the ring fortresses were UNESCO World heritage certified in 2023.

The sustainable business model canvas is focused on one of these ring fortresses, namely 'Fyrkat'. However, there is a small concluding comment at the end, comparing 'Fyrkat' to another of the ring fortresses called 'Aggersborg'. This is due to the differences in their business model, since it demonstrates how there is a range of possible business models within very similar types of tangible cultural heritage.

Fyrkat and other ring fortresses – contrasting business models

Fyrkat and Aggersborg are both 'Ring Fortresses' in the vicinity of Aalborg, but the business model and cost-structure are quite different. They are a good illustration of the breadth of options available, when considering how to 'do/operate' tourism (experiences) in an area and how the different configurations of the business model affect the tourism experience and the costs associated with maintenance and running it.

Fyrkat has staff, activities during the summer and more extensive exhibitions, which also entails higher (fixed) costs. However, they have several revenue streams which make up for the higher costs.
Aggersborg has very little information available at the site, no staff and free entry. This entails very low fixed costs, at the 'expense' of the visitor experience.

The two castles both protect/conserve the historic sites and bring awareness about the cultural and historical heritage of DK. However, different configurations/designs within the business model affects how the castles are 'operated'.

The Sustainable Business Canvas

Designed for: *Designed by:* *Date:*

<table>
<tr>
<td rowspan="2">Key partners
Other Viking fortresses
Other museums
Foundations/sponsors/municipalities
Universities
Volunteers</td>
<td>Key activities
Service / Experience provider.
Communication / dissemination of information about the Vikings and how they lived, in a specific time-period.</td>
<td rowspan="2">Value propositions
Historical learning, experiences and re-enactments.
Association with Vikings and UNESCO world heritage.</td>
<td>Customer relationships
Co-creation
Self-service
Channels:
Webpage
Social media</td>
<td rowspan="2">Customer Segments
Seniors
Families
Both Danes and internationals
Volunteers / historical/Viking reenactors, who want to spend their summer as a 'viking'.</td>
</tr>
<tr>
<td>Key resources
Tangible/physical: location / The ring fortress archaeological site
Intangible/intellectual: Cultural and historical resources
Human: The human elements / Experts / re-enactors at the site</td>
<td>Channels</td>
</tr>
<tr>
<td colspan="3">Cost structure
Fixed costs, ie. Upkeep of premises, salaries, rent, etc.</td>
<td colspan="2">Revenue streams
Direct sales (entry, groups, private tours/events)
Sponsorships/foundations
State support (statsligt driftstilskud)</td>
</tr>
<tr>
<td colspan="3">Eco-social costs
Increase in tourism/people in the area, it might affect the local population further in the future.</td>
<td colspan="2">Eco-social benefits
Upkeep and preservation of cultural and historical heritage.</td>
</tr>
</table>

8.3 Looking & Listening: Keisarinmaja (Imperial Lodge), Aavasaksa, Finland

Prepared by Jarkko Saarinen, University of Oulu

Context: Keisarinmaja (Imperial Lodge), Aavasaksa, is located in Ylitornio municipality, close to the Torne River. The Lodge is owned by the Government and managed by the Metsähallitus (Forest and Park Service). The location is considered as the Lapland's oldest travel destination, where current visitors can view one of Finland's official national (cultural) landscapes. The Aavasaksa hill is the southernmost point in Finland where the midnight sun can be seen during the summer solstice.

A French Academy of Sciences expedition led by Dr Maupertuis came to Aavasaksa to perform geophysical measurements in 1736. Later the site became part of the Struve Geodetic Arc, and it is now part of UNESCO World Heritage Site (the Struve Geodetic Arc).

The Keisarinmaja (Imperial Lodge) was a tourism establishment, but it serves nowadays as a museum. It was built in 1882 for the visit of the Tsar Alexander II of Russia in mind, but he never managed to visit the place. The site includes Kruununnäyttämö stage for outdoor cultural performances. The stage was used by the National Ballet, for example, in the 1950s with an aim to provide cultural and artistic experiences for people in the provinces, outside the capital city, after the war.
‘

The owner of the Business Model
The Government of Finland, managed by the Metsähallitus (Forest and Park Service).

The primary cultural and creative resources involved, tangible and intangible
Tangible: The Imperial Lodge, as a museum nowadays, and the Aavasaksa hill with a supportive trail system maintained by the Metsähallitus.

Intangible: Cultural and academic history based on the period of The Grand Duchy of Finland within the Russian Empire, and the insights on the European Academic expeditions and endeavors in the 18th century.

The connection between the CCT business model and the place in which it operates
The connection between the CCT business model and the place is elementary; the Lodge and the Aavasaksa Hill are fundamentally integral parts of the cultural tourism offering of the place, i.e. the place-making is deeply based on the business model. However, there is no creative tourism dimension involved with the business model.

What sustainability issues are associated with the business model
While acknowledging that all business models have multiscalar, -dimensional and -temporal issues with sustainability, a more practical view here is:

The Lodge adds cultural attractiveness to the place, supporting the economic dimension of the triple bottom line. The Lodge has also positive socio-cultural dimension for the local community based on the maintenance of the historical facility. The owner protects and maintains cultural history and both tangible and intangible heritage resources.

Environmentally, there are energy costs (although the Lodge is not open during the winter, i.e. coldest months. There are also emissions based on tourism mobilities, but those are shared by the other motivations and attractions enticing people to travel; very few, if any, will travel to the site, Lapland, or the northern Fennoscandia because there is the Imperial Lodge.

The Sustainable Business Canvas

Designed for: ***Designed by:*** ***Date:***

<table>
<tr>
<td rowspan="2">Key partners

• DMO and the Municipality of Ylitornio
• Hotel and other businesses at the site; ski centre, a cafeteria-restaurant</td>
<td>Key activities

Historical and cultural learning and interpretation (museum)

Key resources

Tangible/physical: The Lodge and the Aavasaksa hill

Intangible/intellectual: Cultural and academic history</td>
<td rowspan="2">Value propositions

The Imperial Lodge offers a historical layer and narrative for the visitors in Aavasaksa and those tourists staying in the accommodation and/or using a small ski centre and a cafeteria-restaurant at the site. By visiting the Lodge, the national landscape becomes culturally signified and framed, with information and learning from the expeditions by the scholars in the 18th century, including Dr Maupertuis and Dr Celsius. Dr Carl von Linné (the father of taxonomy) also visited the region in the 18th century.</td>
<td>Customer relationships

Self-service for historical and cultural experiences and learning

Channels

Webpages, Social media, Collaboration channels via DMOs and other businesses: www pages and brochures</td>
<td>Customer Segments

Both domestic and international visitors

Seasonal use (summer)</td>
</tr>
<tr>
<td colspan="2">Cost structure

Upkeep of the physical facility (the Lodge)</td>
<td colspan="2">Revenue streams

Government</td>
</tr>
<tr>
<td colspan="2">Eco-social costs

NA</td>
<td colspan="3">Eco-social benefits

Provides a major additional cultural and historical attraction element for the local and regional tourism product with a strong emphasis on stakeholder collaboration. Supports a trail system at the Aavasaksa. Protects and maintains cultural history and both tangible and intangible heritage resources.</td>
</tr>
</table>

8.4 Looking & Listening: Fiddle Singers, Croatia

Prepared by Zrinka Zadel, Dora Smolčić Jurdana, Elena Rudan & Tatjana Spoljaric, University of Rijeka

Fiddling is generally associated with epic singing in Serbia, Montenegro and the Republic of Croatia where is most often associated with the Dinaric region. It's today mostly just a part of folklore that is nurtured by cultural and artistic societies. Records of performances by fiddlers from the entire region are preserved at Harvard University, which speaks of the importance of preservation fiddling traditions in these areas The tradition of fiddling in Zadar County goes back far into the past, and over time it is less and less represented and recognized as a part of identity. Today you can see the fiddler's performance on rare occasions, such as the occasional performance at the Benkovac Fair or during the summer season in coastal areas. Therefore, a quick intervention is needed in order to ensure the tradition of fiddling can be at least partially preserved.

Fiddles are made from a single piece of wood that is specially decorated with wood carving. They are played stuck between the legs or on the shoulder. The fiddle is a stringed instrument that can have one or two strings made of horsehair hair. By tightening or loosening the strings, it changes the pitch of the basic tone. The bow is made from a suitable branch of a tree, on which 40-60 horsetail hairs are stretched, and are not touched when playing neck. They are tuned according to the vocal capabilities or limitations of the fiddler and include five basic tones. The way of singing depends on the style of the fiddler who sings in unison with the melodic line, but also with dramatic recitation.

A fiddler is an oral poet who uses fiddles to accompany storytelling and composes verses on his face places or improvises. Violin songs are written exclusively in ten verses, and the theme is a reflection of the patriarchal mentality because they are emphasized and celebrated robberies, heroic kidnappings, harsh treatment of women, border conflicts, etc.
Attractiveness of the destination, like social or natural attractiveness, it determines the time, effort and resources required for development of a certain tourist product, that is, it defines the starting point of

development. If the attraction destinations is minimal, a lot of effort is needed and the inclusion of significantly more additional content in the context creative and cultural tourist product so that the destination ultimately becomes attractive. According to therefore, the dynamics of fiddling tourism development largely depends on numerous factors from the environment. The involvement of the public sector is also a very important development factor because it implies communication with ministries, strategic planning, building infrastructure, providing incentives for entrepreneurs and financing of the non-profit sector for the purpose of strengthening local goals. In addition, education is required for public servants.

It is extremely important to include local entrepreneurs in the process of developing the fiddle and fiddle making tourist product singing. Namely, entrepreneurs directly or indirectly participate in the delivery of a tourist product, that is they are in constant interaction with the end customer, so it is crucial to ensure a high level of education both employees and management functions, in order to equalize the quality of the delivered value with ultimately experienced quality. Local entrepreneurs are a key element of tourism development products because they influence the dynamics of development with their support. By full or partial acceptance of the mentioned tourist product, in terms of inclusion in its own offer, would be ensured perspective. Therefore, individual entrepreneurs should express their willingness to, for example, sales facilities arranged in fiddler style or at least partially used fiddler motifs.

