

Transnational Cooperation Programme Interreg  
Balkan-Mediterranean 2014-2020  
1st CALL FOR PROPOSALS

## **Priority Axis 1: Entrepreneurship & Innovation**

### **SPECIFIC OBJECTIVE 1.2: INNOVATIVE TERRITORIES**

Unleashing territorial potential improving the transnational innovation capacity of the  
business sector

**BMP/1.2/2619/2017/INNOViMENTOR**



Generating SME product and process innovation with a new tourism mobility model, stakeholder alliances and skills alliances to facilitate the market uptake of local enterprises in remote and sparsely populated areas.

## **SME TRAINING PROGRAMME & VIRTUAL DESK**

### **M2: TOURISM PLANNING PART II**



DOMI DEVELOPMENT PC



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### PROJECT SUMMARY

INNOViMENTOR supports the capacity of tourism SMEs in remote, peripheral and sparsely populated areas to grow in regional, national and international markets and to engage in innovation processes in the tourism sector. To enhance the capacity of tourism SMEs towards entrepreneurial, social and business innovation skill needs of tourism actors and demand-supply trends are mapped. Stakeholder fragmentation is addressed in order to achieved cross sector cooperation for product and process innovation. To build the capacity of tourism SMEs embrace innovation and business transformation a work based learning training for major stakeholders and key players results in the EQF certification of tourism professionals.

A new business model on customer insights, key experiences and stakeholder participation is applied to advance the tourism competitiveness in the project area. The iCLOUD MUSEUM supports tourism SMES in remote peripheral and sparsely populated areas to exploit growth assets and access key markets by delivering process and product innovation in the highly competitive tourism market respective COP21 agreement on climate changes and resource efficiency.

Fully in the spirit of the Grand Societal Challenges 2020 INNOViMENTOR designs, delivers and packages a full scale creative tourism product to enter the global tourism market with 60 unique selling points reforming and reshaping both the demand and supply pattern. The iCLOUD MUSEUM designs, delivers and packages a full scale creative tourism product to enter the global tourism market in 2018. A creative tourism route with 60 unique selling points first hand authentic experiences; a booking app and an iBook for iOS and Android users and a new byer-community is established by 2018. A permanent tourism business network exploits project Legacy with 176 highly replicable deliverables The Roving Business School with 6 branches in the Project Area and the Creative Tourism Observatory ensure the sustainability of achieved results, the post project operations and the follow-up activities.

## INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without interpretation is an incomplete task. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Cultural consumption, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions.

MODULE 2 facilitates the process of understanding and unlocking resource inherent values and gives It introduces users to heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. MODULE 2 introduces cultural heritage operators to the

development of interpretive products and services in a **6+1** step procedure:

- **Select the asset**
- **Signify the asset**
- **Tell the asset story**
- **Select the audience**
- **Ensure accessibility**
- **Develop the Mix**
- **Evaluate the Plan**

MODULE 2 transfers validated knowledge how to utilize heritage and deliver user friendly, physically, economically and intellectually accessible heritage attractions, which meet audience needs and market requirements, while maintaining their authenticity and integrity.

It contains **6+1 WORKSHEETS** to guide cultural heritage operators in the public, private and third sector unlock the values of cultural heritage and embed them into everyday practices including the cultural heritage sector, food and beverage, tourism and accommodation, handicrafts, catering and restaurant services, traditional products, the publishing sector, the arts and the creative industries sector.

## 1 INTRINSIC QUALITIES

Tourism is an industry of knowledge based activities. Places are important *if* they have a widely recognized identity. Cognitive distance has the potential modify tourists' cognition of vacation transport costs and influence the purchase decision (Ankomah, 1996:140). Public infrastructure is not commercial in nature, but it is a task for tourism planning to provide for signage, way finding systems, restrooms, tourist information bureaus, visitor information centres and kiosks, trails, parks, public toilets, walking tracks, picnic facilities parking and public domain attractiveness as well as effective transport means. Heritage places providing the correct mix of infrastructure elements are able to satisfy visitors and at the same time provide residents with facilities and experiences that without tourism, they would not be able to enjoy to the same extent.

**Fig 1:** Mini Matrix

- **Make a list of** significant tangible heritage assets
- **Include** designated and non-designated assets.
- **Make a summary of** the cultural information required to make informed decisions about the management of heritage spaces.
- **Make sure that** information compiled about selected assets will be of interest to residents, schools community groups and



## 1.1 Archaeological Qualities

Archaeological qualities involve physical evidence of historic or prehistoric human life or activity that is visible and capable of being inventoried and interpreted. Archaeological heritage assets are identified through ruins, artefacts, structural remains, and other physical evidence have scientific significance that educate the viewer and stir an appreciation for the past. A precondition for archaeological quality is the presence of physical remains. For a heritage asset from the built environment to have archaeological quality that is significant enough to merit designation, it shall have:

- The heritage assets must have **scientific significance**, and not commonly found throughout a region or in other places across the country.
- The physical evidence must be **visible** and capable of being inventoried and interpreted. Visitors must be able to

experience and learn about the past through **direct contact**.

If the evidence is not visible, the asset cannot be designated for its archaeological quality, even if it has great scientific significance. If a site is visible but extremely fragile and sensitive to disturbance, as is often the case, careful management is necessary to prevent damage to or loss of these heritage assets. Often, archaeological sites will illustrate different intrinsic qualities. For example, archaeological evidence may support Pilot Project stories based on historic or cultural intrinsic qualities. Through the archaeological intrinsic quality, communities can creatively promote and responsibly protect their archaeological heritage assets. Therefore the Pilot Project recognizes the fragility of these heritage assets and it could be more appropriate on a case by case evidence not promote a site given its precarious nature.

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## 1.2 Cultural Qualities

Whether one is a wine grower, a Museum curator, a souvenir shop in a touristy place, a restaurant or a bookstore owner, many of your products and services offered are connected to heritage and in many cases to local heritage. They may obtain a higher added value, if they are interpreted for different audiences. Interpretation is one way in which the interest, significance, value and meanings heritage asset can be communicated to the public and it is the only way to extract the cultural values "hidden" in the assets: a nice meal will always be a nice meal, however a nice meal cooked with a hundred year old recipe and a view to a thousand year old landscape is definitely more than just a nice meal. It is a life time experience.

Regardless of the nature of the activity and the nature of the organization, a municipal authority, a travel agency, a local store, an app designer involved in culture and

tourism directly or indirectly shall answer one question: what is my local heritage and how can I use it to advance cultural consumption by protecting it at the same time.

