# EDITORIAL
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The 2013 winter number of Almatourism can be considered a special issue, as the n.7, because the contributions included are on the same subject: the cultural itineraries, whose concept has become well-known in the contemporary tourism, in many cases following historical routes, roads and circuits devised for non-leisure purposes.

A lot of itineraries are shaped by various ideas: of access to sites meaning of spiritual renewal and places of cultural and commercial activity; of the 'scenic' where the journey is transcended by the landscape it passes through; of embodied struggle and challenge against the terrain of the road; of adventurous incursion into forbidden territory; of heritage and memory where belonging and meaning is sought. These are the suggestions of the International Conference "Tourism, Roads and Cultural Itineraries: Meaning, Memory and Development", held in Québec, (June, 2012). The event was organized by the University of Laval, the University of Québec à Trois-Rivières, the University of Paris 1 Panthéon-Sorbonne and the Centre for Tourism and Cultural Change (Leeds University) under the auspices of the UNESCO/UNITWIN NETWORK "Culture, Tourism and Development". A large number of researchers have tried to answer to what are the ways in which roads, routes and pathways and the imaginative itineraries which are layered upon them, are developed, maintained, deviated from, contested, imagined, remembered, travelled and experienced by, and for, tourists.

Among the key themes of interest, Almatourism presents seven articles related to various topics.

Rosalinda Ruiz Scarfuto, Anja Saretzki and Susan Carson approach the issue with what narratives do, produce and consume, whose the first author with a different case studies (California, Spain, Japan, South America) understands literary routes inspired by landscapes as an added value of heritage in natural settings and what does it mean to 'pass through' a landscape. The second author shows a new trend in the promotion of urban heritage: urban walking tours on the trail of a novel, so-called literary trails; it becomes decoded under new conditions and is evolved by tourist practices.

Laura Dudley Jenkins and Michael Romanos point up the roadway from Sanur to Ubud (Bali, Indonesia) as a range of different types of arts-based heritage tourism, from mass-produced art for beachside tourists in Sanur to several high-end galleries in Ubud. This trajectory of towns and their varied relationships with the arts and tourism illustrate the potentials and pitfalls of arts tourism as

a means of development, and this roadway highlights the challenges of crafting sustainable routes for tourists interested in the arts.

The last four articles search which memories are generated through itineraries or not yet. Linda Joyce Forristal emphasizes how there is no official network or integrated signage in France to promote cultural heritage tourism to the numerous Joan of Arc sites and festivals (the year 2012 marked the 600th anniversary of her birthday). Using Actor Network Theory as a framing device, she explored actors (human) and factors (non-human) that may have contributed to the lack of a unified tourism product, as a cultural itinerary. Susan Carson considers some of the competing aims of the various stakeholders in Queensland, and the interaction of existing 'cultures' with new technology and the demands of permanent residents, using data from a case study of e-literary trails developed in Brisbane, the capital city of Queensland. Is emphasized the importance of tourist imaginaries as a basis for using rich values of the past for future planning. Then Rosemary Kerr explores the history of Great Ocean Road, described in its recent National Heritage listing as "Australia's most famous coastal drive". The history of the road's setting, construction, promotion and interpretation reveals that it is a route which reflects changing, and sometimes conflicting, cultural preoccupations and the relationship between the road, landscape, memory and emotion.