Primary cultural resource for this business model are traditional fiddle musicians and singers who have to collaborate with NGO and local agencies with the financial support of local government.
In order for this cultural and creative resource to be valorized in an appropriate way for tourism, it is necessary to be involved in promotion by the tourist association, as well as involvement with local cultural institutions. Preservation of fiddle musicians and singers as a local heritage would support socio-cultural sustainability of the area as that will contribute to improve the tourism offer of rural area and attractiveness, to improve the tourist experience, to improve the tourist and local population knowledge and encourage preservation of intangible cultural heritage.

In the longer term, the intention is to integrate tourists with the local community and co-creation of unique cultural events and experiences connected with the fiddle musicians and singers. These unique experiences are attractive for the following main niche segment: cultural tourists, rural tourists, researchers and fans of musical heritage.

In conditions of growing interest of tourists for unique tourist experiences and new experiences, fiddle music and singing represent an undervalued touristic resource, which in the future period with adequate presentation and promotion can support the sustainable development of the local community.

Reference

Vištica, D. (2020). Proposal for a model of tourist valuation of gusle and singing to the accompaniment of the gusle in the rural area of the Zadar County, Oeconomica Jadertina 1, University of Zadar, Department of Economics, 163-175.

The Sustainable Business Model Canvas

Designed for:	*Designed by:*	*Date:*	*Version:*
Fiddle singers Croatia	FMTU		

Key Partners	Key Activities	Value Propositions	Customer Relationships	Customer Segments
Fidlle singers Public sector (Local government) Local population Entrepreneurs Tourist association and local institutions (cultural) NGO	Improving the fiddle musicians and singers skills Improving the awarenes about the importance of fiddle singing Education of local stakeholders Promotion of intengible cultral heritage (fiddle singers)	Improving the tourism offer of rural areas and attractivines Improving the tourist experience Improving the tourist and local population knowledge Preservation of intangible cultural heritage	Integration of tourists with the local community Co-creation of unique cultural events and experience	Niche segment: - cultural tourists - rural tourists - reserchers and fans of musical heritage
	Key Resources Human resources (fidlle singers) NGO or/and Agencies (organization of activities) Local government financial support and availability of facilities		**Channels** Social media Specialized tourism agencies and cultural institutions	

Cost Structure	Revenue Streams
Cost of the space (location) and its maintainance (for training, performance…) Cost of education activities (for fiddle musicians and singers, for local population) Cost of promotional activities towards tourist niche segment Financial support for NGO and entrepreneurs involved in business	Willingness of tourist to pay for the unique tourist experience Income - additional tourist offer connected with the fiddle (souvenirs, educational mat books, CD…) Income of entrepreurs – tourist agencies, other stakeholders (entrepreneurs) involvec business

8.5 Making & Doing: Myths and Legends In Turia, Bulgaria

Prepared by Stanislav Ivanov & Maya Georgieva Ivanova, Zangador Research Institute

This business model is based on a theoretical framework for creating a holistic tourism product rooted in mythology, as described in the publication "Creative storytelling in Bulgarian cultural tourism" (Damyanova, 2018). The proposed model is focused on creative storytelling as a tool for developing tourist destinations. It explores the potential of using mythological characters for storytelling and proposes several creative storytelling practices, illustrated through their implementation in the Bulgarian village of Turia. The analysis follows the structure of the Sustainable Business Model Canvas, designed within the CASE project (CASE project, n.d.).

Characteristic/innovative elements

1. **Focus on intangible heritage (myths, legends and stories)**

   - Core narrative-based offering: The business model revolves around the rich cultural heritage of Turia, particularly its myths and legends. This focus on storytelling as the central attraction is distinctive and deeply rooted in the local context.
   - Authenticity and preservation: The emphasis on preserving and authentically presenting local traditions and stories ensures that the cultural experience is genuine, enhancing the destination's appeal to cultural tourists.

2. **Community-centered approach**

    - Local involvement: The model actively involves local residents in various aspects of the business, from storytelling to craft-making, ensuring that the community benefits directly from tourism activities.
    - Intergenerational knowledge transfer: The involvement of both older and younger generations in the storytelling and cultural activities fosters a dialogue that helps preserve and pass on cultural knowledge.

3. **Experiential and immersive storytelling**

    - **Interactive narratives:** Unlike traditional tourism models, this business offers immersive experiences where visitors actively participate in the storytelling process, such as re-enactments, interactive games, and mythology workshops. This interactivity creates deeper engagement and memorable experiences.
    - **Use of technology:** Incorporating digital tools like mobile apps, augmented reality (AR), and virtual reality (VR) enhances the storytelling experience, making it accessible to a broader audience and appealing to younger, tech-savvy visitors.

4. **Thematic integration across offerings**

    - Holistic thematic experiences: The model integrates storytelling themes into every aspect of the visitor experience, from accommodations to dining and souvenirs. This thematic consistency creates a cohesive and unique environment that differentiates the destination from others.

5. **Cultural and educational synergy**

    - Educational workshops: The integration of educational content into the storytelling offerings, such as mythology classes and workshops on local crafts, provides both entertainment and learning, appealing to educational groups and cultural tourists alike.
    - Cultural exchange programs: The model fosters cultural exchange by encouraging interaction between visitors and the local community, providing a platform for mutual learning and understanding.

6. **Sustainable economic diversification**

    - Multi-stream revenue generation: The model's diversified revenue streams, including ticket sales, workshops, themed accommodations, and merchandise, reduce dependency on a single source of income and enhance financial stability.
    - Support for local economy: By prioritizing the use of local resources, craftsmen, and businesses, the model stimulates the local economy and ensures that the economic benefits of tourism are widely shared within the community.

7. **Storytelling as a competitive edge**

- Unique Selling Proposition (USP): The model's focus on creative storytelling and cultural immersion provides a significant competitive edge, distinguishing Turia from other tourist destinations that may not offer such deeply rooted cultural experiences.
- Dynamic and evolving content: The flexibility to introduce new stories, themes, and experiences over time keeps the offerings fresh and encourages repeat visits, ensuring long-term visitor engagement.

References

CASE project. (n.d.). *Sustainable Business Model Canvas*. CASE. Retrieved September 1, 2024, from https://www.case-ka.eu/knowledge-platform/support/sustainable-business-model-canvas/

Damyanova, R. (2018). Creative storytelling in Bulgarian cultural tourism. *Proceedings of International Scientific Conference "The Cultural Corridors of Southeastern Europe: Cultural Tourism without Boundaries", 02.10.2018 – 07.10.2018, Santorini, Greece*, 156–169.

The Sustainable Business Canvas – Storytelling/Myths & Legends

Designed for:	Designed by:	Date:
CROCUS Project	ZRI	1/9/2024

Key partners

- Local government and tourism boards
- Cultural and educational institutions
- Local artisans and craftspersons
- Hospitality sector
- Theatrical and performing arts groups
- Travel agencies and tour operators
- Technology partners
- Media and content creators

Key activities

- Zmei Tour
- Storytellers' Night
- Mythology Workshop
- Live Performances
- Meeting with Kukeri
- Night of the Home Demons
- Thematic Decorations

Key resources

- Cultural knowledge.
- Storytellers and local experts
- Natural and historical sites
- Creative and artistic talent
- Partnerships with local businesses
- Facilities and infrastructure
- Financial resources
- Digital and technological tools

Value propositions

- Enhanced visitor experience
- Economic opportunities
- Cultural preservation and awareness
- Competitive edge

Customer relationships

- Personalized experiences
- Engagement through storytelling
- Loyalty programs and memberships
- Community building
- Feedback and improvement
- Emotional connection

Channels

- Tourism websites
- Social media
- Official website
- Trade shows
- Mobile app
- Word of mouth and ambassador programs
- Partnerships with local businesses

Customer Segments

1. Cultural tourists
2. Family travellers
3. Adventure and nature enthusiasts
4. Creative and artistic individuals
5. Educational groups
6. Niche mythology and folklore enthusiasts

Cost structure

- Staff costs
- Content development and curation
- Marketing and promotion
- Facility and venue costs
- Technology and infrastructure

Revenue streams

- Ticket sales for tours and performances
- Workshop fees
- Accommodation and thematic stays
- Merchandise sales
- Educational and cultural grants

Eco-social costs

- Environmental degradation
- Commodification
- Social displacement
- Economic inequality

Eco-social benefits

- Heritage preservation and revitalization
- Economic empowerment and job creation
- Community empowerment and engagement
- Education and cultural exchange
- Strengthening of social cohesion

8.6 Making & Doing: Oyster tours, Denmark

Prepared by Henrik Halkier & Laura James, Aalborg University

The Wadden Sea is a vast tidal region located in the south-eastern corner of the North Sea, extending from southern Denmark through Germany and into the Netherlands. Recognised as a UNESCO World Heritage Site, the Wadden Sea is celebrated for its unique ecological significance and cultural value. One of the remarkable features of this area is the abundance of Pacific oysters along its coastline. During low tide, the oyster banks become accessible, allowing visitors to explore the intertidal zone and collect oysters directly from the beach. Several organisations offer guided tours that involve not only oyster gathering but also the opportunity to cook and consume them, creating a rich and immersive experience for participants.

At the **Vadehavscentret** (The Wadden Sea Centre), located in Esbjerg Municipality, Denmark, oyster tours are a prominent feature of their programming. This experience centre, which was established through donations from major benevolent foundations, is owned and operated by the municipality. It serves as a hub for educating visitors about the natural and cultural heritage of the Danish Wadden Sea. Alongside its exhibitions, the centre organises a range of events and tours, including bird watching, foraging, and culinary experiences. The Oyster Tours, offered as part of this programme, enable participants to connect with the region's ecosystem through guided excursions.

The **value propositions** of these tours are diverse, catering to a broad audience with different interests and needs. Participants can enjoy a communal outdoor experience by collecting and cooking oysters over a campfire, fostering group bonding and a sense of *hygge* (cosy togetherness). The presence of professional guides enhances safety by reducing the risks associated with gathering oysters in an area characterised by strong tidal waters. Guides also ensure that oysters are collected from areas deemed safe for consumption. Families with younger children are accommodated through shorter walks, while more adventurous participants can opt for a 10-kilometre oyster safari. For those seeking a luxury experience, the programme includes a shorter tour followed by campfire cooking. Additionally, expert guides provide knowledge and stories about the Wadden Sea's ecology, its status as a threatened natural heritage site, and the culinary history of oysters in Denmark.