The unique identity of a place and the feelings associated can be much better acquired through interpretation: cultural consumers develop a "sense of place" through experience and knowledge of a particular area, drinking the local coffee in the local coffee shop, emerge in the local history in the local museum, understand geography and geology of the local area, its flora and fauna, the legends of a place, cultural heritage sites and collections, buying supplies and souvenirs in the local store. A growing sense of the land and its history is being created. Shared physical perceptions and experiences help people from different cultural groups develop a local culture that expresses their unity in a





place. A strong sense of place can lead to more sensitive stewardship of cultural history and natural environment and advance cultural consumption in everyday life. The Heritage Environment is composed of diverse heritage classes. We may value many other historically significant features such as farms, industrial sites, natural landscapes and vegetation, apart from temples, castles, world-known sites and collections. Intangible elements of heritage are also diverse, ranging from cultural ancestry to social identity, community relationships and traditions. Culture has both 'material' and 'value' dimensions. Its material dimension is expressed in activities, buildings, landscapes, collections and events. Its value dimension comprises relationships, shared memories, identities and experiences.

In a (diverse and multi-ethnic) community there is no single set of cultural values which defines us all, and one important challenge for a document such as this is to reflect diversity of need, aspiration and experience. Nor is the cultural world static, and the pace of change is being increasingly influenced by electronic media. For those with the means, electronic media can now deliver a wide range of cultural experiences

direct to the home. In addition the Pilot Project looks to identify activities or features that illustrate the area's historic or contemporary culture or suggest how it may develop in the future. A special festival, a distinctive manufacturer of goods, and an unusual farm or village might be significant cultural heritage assets. Cultural qualities often overlap with other intrinsic qualities.

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The 8 Pilot Projects in Greece, Bulgaria, Cyprus, Albania and NMK strive to enhance a region's historic or archaeological quality. The relationship of people to the natural environment or the ways they recreate both may be aspects of cultural quality. Architecture and land management practices are expressions of culture, and they define some scenic landscapes. The Pilot Project looks to describe: unique or significant historic (archeological and recent history) features that exist in or near the area. This might include historic buildings, structures, or features that are still in use but are important to the area. The description should include the size, age, and condition of these features, unique or significant people (and their stories) who may have had a notable influence on this area.

### 1.3 Historic Qualities

Historic qualities of heritage assets encompass legacies of the past that are distinctly associated with physical elements of the landscape, whether natural or manmade, that are of such historic significance that they educate the viewer and stir an appreciation for the past. The historic elements reflect the actions of people and may include buildings, settlement patterns, and other examples of

human activity. Historic features can be inventoried, mapped, and interpreted. They possess integrity of location, design, setting, material, workmanship, feeling, and association. The historical stories told by the Pilot Projects range from specific events to broad movements and illustrate the range of possibilities for interpretive themes.

**Fig. 2:** Exploiting Historic Qualities in Freiburg i.Br.  
Living History with Actors as Guides  
Source: C.I.P. Leader + Transinterpret II Project record, 2007  
Courtesy: Author





### 1.4 Natural Qualities

Natural qualities apply to those features in the natural heritage environment that are in a relatively undisturbed state. These features predate the arrival of human populations and may include geological formations, fossils, landform, water bodies, vegetation and wildlife. Protected areas are well recognised for their vital role in protecting our natural environment and cultural heritage, and in bringing social benefits in terms of the physical, mental and spiritual health of individuals and the community. For a natural heritage asset to have archaeological quality that is significant enough to merit designation, it shall have:

To meet the criteria for natural quality, the asset shall contain natural features that are **representative, unique, irreplaceable or distinctly characteristic** of the area. A rural landscape, for instance, may have great scenic quality based on its natural environment. This outstanding beauty may related to unusual characteristics of the of the flora and fauna and the microclimate or simply to the aesthetics of the landscape. Natural heritage assets that contribute to the Pilot Project's natural quality must be visible. The fact that a Pilot Project might provide access to natural features that are unusual or distinctive would not be relevant to the natural quality determination the cultural experiences cannot visualize them. INNOVIMENTOR places great emphasis on the visual experience nature within a Pilot Project.

Visible natural heritage assets should be relatively undisturbed by human activity. Some Pilot Projects include areas that exhibit great natural beauty but which are managed or used in some way by humans, such as rangeland or managed forests. The degree to which these landscapes may have been altered from their state before the arrival of human populations is an important consideration for including the assets in the Heritage Register. Some other Pilot Projects pass through areas that have substantial evidence of human activity but also contain natural heritage assets of

outstanding significance. The importance for the selection of natural heritage assets in the Pilot Project is their ability to evoke primary impression of coming into contact with great natural beauty and grandeur.

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Protected areas also bring measurable direct and flow-on economic benefits to local, regional, state and national economies. These economic benefits are a key enabler for communities to function and prosper, allowing them to build social cohesion, social capital and healthy communities. In this respect Pilot Projects look to:

- describe the major natural heritage assets of the area, including predominant flora or fauna and major ecosystems of the area; the geographic setting including geology, topography, watersheds, or major bodies of water; and any climate or weather factors that affect area heritage assets and visitation;
- explain any rare, unique, threatened, or endangered natural heritage assets or species in the area (e.g., the lowest elevation of aspen trees in the region, the only virgin forest of Europe, the home of the endangered bird foot violet, or the only place to see 2 billion years of geologic history)'
- describe natural resource practices and issues at or near the site. These might include wildlife management (population, migration, hunting, disease), timber management (fire, prescribed burning, timber cutting), water or watershed management (reservoir drawdowns, river flushes, threats to watershed), mining or resource extraction (gas, oil, minerals), or endangered species (transporting invasive species such as Pacific fish of mussels in the Mediterranean Sea as a result of the traffic of large crude oil cargo vessels etc);
- Discuss threats to the health of natural ecosystems and species such as water



pollution, air pollution, invasive species of flora or fauna, or noise levels. This may also include public safety concerns such as national security issues;

- Report current land use issues such as encroachment, private/exclusive uses, in-holdings, misuse, abuse, and over-use;
- Describe other issues in the Pilot Project Area or in the surrounding area

about which visitors should be informed (i.e., hazardous land or water areas), from direct observations and photographs of vandalism, graffiti, and litter; from staff interviews and discussions, visitor feedback, citizen input, and government agency mandates; in research reports, inspection reports, and preservation documents or plans for historic or cultural heritage assets.

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### 1.5 Recreational Qualities

Recreational qualities involve both indoor and outdoor recreational activities directly associated with the natural and cultural elements of a heritage area. The recreational activities provide opportunities for active and passive recreational experiences. They include, but are not limited to, swimming, skiing, kayaking, rafting, boating, fishing, and hiking to agritourism and adventurous activities to name but a few examples. For example driving a road is not a recreational activity per se, but may qualify as a pleasurable recreational experience, if the road is of great scenic beauty and provides for interpretive experience opportunities. Outdoor recreational activities may be seasonal, but the quality and importance of the recreational activities as seasonal operations must be well recognized.

INNOViMENTOR defines recreational quality broadly, encompassing all sorts of outdoor recreation activities that are dependent on natural and cultural elements of the landscape. In addition to active outdoor recreation pursuits, recreation can include passive activities such as driving for pleasure, wildlife viewing or quiet enjoyment of an area's natural beauty. Because of its breadth of activities and heritage assets, recreational quality may be the most inclusive of the intrinsic qualities

defined for the Pilot Projects, which are designed to offer abundant recreational opportunities. However, not all support designation for recreational quality.

The Pilot Project's recreational assets should be area-significant. How well do the individual heritage assets draw visitors and cultural consumers from outside the immediate area? National parks, Unesco sites or world-class ski resorts might support outstanding recreation within the interpretive context, whilst local hiking trails, ski areas, beaches or golf courses probably would not. The Pilot Projects should clearly distinguish between the heritage asset (value) and the recreational activities in proximity of heritage resources and provide visual access to the significant recreational assets. A ski area accessible from the road but not visible from the road is though not less important than a river that runs along the road or a major trail. The Pilot Projects shall describe social or recreation issues at the area, such as safety, security, crowding, user conflicts, vandalism, capacities, or need for stewardship. As appropriate, it may be useful to note the nature, frequency, and/or severity of occurrence, such as accidents, deaths, injuries, or vandalism, as well as whether or not there may be seasonal or temporal variations in the occurrences.

### 1.6 Scenic Qualities

Scenic quality is the heightened visual experience derived from the view of natural

and manmade elements of the visual environment of the scenic Pilot Project Area.





The characteristics of the landscape are strikingly distinct and offer a pleasing and most memorable visual experience. All elements of the landscape—landform, water, vegetation, and the built environment—contribute to the quality of the Project's visual environment.

This intrinsic quality is the most difficult to inventory as it is the most subjective. What is beautiful? When is one view or scenic landscape more beautiful than another? Similar to other intrinsic qualities, scenic quality is determined by how the individual heritage assets contribute to the overall quality. Heritage assets are scenic features, primarily views and vistas, or elements such

as the design of an architectural landscape, a heritage site and its surroundings. A scenic quality is based on significant scenic views and the absence of features that detract from the overall image of the road. Regardless of the specific type of views, Pilot Projects should evaluate the presence of three important characteristics for this intrinsic quality. Scenic features and views should be frequent enough to give a sense of continuity along the Pilot Project Area. Conversely, a Pilot Project with a few dramatic views interrupted by commonplace landscapes or nondescript urban development is unlikely to have significant scenic quality.

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**Fig 3:** Pathway of Silence, Black Forest, Germany

Scenic beauty elements

Source: C.I.P. Leader + Transinterpret II Project record, 2007

Courtesy: Author

Scenic features should relate to each other, creating a coherent image of the Pilot Project. The way in which the Pilot Project Area relates to its environment is also important to the sense of coherence. Scenic qualities of a mountainous landscape and scenic qualities of a coastal landscape may build a cohesive ensemble by following the natural topography of their distinctive landscapes. A variety of views enhances a Pilot Project's scenic quality. For example, the changing perspectives of mountain scenery from a rural road winding through the valleys and over passes is more interesting than a single view seen continuously from a road traveling in a coastal line without scenic intervals. Variety can also be a function of seasonal changes: some landscapes vary dramatically at different times of the year, which often enhances their attraction for visitors. In regards to heritage sites and the built environment the more intriguing the landscape narrative is, the more demanding is the task of the Pilot Project.



## 2 SIGNIFY THE ASSET

Heritage significance is based on the natural heritage values which include the importance of ecosystems, biological diversity and geodiversity, and cultural heritage values which include the importance of aesthetic, historic, social, and scientific or other special values that communities recognise. The process of deciding why a place or an object is of heritage significance is called heritage assessment, essentially vital to creating attractors at local level. Assessment testifies exactly why places and heritage entities are important, is central to developing conservation and management plans, a local heritage strategy, interpretive products and services; it contributes to the development of educational materials, justifies the allocation of resources. If heritage assessment is not undertaken, damage could be irreversible: destruction of evidence of significance, inappropriate management practices, exceeding Carrying Capacity level of assets, loss of a place altogether. There are four levels of significance for heritage resources: they can be of local, regional, national and global importance.

Involving experts to assess the significance of assets, or conduct a valid research using local, national and international assessment criteria as well as their appropriateness to become components of the local tourism product. Significance means the physical natural, historic, aesthetic, scientific and social values that a tangible and intangible resource has for past, present and future



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generations, in and outside a spatial entity. It is crucial though for a community to assess the significance of its own resources, in order to create a visible, tangible attractor for locals and visitors. The significance assessment process for objects and collections is based on four primary criteria such as the historic, aesthetic, scientific, research or technical as well as social or spiritual values of the assets. The simple step-by-step process below helps arrive at the meaning and value of an object. In summary it involves:

- understanding its history and context
- comparison with similar objects
- assessment against a set of criteria
- summarizing its values and meaning in a statement of significance

The analytical process for stating the significance of the Asset is detailed within MODULE 1 <<HERITAGE MANAGEMENT>>.

**Fig. 4:** Brig, Switzerland, Stockalper Residenz.  
Source: C.I.P. Leader + Transinterpret II Project record, 2007  
Courtesy: Author

### Statement of Significance:

Brig was the seat of the salt monopoly in Switzerland and across the Alps, monitored over the Simplon Pass. The monopoly was invented and managed by Kaspar Stockalper (1609-1691), one of the first 'capitalist' minds in Europe. His motto was "Salt-Pass-Men at Arms, his palace was the seat of the biggest enterprise and stock market in the Alps.

## 3 STAKEHOLDERS

Building local support at every stage of the Pilot Project planning process is absolutely crucial. How effectively you develop your plans depends directly on the ideas, energy, interest and expertise of many people. Soliciting stakeholder participation early enough helps identify potential support and potential opposition as well. Planning for the sustainability of the Pilot Project is an exciting and dynamic process; it ultimately requires a commitment to its completion. With a plausible plan of action, a dedicated community, lively public discourse, and an effective strategy for management, there is a good chance for successful results. To ensure success, the Local Project Team shall look for ways to bring the local stakeholder map and other interested parties into the process of planning for and developing the Pilot Project. Seeking opportunities to involve heritage authorities, government officials, heritage and tourism related businesses, special interest groups and citizens when doing an inventory (Activity 4.2), creating a story and evaluating the Pilot Project (Activity 5.2) is the prerequisite for success. To begin recruiting interested parties, the Local Project Team shall consider the stakeholders who may have an interest in the Pilot Project. Attraction planning is an excellent opportunity to open new dialogues and improve communication between individuals and organizations with a common, interest in local heritage. Questions that help identify potential stakeholders are:

- Who will see potential opportunities in the designation of the Pilot Project?
- Who may see potential threats from the creation of the Pilot Project?
- Who owns and manages the heritage asset (museum, collection, heritage site, natural protected area; women cooperatives on traditional products etc.) ?
- Who owns and manages the asset area (municipality, region, archaeological authority, state authority etc)?
- Who might be responsible for promoting the Pilot Project?
- Who uses the road or the adjacent lands?
- What communities depend on or have interests in the road?
- Which communities are represented locally? Which Indian tribes have a historic or cultural interest in the Pilot Project Area?