The **key activities** of the oyster tours revolve around oyster gathering and preparation, coupled with a guided walk through the Wadden Sea's unique natural surroundings. Storytelling is a significant component of the experience, as guides share insights into the region's ecological dynamics, the dual nature of the Wadden Sea as both a threatened and threatening environment, and the historical importance of oysters in Danish cuisine. Optional add-ons, such as seal watching, further enrich the experience.

The programme relies on both **tangible and intangible resources**. The physical oyster banks of the Wadden Sea provide the raw material for the tours, while the intellectual resource of specialised knowledge about oyster ecology and the Wadden Sea enhances the educational value of the experience. Together, these resources create an offering that is both authentic and informative.

Key partners for the Vadehavscentret's oyster tours primarily include its employees, who deliver the expertise, guidance, and hospitality essential to the programme's success.

The **customer relationships** model is tailored to various audience segments. Visitors can choose from a range of options, including basic oyster collection tours, shortened versions for families with young children, combined experiences that include seal watching, or expanded luxury tours featuring oyster cooking. For most participants, the tours are likely a one-off experience, although there is potential for recurring visits. The programme also competes with other providers offering similar tours within the Danish Wadden Sea region.

The **channels** used to market and sell these experiences include the centre's official webpage and social media platforms, ensuring visibility among both domestic and international audiences.

The **customer segments** targeted by the programme are diverse, encompassing families, seniors, and tourists from Denmark and abroad. This broad appeal reflects the versatility of the oyster tours, which can be adapted to suit different preferences and levels of physical activity.

The **revenue streams** for the oyster tours come directly from ticket sales, which support the centre's operational and programming costs.

The **cost structure** for delivering these experiences primarily consists of employee salaries, as they are essential to the tours' safety, educational value, and overall quality.

In terms of **eco-social costs**, the risk of over-exploitation of oyster banks is mitigated by the Wadden Sea Centre's vested interest in preserving the area's ecological balance. Over-harvesting oysters could damage the centre's reputation with UNESCO and its public sponsors, making sustainable practices a priority.

The programme also generates significant **eco-social benefits**. It provides employment opportunities and contributes to maintaining regional traditions related to oyster production. Additionally, harvesting Pacific oysters supports local biodiversity. As an invasive species, Pacific oysters threaten native mussel populations by competing for the same food resources. By reducing the number of invasive oysters, the tours indirectly support the conservation of native species and the broader ecosystem.

Similar oyster tours are offered by private providers throughout the region, often employing comparable business models. While some providers may lack the educational emphasis of the Vadehavscentret, the concept of guided oyster collection remains consistent, highlighting the broader appeal and adaptability of this unique eco-tourism experience.

The Sustainable Business Canvas- Oyster tour

Designed for: ***Designed by:*** ***Date:***

Key partners	Key activities	Value propositions	Customer relationships	Customer Segments
• Employees	• Gathering & cooking of oysters. • Guided walk in natural surroundings • Story-telling about culinary history and oysters in Denmark • Optional extras – seal watching **Key resources** • Tangible: Wadden Sea oyster banks • Intangible/intellectual: Knowledge about oysters and Wadden Sea ecology	• Outdoor collective gathering and cooking oysters over a campfire. • Group bonding and hygge. • Professional guides reduce risks • Family experience with shorter walks for younger children • 'Wild and adventurous' experience through longer 10k oyster safari • Luxury outdoor experience • Expert knowledge and stories about Wadden Sea and oysters	• Both basic (collection), shortened (families with kids), combined (also watching seals), and expanded luxury version with cooking. • One-off (recurring?) for most visitors, competition (with other providers on the Danish side of **Channels** • Webpage • Social media	• Families • Seniors • Both Danes and internationals

Cost structure	Revenue streams
• Salaries	• Direct ticket sales

Eco-social costs	Eco-social benefits
As the Wadden Sea Centre has an interest in not over-exploiting the oyster banks (and damage its own standing with UNESCO and its public sponsors, the risk of over-exploitation would appear to be limited.	Provision of employment, maintaining a historic tradition in the region for oyster production. Pacific oysters are considered an invasive species that threaten the local mussels because oysters feed on the same food as mussels. Picking oysters therefore helps the local species by reducing competition.

8.7 Touring: Wine routes, Bulgaria

Prepared by Stanislav Ivanov & Maya Georgieva Ivanova, Zangador Research Institute

Wine routes in Bulgaria offer a unique opportunity to promote the country's oenological heritage while boosting local economies through tourism. These routes serve as a sustainable business model by integrating wine tasting with cultural, historical, and natural attractions, thus creating an immersive experience for tourists. The concept is built around strong regional branding, enhancing the reputation and sales of local wineries, and fostering collaboration among various stakeholders, including wineries, local governments, tourism providers and eco organisations. The model not only promotes Bulgaria's wine industry but also supports regional development through sustainable tourism practices.

The analysis is based on information from an academic paper on the topic (Terziyska, 2018), which has been further enriched with secondary data. It follows the structure of the Sustainable Business Model Canvas, designed under the CASE project (CASE project, n.d.), and summarizes insights from several wine routes in Bulgaria.

Characteristic/innovative elements

1. **Thematic event organization**: The wine routes incorporate unique, immersive events that blend local culture, gastronomy, and natural beauty. Notable examples are the "July Morning in the Vineyards," where participants experience the first sunrise of July under the stars, and the thematic events organized by the Wines of Sakar Association, which combine wine, music, and gastronomy, along with educational and hands-on activities. These events are not only tourist attractions but also culturally significant experiences that deepen the connection between visitors and the region.
2. **Collaborative tourism packages**: The model emphasizes collaboration between different stakeholders to create comprehensive and engaging tourism experiences. For instance, the joint

tourist package that includes a bike tour with tastings at multiple wineries illustrates how partnerships between wineries and local businesses can enhance the tourist experience by offering a multifaceted adventure that combines physical activity, scenic landscapes, and wine appreciation.

3. **Eco initiatives**: An innovative aspect of the model is its integration of eco-social initiatives, such as the collaboration between Sakar wineries and the Bulgarian Society for the Protection of Birds (BSPB). This partnership resulted in a series of wines dedicated to specific bird species, with a portion of the proceeds supporting conservation efforts. This not only promotes environmental sustainability but also adds a meaningful cause to the wine tourism experience, attracting socially conscious visitors.
4. **Networking and partnerships**: A key innovative element is the focus on building strong networks among wineries, local businesses, eco-organisations and tourism providers. This collaborative approach ensures that the wine routes are not just a collection of individual experiences but a well-coordinated and cohesive tourism offering. It fosters a sense of community and shared purpose among stakeholders, leading to more sustainable and resilient tourism development. The Borovitsa Ultra marathon serves as an excellent example of a successful partnership between a winery and a sports event organizer, specifically BG Events & Guiding**.** This long-distance running event takes place amidst the stunning cliffs of Belogradchik, with the race starting and finishing at the Borovitsa Winery (https://rb.gy/dolek9). This collaboration highlights how wine tourism can be creatively integrated with sports and adventure tourism.

Drivers of business model development

The development of the wine routes business model in Bulgaria is driven by both **commercial businesses** and the **public sector**:

1. **Wineries and local businesses**: Wineries seek to expand markets and increase sales by attracting tourists, while local businesses (hotels, restaurants, and tour operators) benefit from increased demand, making them key drivers of the model.
2. **Tourism and hospitality industry**: Tourism boards and travel agencies support the model by promoting wine tourism as a way to diversify Bulgaria's offerings and attract cultural and gastronomic tourists.
3. **Public sector support**: Local governments and municipalities invest in infrastructure and tourism promotion, recognizing the potential for rural development and economic growth. Cultural and environmental subsidies further incentivize the model's growth.
4. **NGOs**: Organizations like the **Bulgarian Society for the Protection of Birds (BSPB)** collaborate with wineries on eco-social initiatives, adding a sustainability focus to the wine routes.
5. **European Union**: EU policies and funding programs support sustainable tourism, rural development, and cultural preservation, providing financial backing and encouraging collaboration between stakeholders.

This multi-faceted support from both commercial and public sectors ensures the model's success and sustainability.

Governance

The governance structure of the wine routes in Bulgaria is a collaborative system involving **public, private, and community stakeholders** to guide decision-making:

1. **Local governments and municipalities**: Oversee regulations, infrastructure, and investment. They ensure tourism aligns with regional development and cultural preservation goals.
2. **Wineries and wine associations**: Wineries lead through associations like the **Wines of Sakar**, coordinating activities, marketing, and quality standards. They engage in collaborative decision-making on events and sustainability.
3. **Tourism boards and industry bodies**: Play a strategic role in promoting the wine routes, guiding market trends and providing funding for promotional efforts. They align local tourism strategies with broader national goals.

Competition

The wine routes in Bulgaria face competition from two primary sources:

1. **Other wine regions in Bulgaria**: Regions like the Thracian Valley and Melnik offer similar wine tourism experiences, competing for visitors through their own unique wine varieties and cultural attractions.
2. **International wine tourism destinations**: Bulgaria also competes with well-established wine regions such as France, Italy, and Spain, which have more developed infrastructure and global reputation, making it challenging to attract international tourists.

Analysis

The wine routes in Bulgaria represent a model of sustainable tourism that creatively combines cultural heritage, environmental conservation, and local economic development. Characterized by innovative partnerships, such as the collaboration between wineries and sports event organizers like the Borovitsa Ultra**,** and eco initiatives like the Wines of Sakar's support for bird conservation, it offers a rich and multifaceted visitor experience.

The wine routes business model in Bulgaria is driven by a collaborative network of wineries, local businesses, public organizations, and civic bodies. While individual wineries and wine associations, such as the Wines of Sakar Association, are the primary owners and drivers, the model also relies heavily on the support of local governments and tourism boards. These organizations, along with NGOs and cultural institutions, form a cohesive community focused on promoting sustainable tourism.

The key characteristics of this network include strong collaboration, a shared commitment to regional development, and an emphasis on cultural preservation and environmental sustainability. The wineries and local businesses aim to increase their visibility, grow wine sales, and attract more visitors, while public organizations and NGOs focus on preserving the region’s cultural and natural heritage.