In identifying stakeholders and building the Pilot Project Team, which consists of the e-Course Participants and the Local Project Team Member and the Community Members, efforts shall focus on the search for locals who can work together, who value local heritage and the selected assets, and who have contacts and influence on others in the Community. The Local Project Team shall look for people who welcome the opportunity to explore, discover and share the qualities of your route, to possibly increase tourism, and to maintain this community resource into the future. Pilot Project Leaders should also try to recruit representatives of major stakeholder groups in the Pilot Project Area. For example:

- Property owners along the Creative Tourism Route (Activity 5.2). Find this information from country tax records.
- Agencies in charge of managing the heritage place (State, Regional, Local Ministerial Authorities, Archaeological Authorities, Spatial Planning Authorities etc).
- Local business people, especially those whose businesses would be affected by an increase in tourist traffic and would positively impact the cultural consumption pattern.





- Convention and Visitor Centers and Bureaus, Chambers of Commerce, and other local groups dedicated to promoting business and tourism.
- Communities, including those with properties of religious and cultural significance
- Members of other communities near or along the Heritage Trail (Activity 7.3) that would be affected by your plans if you decide to seek official Pilot Project designation.

As the Pilot Project progresses, the Local Project Team should continue looking for ways to broaden your base of support and input. Not everyone in the coalition has to agree on every point, because it's a good idea to identify possible concerns and conflicts—as well as areas of agreement—early in the planning process. The types of meetings that are to be conducted under Activity 3.1 and 6.2, the ways and places in the Local Project Team has brought people together, the decision-making processes used, the dispute resolution methods practiced, and the ways to allocate responsibilities are all elements of a participation strategy. How you proceed in each of these areas depends upon the types of participants who are working with the Local Project Team:

- Understand lifestyles of the people you have involved. If people are retired, they may have more time. If they have children, and/or work full-time, their time is certainly limited. Stakeholder meetings shall be planned accordingly. Those especially busy, shall be asked to attend particular meetings at particular times to maximize their contributions.

- Offer alternative means of involvement and communication beyond attending meetings to maximize opportunities for interested participants as prescribed in both INNOVIMENTOR Communication, Visibility and Dissemination Plan and the Internal Communication Protocol, especially in regards to social media tools.
- The Toolkit for the Design of the - iCLOUD Museum (Activity 4.3) offers active explanations, examples and advice of how to maximize the efficiency of communication;
- Determine previous experiences and special skills. How much experience do the selected stakeholders have with public service? Will writing up sections of the inventory be easy? Are they comfortable with cameras? Are they comfortable with public speaking? Do they have the expertise to assist the collection and assessing heritage objects (Activities 4.2 and 4.4)?

By considering these things and planning in advance, Local Project Teams may start devising a participation strategy that takes advantage of the strengths of the local stakeholder map developed. An essential element of developing any Pilot Project is encouraging public involvement. The public includes interested citizens, property owners who will be affected by the Pilot Project, businesses with an interest in the Pilot Project, recreationists, Indian tribes, and local political leaders. Public meetings are a necessary part of all Pilot Projects. Good preparation for any planned meeting, it sets the tone for further public participation:





## 3.1 Paramount Aspects

Asset complexity refers to the complexity of the intrinsic qualities along the Pilot Project. The greater the complexity, the harder it will be to reach consensus on how to manage the road. Likewise, the greater the complexity is, the larger the number of interest groups who should be invited to the table. Heritage assets are of complicated nature, especially when they have several intrinsic qualities. The length and the depth of the Pilot Project, the difficulty of the management issues, and the scope of the interpretive message is related to the complexity of heritage assets involved in the Creative Tourism Route (Activity 5.2). Political complexity refers to how difficult it will be to involve the right people so that good decisions are made and so that the Pilot Project is politically feasible, especially where different perceptions of heritage

create a conflict. Thus Project Partners, when planning for the Pilot Project should:

- consider the likely level of opposition that may accompany a Pilot Project proposal;
- identify individuals or other stakeholders who may actively oppose the Pilot Project;
- consider that about different groups have different agendas concerning what the Pilot Project should accomplish;
- involve groups from whom permission may be needed to deploy the use of QR Codes on the monuments, use assets or access lands.

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## 3.2 Participation Strategy

A Participation Strategy is a sine-qua-non condition for the successful implementation of the 8 Pilot Projects. Thus the Partnership shall address shall include also a range of target publics that are not classified as visitors as visitors, but are a sine qua non condition for the overall success (Activity 3.1 and 6.2):

- Board or staff members of cultural heritage organizations (especially those who interact with visitors);
- owners or managers of nearby heritage resources, or other resources that share your theme or focus;
- municipal officials, representatives from community groups (local historical society, chamber of commerce, etc.), and others who are familiar with your community;
- people affiliated with the history of your resource (family members or descendants, ethnic or religious groups);

- neighbors (especially those who might be affected by your interpretation);
- investors or other funding sources.

Raising the awareness and appreciation of the value of the Pilot Project, and articulating the Pilot Project's value in a statement agreeable to all is another paramount aspect. Therefore a well-defined, succinct and distilled Statement of Significance for each Heritage Asset (Activity 4.2) is of crucial importance to the Pilot Project Plan. Developing consensus on a broad statement of purpose for the Pilot Project is a goal for the completion of the Transnational Creative Tourism Route (Activity 5.2). Also the successful completion of Activity 3.1 and 6.2 is of crucial importance for the activation of each Local Stakeholder Map. Thus it needs to be decided on other community members who should now be recruited into the process and decided whether there is enough agreement, commitment and energy in the group to move to the next steps. It is important to listen to the concerns of



others, and acknowledge and address those concerns in the planning process. Every Pilot Project needs a Participation Strategy that meets the particular circumstances of the heritage place and the people engaged in

it. One useful way to start developing that strategy is to consider political and asset complexities, conflict of interests in the public and private sector.

### 3.3 Key Messages

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Key messages are clear and consistent statement of significance about the values of the assets. These messages are an important way to build understanding and motivate people. Each Partner shall have to identify the key messages that are meaningful to the local community, as well as the audiences that is targeting. These are the vehicles that will help get the message to the audience.

- Introduce the concept of cultural tourism to your board and local community.
- Recruit and train the members of the Partner organization or volunteers to spread the word. Have them contact local organizations and share information about the Project Events.
- Join the Chamber of Commerce and/or Convention/Tourism Office and share the information on the iCLOUD MUSEUM and the Creative Tourism Route.
- Schedule the Project Events further out (Cultural Tourism requires a longer promotional timeline)

- List the Project Events on the Project Website as early as you know about them. It's a free and easy way to get the word out beyond your immediate local community.
- Allocate time on marketing the Project Events, esp. the Press Trip Tour and the Project Info Days (Activity 2.5) , outside of the own local community.
- Establish contacts with local hotels. Take information with you that you can leave with them about your upcoming events, including a walking map from the hotel to your space.
- Initiate relationships with other area attractions. Look for ways you can work together in the future, such as theme-based programming, cooperative marketing, discount tickets, etc. Consider it your job to maintain those relationships, not theirs.



## 4 AUDIENCE

Understanding visitor needs can help determine a range of desirable visitor experiences and resource conditions. MODULE 2 teaches key areas of knowledge that learner should acquire to understand the different target publics, e.g. how visitors learn in a museum, how tourists remember information in a recreational learning environment, how cultural consumers select a product or a service.

Advanced knowledge of the audience helps interpreters identify multiple audience interests and perspectives as well as ways the resource is relevant to distinct audiences. Advanced knowledge of the resource designs wishful visitor experiences. It enables planners to tailor interpretive products to specific audiences and change interpretive approach and strategy in order to more effectively provide opportunities for distinct audiences to forge connections to the resource. In other words advanced knowledge of the resource helps interpreters modify presentations in progress based on a sense of audience reaction, as there is no such a thing as the typical visitor. Visitors vary widely in their social class, origin, age, education and interests. In order to deal with these different groups, culture operators have to

meet demands and needs of various audiences. A long ago pilgrims underwent any kind of ordeals to visit places of worship. They had only one advantage: plenty of time, exactly what is the contemporary visitor lacking. Nowadays a visitor willing to sacrifice a part of its valuable leisure time to get in touch with heritage resources has to be treated with care and respect. Besides sites, collections, staff, facilities for reception, information, refreshment, recreation, shopping he is to be offered heritage interpretation. Old-style heritage presentation used to be collections of passive memories. Its contemporary counterpart is a 'space' alive to documentation and interpretation, open to questions, listening to its public, allowing the past to penetrate the present as an enjoyable memorable experience. Safeguarding heritage apart from sustaining its tangible nature means to interpret its intangible nature: preserve the message of the past in the midst of the endeavours of the present, come up with new answers and new products. Today's visitors may select different approaches to suit his own education and interests and time available to him, and make use of various means of communication: texts, maps, drawings, audio-visual aids, multimedia.

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### 4.1 Understanding Visitors

Understanding visitor needs can help determine a range of desirable visitor experiences.

Since people come to attractions for very different and sometimes conflicting reasons, providing opportunities for a range of quality experiences is an important part of sustaining the attraction's quality and its economic survival. When providing experience diversity planners may accomplish a double task: firstly visitors may select products and services close to their visitation motives, and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their

visits (Belnap, 1997:42-51). By identifying audience segments, considering motivations and expectations, and possible future trends the planning team tried to find out which are the major visitor groups. Targeting groups for this project, such as school children, family vacationers, heritage travellers, we tried to identify and serve primary audiences (Hillier, 2001:7). Research has shown that effective positioning requires besides a succinct and clear-cut message, also an understanding of how a destination is perceived by potential



visitors (Pike and Ryan, 2004:339). It was therefore important to identify those who are not coming to the area, considering

ways to reach uninvolved audiences (HFC, 1998:23):

AUDIENCE SEGMENTATION		
VISITOR PROFILE		
1	Visitation pattern	How many people visit the area? In what patterns (daily, weekly, seasonally, yearly)?
2	Length of Stay	How long do they stay?
3	Place of origin	Where do they come from?
4	Visitation motive	Why do they come? What are they interested in?
VISITOR EXPERIENCE		
1	Anticipation	What do they expect from their visit?
2	Existing visitor experience	How do different groups feel about visiting your area?
3	Experience Diversity	How do visitors feel and what do they think about your resources, experiences, facilities, and staff?
PLACE IMAGE		
1	Prior Knowledge	What do they know about your area, resources, stories, regulations, opportunities, etc.?
2	Accessibility	How accessible is your area to different populations of potential visitors?
3	Barriers	Who is not coming, and why?

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Fig. 1: Audience Segmentation

Tailored to a specific audience each time, The Pilot Project shall consider the needs of groups that might be looking for experiences tailored to their needs. The more we know about the cultural consumer groups we wish to address, the more effectively you can communicate with them. In addition audiences at heritage places are usually multilingual and multicultural. English as a first foreign language is a good option. To obtain feedback from people with different needs and perspectives, as part of your target audience is a necessary step for quality of the interpretive context:

- men and women;
- members of minority groups;
- people with physical challenges;
- multigenerational audiences (children, adolescents, adults, seniors)
- multiethnic groups
- multilingual groups

## 4.2 The iCLOUD MUSEUM Market Segment

The last few decades have witnessed swift growth in international travel, and one result of this growth has been the development of numerous niche travel sectors that appeal to specific types of travelers. Destinations can take advantage of this by positioning themselves to serve these specific niches. This process, however,

requires coordinated efforts on the parts of travel stakeholders within the destination. Thus stakeholders and destination authorities within the Project Area must develop sophisticated strategies to orient their products towards a specific market, that is suitable for the iCLOUD MUSEUM Area.



Travelers who are driven by the desire to engage in travel experiences involving close interaction with the nature, culture and people of the destination in ways that advance knowledge (their own or that of others) or that involves contributing to the enhancement of the destination, are the main target market for the Project Area. Such travelers place high value on the natural, social and cultural assets of the place they visit and naturally adhere to the principles of sustainable travel. The targeting of such tourists is a strategy that can be utilized by any destination but is especially useful in certain circumstances. If a destination in the Project Area has tourism assets similar to those of competitors, there is an opportunity to use those assets in a different, innovative way and target unique markets. The BALKAN MEDITERRANEAN Cooperation Area as a whole is seeking to utilize travel as a key component of economic growth and tourism development offers many advantages. Travel is a labor-intensive industry that supports a wide variety of jobs in many sectors. The Cooperation Area governments support the growth of tourism as a source of job creation, economic development, and tax revenue. Tourism also provides employment opportunities for vulnerable populations such as youth, women, and the less advantaged. Travel thus provides an entryway into the workforce. Still as the Project Area is peripheral and sparsely populated with the exception of Corfu and Cyprus, while seeking to strengthen the travel industry it is facing a variety of challenges. Human resources, air and ground transportation infrastructure, financial capital, safety & security, travel facilities; in each of these vital components of the tourism industry, 60 geolocations out of 80 in the Project Area lack the capacity necessary to satisfy the demands of mainstream tourists. Holidaymakers who prefer sunbathing on the Mediterranean coast are unlikely to be found roughing it in the tropical jungle. This puts the lesser empowered part of the Project Area at a disadvantage as it attempts to utilize the assets it possesses and create a compelling travel product.

For a specific market segment, a lack of development may be an attraction in itself. Many enjoy the unique experiences that can only be had off-the-beaten-path where infrastructure might be lacking. Science-focused travel organizations give their customers the chance to join and participate in field studies around the world, ranging from counting new species to helping at archaeological digs. Volunteers are also more likely to tolerate less developed conditions, especially when volunteer supported projects are well designed and volunteers feel that they are making a positive difference. For a region with underdeveloped infrastructure and a poorly trained tourism workforce, such market segment can play an important role tourism development. They choose to visit places that others avoid, tolerate and even enjoy rustic conditions, and handle delays and inconveniences with patience and grace. like any other travel segment, experience and authenticity seekers have expectations as well. A minimum level of safety and security, access to medical facilities are basic requirements. Most important, those travelers need a compelling reason to choose a destination. They travel with a purpose, whether to further scientific knowledge, enhance their education, volunteer to help others, or acquire first hand experiences through the direct contact with local communities.