The motivations behind this business model are twofold: economic growth for the local economy and the protection of local resources. The most important factors shaping the model are the desire to

differentiate Bulgaria's wine tourism offering from other regions, the integration of eco-social initiatives, and the need for long-term sustainability.

The primary cultural and creative resources involved in Bulgaria's wine routes are both tangible and intangible. The main tangible resource is the wine itself – produced by local wineries using traditional methods and grape varieties, and tied to specific regions, such as Sakar and the Struma River Valley. These regions' vineyards and wineries are deeply rooted in the local landscape and economy, making wine a resource that is geographically and culturally tied to one place. Wine production is also protected by Geographical Indication (GI)**,** ensuring that the region's reputation is maintained and recognized.

The intangible resources include the cultural heritage of winemaking traditions, local customs, and the historical significance of the regions. These resources are tied to the unique methods of production, storytelling, and local festivals that reflect the region's identity. Another intangible asset is the sense of place and community created by the combination of wine, nature, and local history, which offers an immersive experience for tourists.

The most important features of these resources are their geographical specificity (tied to particular regions), and their cultural sensitivity (preservation of traditional methods and local heritage).

The rural location presents challenges such as limited infrastructure and accessibility, which can hinder international tourism. However, it also creates opportunities for authentic, eco-friendly experiences that combine wine tourism with nature, like birdwatching and hiking. The model's connection to the land through Geographical Indication (GI) adds to its uniqueness.

The local community plays a key role in the model, benefiting from economic revitalization through jobs in wineries, tourism, and hospitality. It supports cultural preservation by incorporating traditional winemaking practices into tourism. In terms of gender inclusion, Bulgaria is among the countries with the largest share of women in wine-making.

Sustainability is a major consideration. Socially, the business helps preserve local heritage and identity, though care must be taken to avoid over-commercialization. Environmentally, sustainable farming and eco-friendly practices are essential to minimize the impact of increased tourism, ensuring that natural resources and biodiversity are protected.

The adaptability of the model makes it highly replicable in other regions, both within Bulgaria and internationally. By focusing on the unique strengths of a region – whether they be natural landscapes, cultural heritage, or local produce – other areas can adopt and tailor this approach to create engaging and sustainable tourism offerings that benefit both visitors and local communities.

References

CASE project. (n.d.). *Sustainable Business Model Canvas*. CASE. Retrieved September 1, 2024, from https://www.case-ka.eu/knowledge-platform/support/sustainable-business-model-canvas/

Terziyska, I. (2022). Wine routes – state and opportunities in Bulgaria. In *Cultural Routes of the Balkans: Cultural Tourism, Concepts, Careers*, Proceedings of the scientific round-table, June 30 - July 4, 2022, Kirkovo - Alexandroupolis (pp. 30-40). Shumen: University Publishing House "Bishop Konstantin Preslavski." ISBN: 978-9544-52070-0

The Sustainable Business Canvas – Wine Routes

Designed for:	Designed by:	Date:
CROCUS Project	ZRI	2/9/2024

Key partners	Key activities	Value propositions	Customer relationships	Customer Segments
• Wineries and vineyards • Local governments and tourism boards • Hospitality and gastronomy sectors • Educational institutions • Cultural and historical sites	• Route development and management • Marketing and promotion • Event organization • Collaboration and networking • Quality control **Key resources** • Wineries and vineyards • Cultural and historical sites • Skilled workforce • Infrastructure • Marketing and promotional materials • Partnerships and networks • Reputation and brand. • Natural environment	• Immersive tourist experience • Regional brand strengthening • Enhanced reputation and sales for local wineries	• Personalized experiences • Community Engagement • Educational interaction • Customer support • Social media and online engagement **Channels** • Tourism websites and online platforms • Social media • Wine route and winery websites • Travel agencies and tour operators. • Print media • Events and festivals • Collaborations with hotels and restaurants • Email marketing • Word of mouth and reviews	• Wine enthusiasts • Cultural and heritage tourists • Gastronomy tourists • Eco-tourists • Event tourists • International tourists • Local residents

Cost structure	Revenue streams
• Marketing and promotion • Event organization • Infrastructure and maintenance • Staffing and training • Partnership development • Sustainability and conservation efforts	• Wine sales • Tourism services • Hospitality and accommodation • Merchandise sales • Collaborative partnerships • Memberships and subscriptions • Educational programs • Eco-tourism and conservation donations
Eco-social costs	**Eco-social benefits**
• Resource depletion • Waste generation • Carbon footprint • Social displacement • Cultural erosion • Economic inequality • Pressure on local infrastructure	• Economic development • Cultural preservation • Sustainable agriculture • Environmental awareness • Community empowerment • Social cohesion • Education and innovation • Enhanced quality of life

8.8 Touring: Religious tourism in Southwest Hungary

Prepared by Agnes Raffay-Danyi & Zsófia Papp, University of Pannonia

Religious tourism in Southwest Hungary

This SBMC focuses on religious tourism attractions in the Southwest Region of Hungary, primarily Baranya County.

Key resources are tangible elements, including churches and mosques of regional or even national importance. The most significant is the Church in Máriagyűd, which is a nationwide famous pilgrimage site as well, also the end (or starting) point of the Hungarian Pilgrimage Route. As for intangible resources, there are over 10 specific pilgrimages annually, organized for special groups including ethnic minorities (German, Croatian, Romani), and others such as widowed and single people, those who have lost a child, people suffering from addiction. The Buddhist Retreat and Creative Centre can be considered

as a key creative resource as it welcomes artists who would like to create in 'solitude' in a calm and quiet place, and hosts yoga camps.

Most of these resources concentrate on their primary spiritual function, touristic use is secondary. The Jakovali Hassan Mosque and Minaret in Pécs is an exception as it serves more as a tourist attraction, used by the Muslim community only on Friday and during Ramadan, whereas the Gazi Kasim Mosque operates as a Catholic church. The mosques, and especially the minaret, are rare (almost unique) in Hungary. All buildings apart from the Buddhist Retreat are protected by law and enjoy (financial) support from their parent organisation (e.g. Hungarian Catholic Church). The use of resources is hardly affected by seasonality, due to the main motivation for visiting.

Drivers of business model development are the religious organisations involved, mostly the 'managers' of the concrete sites but they operate along the lines of their parent organisation (Hungarian Catholic Church, H. Muslim Community, Dharma Gate Buddhists). Their business model is value-driven, their main motivation is to keep the religious/spiritual traditions alive, also to raise awareness of these, and to offer the feeling of belonging to the visitors.

There is no identifiable governance structure in this model, however the role and responsibilities of the Churches involved are clearly identifiable, and their decision are guided mostly by their internal regulations. In broad terms, the *roles and responsibilities* of religious organisations include (as defined by the Baranya County Regional Development Plan)

- contributing to the common care and transmission of spiritual and local cultural heritage and human knowledge, including the preservation of traditions,
- playing a role in strengthening local communities, with special attention to vulnerable social groups,
- strengthening social cohesion and (local) identity through community development and community work,
- contributing to the active participation in the development of their environment.

In terms of **relationships**, the religious sites collaborate with local governments, some civic organisations, like the Hungarian Pilgrimage Route Association, and to some extent with DMOs. There are traces of collaboration with local tourism businesses, like wine producers and local guides, resulting in ad hoc cooperative actions (e.g. cycling tour along the churches, incorporating other cultural attractions close-by like historic sites, castles or the Nagyharsány Sculpture Park).

The **location significantly affects the operation** of the business model as the key resources are in a moderately developed region of the country. Physical accessibility (road and rail infrastructure) from the potential generating areas is limited, other sites with similar potential in the country enjoy more touristic visibility due to their location. On the positive side, being close to Croatia is an advantage. However, being remote can be an opportunity as well for those seeking calm and quiet (retreat), and elements of the complex touristic offer of the region including health, eco- and active tourism can augment the religious tourism product.

The local community is highly engaged in the business model, a high proportion of them are members of the religious community, therefore they actively contribute to the service offer, including the organisation and implementation of religious events, pilgrimages and some also offer touristic services (accommodation, food, wine, etc.). The benefits for the local communities include the preservation of the tangible and intangible heritage, the sense of belonging to a community, the well-preserved physical environment, and the increased local pride through enhanced destination image. Service providers enjoy financial benefits as well.

Competition in this case could be considered in terms of more significant religious tourism products in the country (Pannonhalma or Tihany Abbey, Via Maria Pilgrimage Route), as well as other touristic products in the region which are more acknowledges, such as wine tourism and health tourism. However, there are attempts to turn it into collaboration with other products in the region. Potentially joint marketing activities could raise more awareness of the religious tourism opportunities.

Potential for innovation can be detected in finding secondary target groups/additional functions for the religious resources, like offering retreat, space for artistic and other creative activities, hosting events which fit the values of the given religion (yoga, trainings, camps, exhibitions, etc.)