As a conclusion, INNOVIMENTOR has identified common segments across different cultures that would be receptive to the experiences offered: the Experience Seeker. This target market is highly predisposed to the cultural offers in the Project Area and is more likely to stay longer, spend more and disperse to wide range of localities. Experience Seekers are, by definition, looking for unique, involving and personal experiences in the cultural heritage sector.

Using psychographic research, studies find how cultural consumers think and feel to determine the personal factor that activates specific consumption types. Integrative Global Experience Seekers are less affected by the traditional barriers to consumption, like price, distance and time, favouring





authenticity, uniqueness and originality at selecting heritage products and services. They are more informed, interested and curious about potential assets, heritage places, traditional products, iconic values etc. They constitute around 30 to 50 per cent of all potential long cultural consumers from key source markets globally. Experience Seekers can be found among all age groups, income levels and geographic locations. Experience Seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to cultural consumption and heritage tourism as a means of personal development that exist across countries. For the Experience Seekers, travelling is a big part of their life. As experienced travelers they are often interested in travel for travels sake and see it as an important aspect of their lifestyle and wellbeing. Compared to the average long haul traveler, the Experience Seekers want to get off the beaten track and interact

with local people to make friends, develop personal relationships and engage in the lifestyle. They long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfilment meeting their desire to grow as an individual. This accounts for their interest the assets presented in the Creative Tourism Route (Activity 5.2). Experience Seekers look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self-discovery is enhanced. They are drawn to heritage places that are 'yet to be discovered' or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched rather than stylized tourist heritage places.

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### 4.3 Understanding Experiences

Experiences are created through memorable occasions and/or interactions that engage people in a personal way and connect them with a place. "Visitor Experience" means to offer non-captive audiences opportunities to derive from a visit meanings and values of the resources, gain knowledge, modify attitudes, behaviour, provoke emotions and impressions, forge relationships, or provide for other subjective elements and sensory experiences, enjoyment and relaxation (Beeho and Prentice, 1997:76, Belnap, 1997:42-45, Dallen, 1997:752, HFC, 1998:16-19, Ramos and Duganne, 2000, Haylar and Griffin, 2005:523-525). Individual dispositions may dictate various needs to experience seekers: the need for social contacts at cultural heritage settings or/and learning experiences; the need for restorative environments

or experiences which create a sense of peace and calm; the need or desire to escape from a mundane and alienating environment, or to alleviate boredom; a search for novelty or change, for new sources of stimulation and adventure, or the need to explore the unknown; the need for learning or cognitive engagement; finally leisure as an opportunity for self-fulfilment, self-development or a source of meaning in life. The most common area identified in the studies as something people expressed satisfaction or concern about related to the range and quality of facilities, services and products that were available. There tended to be more positive comments and views expressed than negative ones. Particular aspects that people were satisfied about or enjoyed included:



SATISFACTION DRIVERS
● The range of food and drinks
● Facilities such as attraction viewing platforms, VICs
● Generally high satisfaction with facilities and services on the walking tracks
● Services in visitor and information centres.
● The ranges of arts and crafts, and cafés
● The range of goods when shopping, the availability of luxury goods, and range of shops
● The tourist infrastructure in place, and city amenities.
● Specific places of concern
● High proportions saying that restaurants/eating places were average or below average
● The availability and state of toilet facilities
● Spaces could be used more effectively in VIC centres.
● One small segment unsatisfied with the tourist infrastructure.
● Maintenance of some facilities, such as huts and associated facilities on walking tracks.
● Inadequate facilities when weather turns bad.
● Disappointment with refreshments available during a trip.
● Landing places on one of the river journeys.
● Lack of services in one of the smaller villages servicing a National Park.
● Disappointing shopping and/or nightlife.

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**Table 2:** Components of Visitation Satisfaction

Specific attractions are mentioned as part of people's satisfying experiences, covering a range of features. A degree of disappointment about range of things to see and do, which are inaccessible due to informational asymmetries between producers and consumers:

- Accommodation – concerns about the availability and price of motels, and the choices available vs. general satisfaction with farm stays, the variety of accommodation available and other accommodation components of their trips.

- Climate and weather – experiencing wet weather vs. a great, sunny climate.
- Quality of service and good facilities. Facilities are identified as both positive features of visitors' experience and as among the least favourable aspects of the visit, or reasons why expectations were not met. They include:
  - The design and location of viewing platforms.
  - The condition of huts and the provision of cooking, drying and washing facilities, and sufficient



- bunk numbers and space to relax.
  - Water quality or supplies.
  - The maintenance of other visitor facilities, including toilets, in a clean and tidy condition.
  - The provision of suitable eating and accommodation facilities
  - Uncomplicated and convenient facilities.
  - In information centres, room to move, look at brochures and information.
  - The infrastructure of roads, including the condition of tracks/routes
- The value for money that people received
- Transportation issues, particularly the convenience of local transport networks, and the travelling time and rush, which can lead to exhaustion.
- The accessibility of features and facilities, including car-parking at VIC centres and in cities
- Shopping opportunities
- Wildlife viewing experiences, if any
- Museum, art gallery and/or other similar cultural experiences
- The ability to observe, or encounters with, native and/or unusual wildlife and plants
- The opportunities to experience uniqueness and authenticity from the natural, man-made and intangible environment. A number of studies identified that the experience itself – the novelty or uniqueness, the features or the personal appeal of activities – was a major influence on satisfaction, or

were outstanding features of the visitor experience. These included such aspects as the landscape forms and scenery in focus; the availability and nature of recreational/personal interest activities; natural attractions; the experience of something that is unique or novel; the quality of the product, such as the content, range and presentation of exhibitions. The specific drivers of satisfaction, in this sense, were as many and varied as the range of experiences possible.

- The range of outdoor activities available
- Opportunities to learn about and/or engage with local people and their traditions, and see their achievements.
- Concerns about water hygiene/quality on some of the walking track places and the river journey, and damage that was being done to some of the tracks (e.g. trampling).
- A lack of distinguishing features
- Degree of commercialisation and development, including aesthetic criticism of some architecture, seeing some places as “too touristy”, and that a waterfront area could be developed.
- Perceptions of safety, racial harmony, familiarity and language barriers
- The entertainment and nightlife available (a lack of nightlife in some places vs. seeing other places as “lively” and “fun”).

In order to offer visitors quality experiences planner should bear in mind that visitors are sovereign and make their own choices, whilst their motivations may come in many forms. Planners have to cater for a variety of experiences, but also consider that stewardship ethic may grow from any satisfying use of the Heritage Environment.