Business Model Canvas

Designed for:	*Designed by:*	*Date:*	*Version:*
Religious tourism -SW Regior	Agnes RD/Pannonia	02-10-2024	

Key Partners
- religious tourism attractions
- Catholic Church
- Dharma Gate Buddhists
- Serbian Orthodox Church
- local congregations
- Hungarian Pilgrimage Route Association
- cultural attractions (including WH site+ intangible WH, castles, historic sites, sculpture park)
- natural attractions -Mecsek Hill
- tourism service providers:
  - accommodation
  - restaurants
  - tour guides
  - wine producers
- local residents
- local governments
- DMOs

Key Activities
- practicing religion
- pilgrimages
- educating visitors
- offering community space for camps, trainings, artistic and creative activities

Key Resources
- religious sites:
  - Pécs Cathedral
  - Pécs Synagoge
  - Three Mosques (Pécs, Siklós)
  - Pécs Minaret
  - Máriagyűd Pilgrimage Site
  - Mánfa Buddhist Retreat and Creative Centre
- preserved religious traditions

Value Propositions
- spiritual experience through (regular) pilgrimages
- unique architecture (mosques)
- retreat from busy weekdays
- spiritual recharge

-characteristics:
- various religions present in the regions
- great mix of history and religion,
- additional products can augment the religious offer (culture, hiking, wine, historic sites, health tourism)

Customer Relationships
- domestic tourists
- religious communities

Channels
- Church/religious communities
- Pilgrimage Route Association

Customer Segments
- religious tourists
- cultural tourists
- heritage tourists

- characteristics: mostly domestic tourists; short stay; visits are less seasonal, linked to religious events; primary motivation is religion, cultural experience, retreat and spiritual recharge

Cost Structure	**Revenue Streams**
- value-driven approach - no capital-intensive investment are necessary (building on existing resources) - relatively high maintenance costs of religious sites	- entrance fees - souvenirs - accommodation, food - fees (camps, trainings)
Eco-Social Costs	**Eco-Social Benefits**
- potential decrease of quality of life (increased traffic, noise) - potential erosion of sites - potential commodification of religious values	- preserving religious traditions, values - creating jobs - sense of belonging to a community - enhancing local pride, strengthening local identity - increased cultural offer positively impacting on socio-economic processes

8.9 Touring: The Roman Limes Cultural Route

Prepared by Greg Richards and Leontine Onderwater, ATLAS

Drivers

The Limes was the border line of the Roman Empire at its greatest extent, running largely along the Rhine and Danube rivers and across northern Britain. The remains of the Limes today span 10 countries and include built walls, ditches, forts, fortresses, watchtowers and civilian settlements. The Limes was designated as World Heritage by UNESCO as a physical manifestation of Roman imperial policy and colonisation strategy. In some places the Limes still marks national borders, as in Croatia. The "UNESCO label also places the Lower Germanic limes within a globalised nostalgia for the Roman past."

The owners of the business model include UNESCO as the heritage designator, and the individual national and regional governments responsible for managing the tangible heritage. There is also high involvement from various voluntary organisations. The most important factors shaping the development of the Limes are a desire for conservation and the use of the remains as a symbolic link and educational resource. Because national and regional authorities are responsible for management, development and interpretation tends to be based on national systems, with few links between the different parts of the Limes. However, some voluntary groups have been pushing for the creation of a European Cultural Route, with consolidated management and recognition from the Council of Europe.

But ownership is also contested, as Claes (2022, p. 223) points out in the case of the Netherlands: "In order to exploit the historical heritage value of the road, several Dutch academic studies started to concentrate on reconstructing where exact the trajectory of the Roman road ran through the Dutch part of the Roman Empire. All these studies were either commissioned or supported by local Dutch institutions which have a tourist interest in exploiting this Roman past, such as the Dutch province of Limburg, the cities of Maastricht, Valkenburg and Voerendaal and the Thermen museum in the Dutch city of Heerlen."

In Germany, where the Limes have been most significantly developed, the German Limes Road association was founded in 1995 to create a touristic route. Today, more than 90 towns and municipalities are members of the association. chaired by the Lord Mayor of Aalen as well as numerous districts and tourism alliances. It manages the German Limes Road and the German Limes Cycle Path.

Some international collaboration is now emerging, such as the joint activities of the German Limes Road association and regional authorities and the Province of Gelderland in the Netherlands. At national level, Dutch and German authorities collaborated in the World Heritage Site nomination process (de Hertog & Paardekooper, 2017).

Resources

The main resources are the tangible remains of Roman occupation, some of which have been developed into visitor attractions or interpretation centres. In some locations there are reconstructed watchtowers, including Idstein and Mahdholz in Germany.

At Pohl, in the Rhineland-Palatinate, a tower was recently rebuilt overlooking a fortlet that "provides insights into the everyday life of troops stationed on the frontier. At the interpretation centre visitors can try on armour, enter barrack rooms and taste Roman style food in the café." (https://www.discovergermany.com/on-the-trail-of-roman-history-the-german-limes-road/). In the Netherlands the wet soil was more suited to preserving wooden ships. At Archeon in Alphen aan den Rijn a 'living museum' Archeon has reconstructions of Roman buildings and the remains of Roman ships. (www.archeon.nl). A modern castellum has been constructed at Castellum Hoge Woerd on the of fort. This multifunctional building includes a museum, restaurant, theatre, children's play farm and a permanent exhibition of the 25-metre-long cargo ship De Meern 1. (https://www.romeinen.nl/the-romans-in-the-netherlands).

At the moment the tourist facilities are tied to specific locations with Roman remains, and only limited sites are accessible. There is potential to increase accessibility through storytelling and interpretation, and the potential use of AR (Dörrzapf, Kratz & Schrenk, 2012). Some studies have been made of the tourist potential of the Limes, for example in Serbia (Jovanović, et al. 2022).

Few studies deal with business models, but as Stobbe, Heritage, & Pletinckx (2008, p. 8): "some local SMEs have the opportunity to extend their business offerings, for example through bike rental and repair facilities close to the routes." The CCT business model is intimately place-based, as most resources are literally embedded in the landscape. The challenge is making these resources relevant to contemporary communities. The rural location in most cases negatively impacts accessibility, which is mainly by car or bike. However, the development of cultural routes presents an opportunity in this respect, as shown by the German example. There is a high level of local attachment to Roman heritage, but this needs to be translated into a translocal identity as well (Nagtegaal, 2015). Community involvement is an important aspect of the sustainability of the Limes (Maksin & Milijić, 2013), and the main value proposition relates to local pride. However, there are relatively few environmental sustainability issues, given the remote location of most sites.

References

Claes, L. (2022) Who Owns The Road To The Roman Past?. In: Beerden, K. and T. Epping (eds.) *Classical Controversies. Reception of GraecoRoman Antiquity in the Twenty-First Century.* Leiden: Sidestone Press, pp. 215-230.

De Hertog, A., & Paardekooper, R. (2017). The Roman Limes on the Lower Rhine: A European Border's Visibility in Landscape and Museums. *Museum International*, *69*(1-2), 114-125.

Dörrzapf, Linda, Kratz, Norman & Schrenk, Manfred (2012) "LIMES-App.". https://archiv.chnt.at/wp-content/uploads/eBook_CHNT17_Doerrzapf.pdf

Jovanović, et al. (2022). A Case Study on the Danube Limes in Serbia: Valorisation and Cartographic Analyses of Selected Tourism Products. Sustainability, 14(3), 1480.

Maksin, Marija and Milijić, Saša, (2013) Sustainable Spatial Development of Tourism Destinations in Time of Crisis in Serbia. 2nd International Scientific Conference Tourism in South East Europe, Available at SSRN: https://ssrn.com/abstract=2289401

Nagtegaal, R. (2015) Walk My Street To Rome Community Perceptions Of Roman Heritage. MA Thesis, Wageningen University. https://edepot.wur.nl/358414

Stobbe, J., Heritage, G. T., & Pletinckx, T. D. (2008) Presenting The Hidden Past. The Interactive Institute AB, Stockholm, Sweden.

Business Model Canvas

Designed for:	*Designed by:*	*Date:*	*Version:*
Cultural route – Roman Limes	ATLAS		

Key Partners	Key Activities	Value Propositions	Customer Relationships	Customer Segments
Municipalities Voluntary organisations EU COE UNESCO Museums Schools Dark Tourism SIG	Boat tourism/cruise Seeking the source of the Rhine Cycling Walking Gastronomy	Connection with heritage Links with the place Links between places Interpretation World Heritage Site as brand Fascination of the (old) border in a borderless Europe Edge of Empire Dark tourism	Education Interpretation Storytelling Collectionism/gaming/contests Treasure hunt Geocaching Visualisation	tourists locals Families with children Seniors Walkers Cyclists
	Key Resources Archaeological sites Trails and routes Information Displays Stories Merchandise Expertise		**Channels** Schools Website Social media/blogs Events Heritage groups Senior groups/magazines Tour operators	

Cost Structure	Revenue Streams
Staffing Conservation Interpretation Signage Animation Marketing and communications Branding	Public funding Admission for sites Guidebooks/apps Experiences Sponsorship Events Volunteer labour

Eco-social costs	Eco-social benefits
Low numbers, so little enviromental impact Wear and tear on trails Visitor waste	Increased income Local pride Connection between communities Educational activities Integration of seniors

8.10 Buying & Consuming: Food festivals, Bulgaria

Prepared by Stanislav Ivanov & Maya Georgieva Ivanova, Zangador Research Institute

This sustainable business model canvas is developed based on an analysis of five distinct food festivals in Bulgaria, identified through a review of academic literature. These festivals – the Feast of Beans, the Apple Festival, the Golden Peach Festival, the Chestnut Festival, and Kurtovo Konare Fest – serve as case studies illustrating how cultural, economic, and environmental elements can be integrated into successful community events.

1. **The Feast of Beans**: Held in the village of Smilyan, this festival celebrates the local cultivation of unique bean varieties. It promotes the beans as a regional emblem, fostering community spirit

and attracting tourists through various cultural and culinary activities (Ganeva-Raycheva et al., 2019)

2. **The Apple Festival**: Taking place in Ekzarh Yosif, this festival focuses on sustainable apple production and the preservation of eco-cultural heritage. It features culinary exhibitions, market stalls, and educational sessions on apple cultivation (Ganeva-Raycheva, 2021).
3. **The Golden Peach Festival**: This multifaceted event in Gavrailovo highlights the economic and cultural significance of peaches. The festival combines scientific discussions on peach cultivation with entertainment and cultural programs, promoting local traditions and agricultural innovation (Ganeva-Raycheva, 2021).
4. **The Chestnut Festival**: Held in Kolarovo, this festival promotes the unique ecosystem of Belasitsa Nature Park. It focuses on community involvement, conservation, and the promotion of local chestnut products, integrating environmental education with cultural celebrations (Ganeva-Raycheva, 2021).
5. **Kurtovo Konare Fest**: Dedicated to peppers, tomatoes, and traditional foods, this festival in Kurtovo Konare emphasizes the preservation of local culinary practices and agricultural traditions. It includes exhibitions, competitions, and cultural events that foster regional pride and sustainable development (Stoilova, 2021).

Drawing from descriptions in academic papers, the canvas highlights the key components that contribute to the festivals' success, including their key partnerships, value propositions, customer segments, key activities, eco-social benefits, and innovative practices.

Drivers of Business Model Development

The development of food festivals in Bulgaria is driven by a mix of commercial, public sector, and community interests:

1. **Commercial drivers**: Local businesses, producers, and tourism operators push for these festivals as they provide opportunities to promote products, boost sales, and attract visitors. The festivals offer new business opportunities, especially in the food, hospitality, and tourism sectors.
2. **Public sector influence**: Local municipalities and government entities support these festivals through funding, logistics, and favorable policies aimed at rural development, cultural preservation, and sustainable tourism. Public subsidies for cultural resources and agricultural products also play a significant role.
3. **NGOs and cultural institutions**: Organizations like Slow Food promote sustainable practices and preserve local food traditions, collaborating with festival organizers and local farmers to raise awareness about regional products.
4. **Community initiatives**: Community leaders and local organizations drive the festivals as a way to foster local pride, preserve traditions, and support local economic development, ensuring the festivals remain rooted in local culture.

Governance

The governance structure of the food festivals business model involves a mix of local authorities, industry bodies, and community stakeholders, ensuring coordinated decision-making and successful festival execution.

1. **Local government and municipalities**: Local municipalities play a central role in the governance of these festivals, often providing financial support, logistical coordination, and regulatory oversight. They guide decisions related to venue selection, infrastructure, and permits, ensuring that the festivals align with broader economic and cultural policies.
2. **Festival organizing committees**: These are typically made up of local stakeholders, including community leaders, business owners, and cultural representatives. The committees are responsible for planning, managing partnerships, coordinating with sponsors, and executing the festivals. Their role is vital in ensuring that the festivals reflect local traditions and meet the expectations of both residents and visitors.
3. **NGOs and cultural institutions**: Organizations like Slow Food and cultural institutions may have advisory roles in the governance structure, particularly in relation to promoting sustainability, preserving local heritage, and guiding ethical practices. Their involvement helps align the festivals with broader environmental and cultural goals.
4. **Local producers and industry bodies**: Agricultural producers and industry bodies often influence the decision-making process, especially regarding the promotion of local products and compliance with industry standards. Their collaboration ensures the quality and authenticity of the products featured at the festivals.
5. **Public-private partnerships**: Governance also involves partnerships between public entities and private businesses. These collaborations are often formalized through agreements where responsibilities, such as marketing or infrastructure support, are shared between the public sector and private sponsors or vendors.

Competition

Food festivals in Bulgaria face competition on several fronts, both from other regional festivals and alternative cultural or tourism offerings. The competitive landscape includes:

1. **Other regional festivals**: Neighboring towns or regions may host similar food or cultural festivals that compete for the same pool of tourists, sponsors, and vendors. Festivals showcasing different products (e.g., wine, cheese, or other traditional foods) may also attract visitors who have limited time or resources to attend multiple events.
2. **Cultural and tourism events**: Beyond food festivals, cultural events such as music festivals, arts and craft fairs, or historical reenactments can serve as competing attractions. These events offer alternative experiences that may appeal to the same target audience, diverting tourists away from food-focused events.
3. **Urban food events**: Cities may host food expos, gourmet fairs, or food truck festivals that can attract urban audiences, making it harder for rural festivals to draw visitors. Urban events often benefit from greater access to infrastructure, media coverage, and larger, more diverse crowds.
4. **Digital and virtual experiences**: With the rise of virtual tourism and online food events, festivals also face competition from digital platforms that offer culinary experiences remotely. These online events may limit the physical attendance at traditional festivals, especially during the low season or in times of travel restrictions.
5. **International food festivals**: Global food festivals, particularly in neighbouring countries, may draw international tourists away from local Bulgarian events. Festivals with more established

reputations or larger marketing budgets can attract tourists looking for unique culinary experiences abroad.

Analysis

The business model derived from the Bulgarian food festivals offers a valuable framework that can be replicated or adapted in other regions to promote local culture, stimulate economic development, and foster community involvement. By focusing on key elements – such as the promotion of unique local products, integration of sustainable practices, and active community engagement – this model serves as a blueprint for organizing successful cultural events.

The organization of five food festivals in Bulgaria that are the basis of this business model is primarily driven by local municipalities, cultural institutions, and non-governmental organizations (NGOs), all of which play a crucial role in shaping the business model. Local governments, such as the municipalities of Smolyan, Sliven, and Petrich, along with mayoral offices in villages like Ekzarh Yosif and Gavrailovo, frequently take the lead in organizing these festivals. Their motivation stems from a desire to stimulate local economic development, promote regional products, and preserve cultural heritage. Municipalities are key players in coordinating logistics, securing funding, and ensuring that the festivals align with broader government policies focused on rural development, tourism, and sustainability.

Cultural institutions, especially local cultural centers known as "chitalishte," such as "Prof. Asen Zlatarov 1927" in Smilyan and "Lyuben Karavelov – 1897" in Kurtovo Konare, are deeply involved in preserving and promoting local traditions. These institutions are central to the festivals' success, bringing their expertise in cultural programming, folklore, and community engagement. Their motivation lies in fostering community pride, safeguarding traditions, and providing a platform for local artisans, farmers, and producers to showcase their goods. By contributing their deep-rooted knowledge of local culture, they ensure that these festivals reflect the authentic identity of the region.

Non-governmental organizations, such as Slow Food and the Bulgarian Biodiversity Foundation, also make significant contributions. Slow Food, for example, is involved in festivals like The Feast of Beans, where it promotes sustainable agricultural practices and raises awareness about regional products. The Bulgarian Biodiversity Foundation, along with the Directorate of Belasitsa Nature Park, supports the Chestnut Festival by promoting environmental conservation and the sustainable use of local natural resources. These NGOs bring a strong focus on sustainability and environmental stewardship to the festivals, ensuring that the events are not only economically beneficial but also environmentally responsible.

The primary cultural and creative resources involved in the business model are both tangible and intangible, deeply influencing the type of business model that is feasible and desirable. Key tangible resources include local agricultural products like Smilyan beans, apples, peaches, chestnuts, and peppers. These products are closely tied to their regions, often unique due to geographical and ecological factors. The connection to specific places makes them rare and valuable, while the need for sustainable agricultural practices influences the business model to focus on authenticity and environmental stewardship. In some cases, these products are protected by geographical indication (GI)

or local traditions, adding a layer of cultural sensitivity and requiring careful management to maintain their economic and cultural significance.

Intangible resources, such as traditional culinary practices and regional folklore, play an equally critical role. These practices, passed down through generations, are essential for preserving the cultural identity of the festivals. The preparation of traditional dishes and the methods behind them are fragile, culturally significant, and largely inaccessible outside their local communities. Workshops and cooking demonstrations within the festivals help to preserve and transmit this knowledge, ensuring that it remains a vital part of the region's heritage.

The festivals also integrate folklore, music, and dance, which enhance the cultural richness of the events. These elements, along with the seasonal timing of the festivals, rooted in harvest times, create a sense of place and authenticity that attracts tourists and supports local economies. The business model thus revolves around these interconnected resources, ensuring that the festivals highlight local identity while promoting sustainable development and cultural preservation. This integration of agricultural products, culinary traditions, and folklore shapes a business model that is deeply rooted in the local culture, with a focus on sustainability and community engagement.

The Cultural and Creative Tourism (CCT) business model for food festivals in Bulgaria is inherently place-based, as it is deeply rooted in the rural landscapes where these events take place. The unique agricultural products, traditional culinary practices, and cultural heritage specific to each region form the foundation of the festivals, making the location central to the model's identity. The rural setting presents both challenges and opportunities. On the one hand, it offers authenticity, drawing tourists who seek genuine, culturally rich experiences. On the other hand, rural infrastructure and accessibility may pose logistical challenges, such as transportation, limited accommodation, and lower visibility compared to urban areas.

The local community plays a vital role in the business model, with their engagement being central to the festivals' success. Local farmers, artisans, and residents are active participants in the organization and execution of the festivals, contributing to exhibitions, workshops, and cultural performances. The value proposition for the local community includes economic benefits through tourism, increased demand for local products, and opportunities for knowledge-sharing. The festivals also foster community pride by preserving and promoting local traditions. Regarding gender inclusion, women often play a significant role in the culinary and artisanal aspects of the festivals, showcasing traditional food preparation and crafts, thus highlighting their contributions to the cultural fabric of the region.

Sustainability issues associated with the business model span economic, social, and environmental aspects. Economically, the festivals help support local livelihoods by boosting tourism and providing a market for local products. Socially, the festivals strengthen community bonds, preserve cultural heritage, and promote inclusivity, though there is room for improvement in ensuring broad participation across all demographics, including gender. Environmentally, the festivals promote sustainable agricultural practices and the responsible use of natural resources, but challenges such as waste management, transportation emissions, and resource depletion must be addressed to ensure long-term sustainability.

To replicate this model, organizers should prioritize the identification and promotion of distinctive regional products, involve local communities in all aspects of festival planning and execution, and incorporate educational components that highlight both traditional practices and modern innovations. An innovative aspect of this model is the active involvement of students, who participate in workshops, research activities, and food preparation demonstrations, linking education with cultural preservation. Additionally, distinctive elements like community-driven Guinness World Record attempts and the fusion of cultural and entertainment activities should be emphasized to create memorable and impactful events.

By incorporating these characteristic features, regions can enhance their cultural identity, attract tourists, and contribute to sustainable local development, ensuring the long-term success and relevance of their festivals.

References

Ganeva-Raycheva, V., Dimitrova, D., Ivanova, T., & Boseva, Y. (2019). Local plant resources and cultural tourism. *Yearbook of the Higher School of Management*, Vol. 12. XV International Scientific Conference "Science in the Service of Business. Contemporary Issues in Science, Business, Education, and Tourism," 24-36. Dobrich: VUM – Varna. ISSN 2367-7368.

Ganeva-Raycheva, V. (2021). Bio-cultural Heritage: Valorization Aspects in Bulgaria. In *Collection of Papers from the International Research Conference 'Local Communities, Cultural Heritage and Museums'* (pp. 234-252). София: ISBN 978-954-8458-54-2.

Stoilova, E. (2021). Feasts and food festivals: Valorization of local culinary heritage. Plovdiv: University Publishing House „Paisiy Hilendarski".