VISITOR EXPERIENCE TYPOLOGY	
1	• at cultural heritage settings
2	• Restorative environments or experiences which create a sense of peace and calm.
3	• Novelty or change, for new sources of stimulation and adventure, to explore the unknown.
4	• Leisure as an opportunity for self-fulfillment, self-development or a source of meaning in life, vicarious competition, commitment
5	• Learning or cognitive engagement, a learning experience
6	• Belongingness, Identity
7	• Social contacts
8	• Services

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**Table. 3:** Targeting for experience diversity

Occasionally visitors display knowledge about heritage in general and the selected resource in particular ranging from complete ignorance to highly knowledgeable. They may be casual consumers bent upon enjoying themselves on vacation; they are tour groups eager to learn about the Cultural heritage Environment and its opportunities for enjoyable activities; Audiences are multigenerational, multinational, multicultural groups:

- officials of local or state governments or of other regional agencies;
- individuals and day-excursionists in the proximity of the resource
- national or foreign dignitaries
- school children and teachers
- learners, professors, and scholars;
- nationally and internationally recognized subject matter experts;
- advocates of causes
- people just looking for fun and escape from their daily routines;
- writers or representatives of the media on assignments
- Groups including friends, couples, families, clubs, schoolchildren, military, hobbyists, recreational users, ethnic, cultural, community, religious, professional, elder hostel, scouts, travel, and advocacy.

There is also a large audience group operating off-site:

- Audiences who access resources via the classroom, internet, agency publications, cooperating association publications, private publications, or word of mouth are potentially even

more diverse than those who visit a resource in person.

- Audiences who never visit a resource are critical to its stewardship. Their level of care about the resource or the agency that is responsible for the resource ultimately affects care for the resource.
- Off-site audiences may include audiences who are under-represented on-site. This provides opportunities for reaching under-represented audiences in an inclusive manner.

They all consume a resource for widely varying reasons and with widely varying degrees of interest and involvement and willingness to receive the interpretive messages. The iCLOUD MUSEUM's policy on the subject follows three principles:

- a) All who visit a resource are unique individuals.
- b) Many individuals visit resources as parts of groups and are influenced by their social interaction, shared identity, and perspective of the group.
- c) Individuals also visit resources apart from groups but are influenced by their identity with groups.

Audience research assists us to answer questions such as 'who is visiting?', 'why do they visit?' and 'what do they do during their visit?' Research and evaluation have a lot in common and often use the same methods to generate data. However, research is focused on discovering new facts or principles that can be generalized from one situation to another, whereas



evaluation provides feedback on the merit

or worth of something specific.

### 4.4 Key Experiences

While the term “experience” is used interchangeably with the term “activity,” they are two different concepts. The Experience Diversity Plan designs situations where cultural consumers and cultural consumers at heritage places may interact with the different assets through activities, emotions and cognitive procedures. Effective planning anticipates the reaction and kinds of memories a visitor is likely to have. These are interpretive opportunities. Interpretation helps cultural consumers to reflect on their experience, **as it happens in real time**, so that they come away with a deeper understanding about themselves. For example cultural consumers might have a greater sense of confidence about themselves after boating down a river or feel they have a greater connection with nature after exploring a geotrail, or a deeper sensitivity to rural lifestyles in an interpreted agritourism context; or have a greater sense about place that performs in the eyes as resourceful and resilient with **speaking objects** instead of fossilized units from the past.

The experience at heritage places is a complex and personal interaction between

an individual and the onsite heritage environment, natural, built or intangible. Completeness and quality of the experience are influenced by the user’s expectations, the setting, social interactions, degree of active participation (passive through to active), levels of immersion (emotional, physical, intellectual and spiritual engagement), and associated memories. Local communities and the tourism industry benefit from protected area visitor access and facilities. This is underpinned by the provision of infrastructure and services, such as roads, safe drinking water, walking tracks, signage, interpretation and education programs, guided tours, campgrounds, toilets, car parks, picnic sites of brochures, and websites. It is important to maximise the accessibility of these services for people with disabilities as well as of different cultural and linguistic backgrounds. It is a significant challenge to manage visitor infrastructure to contemporary standards. In planning for interpretive products and services, there is a need to identify appropriate and inspirational experiences which meet current and future visitor expectations now and in the future.

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#### 4.4.1.1 Active Participation

It is important for the authenticity looking segment to not to passively observe the culture and the lifestyle like through the flat screen TV or the museum exhibit, but to actively participate. Therefore Pilot Projects should:

- incorporate the cultural history of the area into the final product offering – interactive experiences that help the visitor understand the culture and learn. E.g. wild life tours, traditional cooking courses using traditional ingredients, hunting with the hawk, medieval ghost tours, language

learning, embroidery courses, bungee jumping and flying etc.

- utilize the local geography and nature as a unique selling point – link with local experts, e.g. a park ranger interacting with nature and animals, planting trees, tagging birds, sharing the history of the flora, fauna and tangible cultural experiences from the built environment;
- Share your unique skills and create an interactive learning experience;



- give the chance to visitors to learn about the product and how it is made, the process, e.g. cooking schools, wine blending, grappa distillery, wild life tours, how to surf, scuba diving, how to catch and fry the fish;
- talk about everyday activities like schooling, medical, housing, transport, holidays, sporting events, festivals and connect thus the audience to the local community;
- Environmentally sustainable and responsible cultural consumption and tourism is becoming a major concern responsible tourist. INNOVIMENTOR needs to demonstrate to the selected audiences how the 8 Pilot Projects are protecting the environment through recycling, solar energy, recycled or tank water, alternative energy uses. Highlight it and promote it in the local marketing strategies and materials envisaged for the Global Tourism Fair in Sofia in 2021 (Activity 6.3).

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### 4.4.1.2 Authenticity

Experience Seekers enjoy authentic personal experiences they can talk about. They are sociable and enjoy engaging and interacting with the locals. Therefore Local Pilot Projects shall:

- provide an opportunity to meet locals, e.g. winemakers, chefs, the local fishing guru (best fishing spots, bait to use for local catch);
- employ local staff who can share their knowledge and stories with guests;
- give your audience the chance to meet and learn from experts like a park ranger or the local archeologist, the story teller, the youth;
- share local secrets, like places of interest in the periphery of the Pilot Project such as picturesque picnic spots, bushwalks, local /secluded beaches, hidden restaurants, biofood restaurants and markets;
- create opportunities to get involved in local events, like, food and wine festivals, music events, local trade fairs, religious ceremonies and processions, historic re-enactments;
- source products locally, e.g. locally made soaps, candles, foods and handicrafts etc. Sell locally made products or be able to advise where they can be purchased (possibly offer a percentage of sales back to the local community).

### 4.4.1.3 Adventure

Experience Seekers are adventurous and travel to challenge themselves – physically, emotionally and mentally.

- provide 'new news' and keep the Pilot Project's offerings fresh;
- Experience Seekers are early adopters: they want to be the first, so if you have something new, make it possible for them to experience it;
- a new aspect can be something old made new. Be creative and think outside the square (the John Dewy approach of the unexpected);
- specialize or develop products for smaller groups on different days at different times, e.g. wildlife watching groups, special menus with a guest



appearance by the chef, special treks, living history etc;

- highlight the unique selling point of your product. Perhaps there's something so unique about your

product that it cannot be experienced anywhere else in the world? If so, promote it!