The Sustainable Business Canvas – Food festivals

Designed for:	Designed by:	Date:
CROCUS Project	ZRI	1/9/2024

Key partners

- Slow Food organizations
- Retail chain stores
- Local government and municipalities
- Community centres and local institutions
- Scientific and advisory institutions
- Educational institutions
- Local producers and gatherers
- Nature and environmental experts
- Local communities and villages

Key activities

- Contests and competitions
- Games and activities for children
- Culinary exhibitions and communal meal
- Music and entertainment programs
- Educational and promotional activities
- Exhibitions and displays
- Community involvement
- Guinness World Record attempts

Key resources

- Local agricultural products
- Cultural heritage and traditions
- Community involvement
- Partnerships and collaborations
- Tourism and marketing infrastructure
- Educational and knowledge exchange resources

Value propositions

- Community and culture
- Economic development
- Sustainability and conservation
- Knowledge and innovation
- Tourism and promotion
- Entertainment and education

Customer relationships

- Community engagement
- Personalized experiences
- Educational interaction
- Sustainability and conservation focus
- Continuous communication

Channels

- Social media
- Newsletters
- Festival websites
- On-site engagement
- Local media

Customer Segments

- Local people
- Tourists
- Food enthusiasts
- Cultural enthusiasts
- Agricultural professionals and producers
- Environmental and conservation advocates
- Families and children
- Educational institutions and students

Cost structure

- Event organization and planning
- Venue and infrastructure
- Marketing and promotion
- Entertainment and programming
- Logistics and operations
- Technology and equipment

Revenue streams

- Vendor fees
- Sponsorships and partnerships
- Donations and crowdfunding
- Merchandise sales
- Grants and public funding
- Advertising revenue
- Tours and experience packages
- Workshops and educational programs

Eco-social costs

- Waste generation
- Energy consumption
- Transport emissions
- Habitat disruption
- Resource depletion
- Cultural exploitation
- Unequal economic benefits
- Noise and disturbance

Eco-social benefits

- Promotion of local products
- Sustainable agricultural practices
- Preservation of eco-cultural heritage
- Community involvement and economic support
- Educational initiatives
- Conservation of natural resources

8.11 Buying & Consuming: Wine regions of Croatia

Prepared by Zrinka Zadel, Dora Smolčić Jurdana, Elena Rudan & Tatjana Spoljaric, University of Rijeka

Owners/drivers of the business model should be public organisations (cross-sectoral cooperation between agriculture, culture and tourism is required) and tourist boards to develop wine regions with tourism potential. In this model, winegrowers and winemakers, the local population and decision-makers are also important stakeholders. A feature of community involvement in a business model is the achievement of sustainable benefits and economic sustainability through of creating strategies for developing wine regions (including developing tourism destinations with wine heritage and creativity). In addition, the motivation for the community to participate in the creation and improvement of wine regions through a network of stakeholders is, in any case, the protection of wine heritage and the transformation of heritage for the purpose of wine region development.

The wine regions of Croatia have rich cultural and creative resources, both tangible and intangible, and the following cultural and creative resources must be emphasised as the most significant: 1) intangible: wine production, culture of life and work, culinary art, 2) tangible: traditional wine architecture, vineyards. The main characteristics of the resources that affect the business model are the fragmentation of vineyard ownership (many small producers) and the possibility that, under the influence of an easier approach to the target segment, the building culture (e.g. dry stone walls, wooden buildings, etc.) and architecture (e.g. architecture of professional wineries, traditional viticultural architecture, etc.) are modernised or destroyed.

The model for improving the development of wine regions is associated with various additional elements, such as gastronomy, visiting cultural attractions in the wine region, attending events, festivals,

both those focused on wine and other traditional events (e.g. Đakovo Embroidery Festival, Autumns of Vinkovci). The wine offer can be included in all special forms of tourism. A joint and integrated approach of all stakeholders, especially those involved in the tourism offer, can contribute to the improvement of wine regions.

The business model of valorising wine regions can contribute to the development of rural areas, especially those with significant wine-growing areas. The insufficient recognition of Croatia's wine offer and at the same time the tourist offer of its rural areas can be intensified through the model of cross-sectoral action of agriculture, culture and tourism.

The local community can be strongly involved in the business model because the entire wine heritage is part of the life of the local communities. The local community can improve the economic development of the region and it is particularly important to focus on the creation of new jobs and to include a specific heritage and area in the tourism offer, which also enables economic sustainability. Viticulture is particularly important for small and medium-sized family businesses, as it ensures their economic and social survival. There are also more men than women working in the field of viticulture and winemaking in Croatia, but the possibility of involving women more is visible in the innovative approaches that some of the wineries have practised in the last decade. The business model enables people, their families, the local community and society to improve the conditions in which they live, but also reduces the depopulation of rural areas that Croatia has been struggling with in recent years (social aspects of sustainability. Environmental aspects of sustainability are particularly important in the reuse of traditional wine architecture and the preservation and protection of the wine landscape.

Reference

Kranjčević, J. & Gartner, W. C. (2019). Sektorske karakteristike nasljeđa za razvoj vinskih regija: utjecaj poljoprivrede, kulture i turizma// Sectoral heritage characteristics for wine region development: the influence of agriculture, culture and tourism, Acta turistica, Vol. 31 No. 1, 7 -34.

The Sustainable Business Model Canvas	Designed for: Wine region Croatia	Designed by: FMTU	Date:	Version:

Key Partners	Key Activities	Value Propositions	Customer Relationships	Customer Segments
Winemakers Local people Sectors of tourism, agriculture and culture Planners Decision-makers	Wine region development Sectoral development planing (agriculture, culture and tourism) Branding	Creation of strategic interdisciplinary plans Creating synergy between all stakeholders (agriculture, culture and tourism) Increased attractiveness	Tourist boards in wine regions Communities	Diversified
	Key Resources Specific characteristics of wine heritage (agriculture, culture and tourism) Winemakers and vineyard owners Specific factors of identity Traditional wine architecture		**Channels** Local communities Tourist boards Planners and decision-makers :	

Cost Structure	Revenue Streams
Strategic interdisciplinary planning Creation of pilot projects Marketing Business support	Government grants in the preparation of planning documentation
Eco-Social Costs	**Eco-Social Benefits**
Negative impact on wine heritage through tourism development Transformation of traditional architecture	Inclusion of three sectors important for the revitalization of wine regions (agriculture, culture and tourism) Creating recognition of small winemakers in different wine regions Inclusion of wine heritage in the tourist offer Protection and transformation of heritage for the purpose of wine region development

8.12 Buying & Consuming: Sønderjysk cake table, Denmark

Prepared by Henrik Halkier, Aalborg University

The **Sønderjyske Kaffe/Kage Bord** (Sønderjysk Cake Table) is a distinctive feature of Danish cultural heritage, originally emerging as a form of cultural resistance during the late 19th century when Sønderjylland was under German rule. These large-scale cake gatherings provided a vital platform for community engagement and the reinforcement of a shared cultural identity. Traditionally, the Sønderjysk Cake Table included an impressive variety of 21 cakes, divided into seven dry, seven soft, and seven hard types. Although modern iterations of this tradition are often scaled down, they remain an integral part of civic life and are also offered commercially by private providers. These events typically feature an afternoon centred around indulgence in regional culinary delights and are cherished for their cultural and social significance.

At **Gram Slot**, a privately owned historic manor house, the Sønderjysk Cake Table has been incorporated into a broader suite of offerings that includes catering and accommodation services for individuals and groups. Positioned as a signature experience, the cake table is highlighted both by Gram Slot and the regional Destination Management Organisation (DMO), Destination Sønderjylland. Typically, the event is held during the off-peak tourism season and is scheduled six to eight times a year, underscoring its exclusivity and alignment with the manor's seasonal programming.

The **value propositions** associated with Gram Slot's Sønderjysk Cake Table focus on offering an immersive experience in regional culinary traditions within a historically significant setting. Visitors not only enjoy a hedonistic afternoon of indulgence but also gain access to traditional recipes and insights

into the historical and cultural context of the region. These elements combine to create a unique offering that appeals to diverse customer interests.

Key activities involved in delivering this experience include the preparation of high-quality baked goods and the provision of excellent hospitality services. Additionally, Gram Slot actively engages in the dissemination of regional history, ensuring that the cultural narrative surrounding the Sønderjysk Cake Table is preserved and shared with visitors.

The **key resources** required to sustain this offering are both tangible and intangible. The historic manor house itself serves as a vital physical resource, providing an atmospheric backdrop that enhances the authenticity of the experience. Equally important is the intangible asset of the region's culinary heritage, which lends cultural depth and distinction to the event.

Gram Slot relies on a network of **key partners** to support its operations. These include local and national suppliers who provide the ingredients needed for baking, the regional DMO, which promotes the event and facilitates ticket sales, and dedicated employees who deliver the hospitality and interpretative aspects of the experience.

The **customer relationship** model for the Sønderjysk Cake Table is primarily based on one-off transactions, although the potential for recurring visits exists, especially given the competition from similar providers within the region. The emphasis on delivering a high-quality, memorable experience is crucial in distinguishing Gram Slot from other venues.

The **channels** used to promote and sell the experience include the manor's official website and social media platforms, ensuring broad reach and accessibility for potential customers.

The **customer segments** targeted by Gram Slot include families and seniors, appealing to both Danish nationals and international visitors. This diverse audience reflects the wide-ranging appeal of the Sønderjysk Cake Table as a cultural and gastronomic experience.

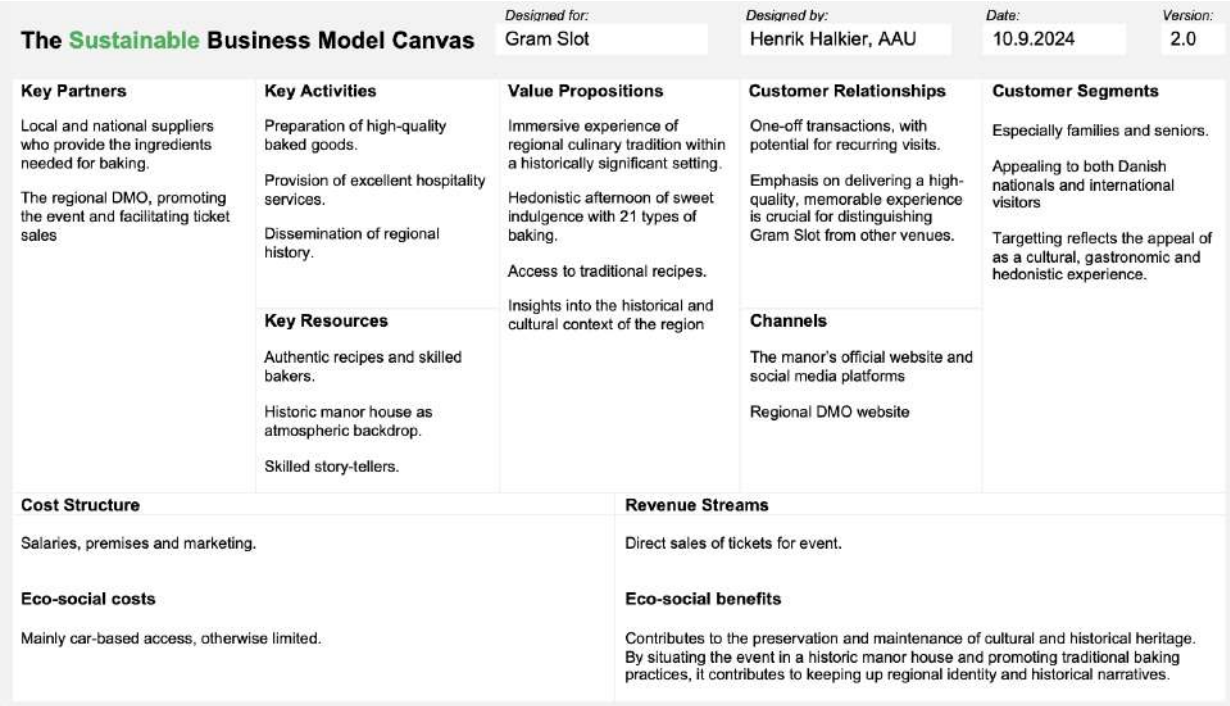
The **revenue streams** for this initiative are generated through direct sales of tickets for the event, which contribute to sustaining the operation.

The **cost structure** comprises various operational expenses, including the upkeep of the historic premises, employee salaries, rent, and the cost of high-quality baking ingredients. Despite these expenses, the relatively small-scale nature of the operation—offered only 6–8 times per year during the off-season—helps to limit eco-social costs.

In terms of **eco-social benefits**, the Sønderjysk Cake Table contributes to the preservation and maintenance of cultural and historical heritage. By situating the event in a historic manor house and promoting traditional baking practices, Gram Slot plays a key role in safeguarding regional identity and historical narratives.

Similar offerings can be found at other venues in Sønderjylland, including those linked to by the regional DMO. While some providers operate in less historically significant settings, the essence of the Sønderjysk

Cake Table is maintained across various formats, including pop-up events such as dedicated cake festivals. However, the historical context of German-Danish conflict, which originally shaped the tradition, is often downplayed in these contemporary interpretations. Instead, the event is frequently presented as a nostalgic celebration of traditional baking, akin to recreating the cakes made by a grandmother.



The Sustainable Business Model Canvas

Designed for:	Designed by:	Date:	Version:
Gram Slot	Henrik Halkier, AAU	10.9.2024	2.0

Key Partners

Local and national suppliers who provide the ingredients needed for baking.

The regional DMO, promoting the event and facilitating ticket sales

Key Activities

Preparation of high-quality baked goods.

Provision of excellent hospitality services.

Dissemination of regional history.

Key Resources

Authentic recipes and skilled bakers.

Historic manor house as atmospheric backdrop.

Skilled story-tellers.

Value Propositions

Immersive experience of regional culinary tradition within a historically significant setting.

Hedonistic afternoon of sweet indulgence with 21 types of baking.

Access to traditional recipes.

Insights into the historical and cultural context of the region

Customer Relationships

One-off transactions, with potential for recurring visits.

Emphasis on delivering a high-quality, memorable experience is crucial for distinguishing Gram Slot from other venues.

Channels

The manor's official website and social media platforms

Regional DMO website

Customer Segments

Especially families and seniors.

Appealing to both Danish nationals and international visitors

Targetting reflects the appeal of as a cultural, gastronomic and hedonistic experience.

Cost Structure

Salaries, premises and marketing.

Eco-social costs

Mainly car-based access, otherwise limited.

Revenue Streams

Direct sales of tickets for event.

Eco-social benefits

Contributes to the preservation and maintenance of cultural and historical heritage. By situating the event in a historic manor house and promoting traditional baking practices, it contributes to keeping up regional identity and historical narratives.

8.13 Buying & Consuming: Sámi tourism, Finland

Prepared by Jarkko Saarinen, University of Oulu

Sámi tourism refers to tourism products and sites where the core attraction elements and products are based on the Sámi culture, their livelihoods, and way of living, designed and offered by the Sami themselves. There is a form emphasis on responsibility and authenticity in the Sámi tourism products and different code of conducts and certificates exists, including the Duodji. The Duodji are certified handicrafts that have been made by the Sámi based on the traditions and local materials, but also adapted to contemporary contexts (e.g. work methods and new uses).

The Sámi are the only indigenous population in the EU. An area inhabited by the Sámi, comprising northern parts of Norway, Sweden and Finland and the Kola Peninsula in Russia, is called Sápmi ('home territory'). In Finland, three Sámi groups exists and three languages are spoken: North Sámi, Inari Sámi and Skolt Sámi, all of which are endangered languages. The Sámi are a linguistic and cultural minority groups in Finland, and different groups have their distinctive cultural features, livelihoods, and dialects. The Sámi Parliament of Finland (aka the Sámi Council), founded in 1996, is the representative body for people of Sámi heritage in Finland. The parliament has recently in 2018 established Responsible Sámi Tourism Guidelines and the Ethical Guidelines for Sámi Tourism, which guide the Sámi tourism and its business model(s), in general. There is also the Association of The Sámi Tourism and Entrepreneurs (Saamelaismatkailu ja -yrittäjät ry). The below follows the SBMC dimensions based on the above

mentioned guidelines and the two studies in Finnish collected for literature review in a generic Sámi tourism product level.

Driver

This SBMC is based on one operator – the Arctic Land Adventure located in Enontekiöä– to have concrete elements listed in below. However, the wider SBMC based on the Sámi tourism in the border of Finland and Sweden refers to six companies (and one creative tourism company working with crafts) in the municipality, informed by the Responsible Sámi Tourism Guidelines and the Ethical Guidelines for Sámi Tourism (the Sámi Parliament).

The owner of the Business Model

The Arctic Land Adventure (Vasara family owned business), and the Sámi community (living culture)

The primate cultural and creative resources involved, tangible and intangible

Tangible: Glass Igloos, log cabins, sauna, a 'Reindeer Ranch', snowmobiles, reindeer, natural (=cultural) environment.

Intangible: Indigenous culture and the way of living ('live like a local'), traditional Lappish food experience, experiencing a reindeer herder's life, an opportunity to be part of the nature and wildlife, and the Northern Lights.

The connection between the CCT business model and the place in which it operates

Traditionally, the Sámi culture was based on a nomadic or semi-nomadic living that was still highly place-attached (in different places in different seasons). Still, the connection between people and land is integral. Thus, the bond between the CTT business model and the place is also fundamental: the landscape we consider nature is culturally defined and interpreted in the Sámi tourism products and experiences. There is no creative tourism dimension involved with this specific business.

What sustainability issues are associated with the business model

The BM supports indigenous culture and local communities (employment and services) in the contemporary social and economic context in RRA, it protects and maintains traditions and way of living and related tangible and intangible heritage resources. Thus, socio-cultural and economic sustainability are positively impacted. Ecological sustainability is a bit more problematic due to energy use (snowmobiles and heating) based on fossil sources. However, instead of having a larger number of reindeer, which are over the carrying capacity of pastures in the region in general, the CCT product allows to get more economic benefits out from a smaller number of 'heads' (i.e. reindeer). Overall, the ecological costs are relatively minor and localised due to the small scale of CCT operations.

The Sustainable Business Canvas

Designed for: ***Designed by:*** ***Date:***

<table>
<tr>
<td rowspan="2">Key partners

Families
Community
The Sámi Parliament
DMOs and larger tourism businesses</td>
<td>Key activities

Cultural learning, livelihood/reindeer herding tradition, handicrafts, nature-based safaris with reindeer or snowmobiles, cuisine, storytelling.

Key resources

Tangible/physical: Natural environment, lavvu/kota (traditional ‘tent’), snowmobiles
Intangible/intellectual: Indigenous culture, traditions and stories, livelihoods and way of living</td>
<td rowspan="2">Value propositions
Recognising and Respecting the Value and Richness of the Sámi Cultural Heritage
Protecting and Maintaining the Vitality of Sámi Cultural Heritage for Future Generations
Mutually Beneficial Understanding and Co-operation
Issues Featured in Sámi Tourism – Their Recognition and Correction
Positive Impact of Sámi Tourism on Sámi People, Their Culture and Environment
Responsible and Ethically Sustainable Marketing and Communications of Sámi Tourism
High-Quality Visitor Experiences – Quality Assurance</td>
<td>Customer relationships

Families
Community
The Sámi Parliament
DMOs and larger tourism businesses

Channels

Webpages, Social media, collaboration channels and sales via DMOs and larger businesses</td>
<td rowspan="2">Customer Segments

International groups and families</td>
</tr>
<tr>
<td colspan="2">Cost structure

Snowmobiles, their maintenance and gasoline, salaries, reindeer feeding costs, ingredients for food and beverage, handicraft material, gakti (Sami dress) and other indigenous cultural features. Overall, the Sami tourism products are often integrated to other livelihoods, thus, costs may also be shared with other revenue stream sources.</td>
<td colspan="2">Revenue streams

Direct sales</td>
</tr>
<tr>
<td colspan="2">Eco-social costs

Social costs: how to share benefits from (private) tourism operations that use community resources (e.g. in reindeer herding). Internal community divisions can evolve.
Ecological costs; minor, very localised as small scale operations</td>
<td colspan="3">Eco-social benefits

Supporting indigenous culture in the contemporary social and economic contexts, protecting and maintain traditions and way of living, and tangible / intangible heritage resources.</td>
</tr>
</table>