- Deliver something unexpected (the John Dewy approach of the unexpected);

### 4.4.1.4 Diversity

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Experience Seekers travel to experience the differences rather than the similarities and look for contrast (i.e. different from their day-to-day lives).

- Offer a contrast to normal life, e.g. different food, physical activities, relaxation activities.
- Sell the unique aspects of your product, e.g. activities that provide a physical challenge or unusual photo opportunity, cultural and natural assets, local insights, different foods, quirky facts, something new, something you can make or be involved in such as blending wine.

Experience Seekers enjoy a variety of unique and personally compelling experiences on any single trip. Therefore the Local Pilot Projects shall be offering multiple experiences and activities that incorporate the natural/ historical/ cultural aspects of each participating region. Pilot Project narratives shall not miss a chance to tell end users, consumers and cultural consumers interesting facts about the area even if it is not expected (like a bike tour could include information on local culture, nature etc). Experience Seekers place high importance on value for money and hence critically balance benefits with costs. Therefore Local Pilot Projects shall:

- exceed the usual consumer expectations.
- create a "WOW" factor or/and an "AHA!" effect through strong customer

service and cognitive engagement of the audience

- allow the co-creation of contents and the adding some personal touches, as planned within the iCLOUD MUSEUM
- Collect feedback and quotes from the selected audiences, informally and formally so you can see if the iCLOUD MUSEUM and the Creative Tourism Route are delivering what the cultural heritage consumer expects, and if the promise is realized. After the completion of INNOVIMENTOR information can be obtained from the audiences in a "special occasion context" like have staff conduct informal surveys at destination level while serving dinner or at the check out counter and/or via the iCLOUD MUSEUM's technical possibilities

Important considerations for the design of the iCLOUD MUSEUM and the Creative Tourism Route are:

- What 'experiences' does each Pilot Project Area offer?
- What is unique to the heritage region and the related asset?
- What can the region promote as a unique sales proposition?
- What experience category can the Pilot Project offer?



### 5 TELL THE STORY

Storytelling is as old as prehistoric times, because it's a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they're at the heart of interpretation. No matter how simple a heritage asset might seem, it has a variety of stories to tell. It doesn't have to be the oldest or most impressive resource in the community – it can still tell a story. Not all stories have the same emotional impact, and not all stories convey the significance of the asset with the same power and relevance. Storytelling, it is not only an ancient technic but also well experimented all over the world. We can say it is the first really global attitude (with Homer the most notable example), because it has caused the human evolution and designed the civilization, and being one of the possible solutions to “participation” it is helping technology to open itself to narratives. People with no technical skills, people with no digital capabilities, people coming from the middle of nowhere, people risking their life every day to escape to the civilized world, they have stories to tell, their stories can be the starting point of the process to participate as content creator, together with a senior and expert author, step by step, abandoning any idea that the process can be automatic, spontaneous, procedural. ICT and AV Technologies are the tools to produce and disseminate the arts, but creation, as John Dewey demonstrates, is strictly connected to what is unexpected. *Content created after extensive discussions, conversations and decision-making with the target community; and where community group members take on content creation responsibilities according to their capacities and interests*”, this is the UNESCO definition for the creation of participatory contents. It is focused on “interest and capacity”, thus it is pointing out the need for the development of cultural capital and critical reflection that the digitally innate youth lacks. In his opus magnum *Wahrheit und Methode. Grundzüge einer philosophischen Hermeneutik*, Gadamer, explains that when dealing with an artwork of historical and architectural value from the past, the greatest difficulty to

interpret the inherent value, is the distance between the knowledge necessary to arrive at an understanding of the artwork, even at the elementary level (Gadamer, 1990). It is evident that, despite the technology advancements, the cognitive gap of the public is growing and with it the losses in cultural capital (Bourdieu, 1985). In the past it was assumed that the interpretive tools needed were already property of the public, part of their intrinsic wealth of knowledge provided by education and cultural institutions: schools, first of all.

In Europe, the prevailing idea is that of a creative and artistic with the works of the past that can offer the possibility for cultural heritage to 'interfere' and interact with the creative and cultural industry, which is currently growing rapidly, precisely because of the digital revolution. For centuries, the task and purpose of art has been to create a 'harmony' between the context of the visitor/spectator and the message that the work conveys both sense and meaning. 'Tuning', whether it happens in full or in part, is what we call 'experience'. and it is an activity that contributes to the cognitive process of each as demonstrated by all recent studies in the sciences. of the sector. The need to enhance the value of cultural heritage is then the need to elaborate new narrative structures and new thinking to contribute to increasing social and economic value of the same mechanisms that push the public towards exhibitions, museums and excavations, helping them to interpret the message and reveal the meaning and consequently value. The cultural process is currently not always successful in activating the process cognitive in its visitors because it is still too much in the belief that there is a need for interpretation. In addition, there is a widespread view that the simple contact with appropriate information can transmit the culture by osmosis, or by convection as the heat that spreads in a room. Examples of information-rich museums or portals that remain on a negative cognitive-emotional outcome are evidence that the approach described above does not work. The





narrator's museum, by its very nature, must induce empathy in the visitor and build the very reasons for a production of knowledge by pushing its audience to become the protagonist of the museum itself. The presence of different professional points of view is useful: one archaeological and historical, or historical and epistemological, or a sociological and an aesthetic one, important to provide the narrator with the data around which to make the story flow and around which to develop the imaginary

part. Imaginary, as already mentioned, does not mean 'fantasy' but means, once identified with the experts the point of arrival, to break away from reality and bring the public closer to the truth. We need to take on board a new overall vision for cultural communication and realize that knowledge is not an accumulation of information, but a reconversion of internal balances within its own context, the re-establishment of a balance altered by emotion.

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### 5.1 Create the Emotion

The secret to successful interpretation is to capture the essence of the asset. If there are three or four really interesting aspects connecting the asset with your audience, how can you link them together in a way that's memorable for them, is the quintessence of a quality cultural heritage service.

#### How can the audience remember why the asset is significant?

To focus on a concise story and avoid causing the audience suffer mental overload, it's useful to organize contents into storylines. These are the main messages the audience shall to carry away at the end, whether you are producing a leaflet for an opera play, or a label for a homemade marmalade. Asset messages and meanings are easily communicated across a multicultural and multigenerational audience by telling stories that help them appreciate what's special about your resource. Storylines are crucial to interpretation, because they give different audiences clear threads to follow, rather than a series of disconnected facts. No matter what kind of an asset one wished to interpret an interesting story will always capture the audience's' attention.

#### A good storyline:

- explains something significant about the selected asset;

- is written as a complete sentence focusing on a single message we would like the audience to remember;
- goes beyond a mere description of facts;
- is presented at a level of detail that's appropriate for the audience
- links tangible things to intangible ideas (explain how different aspects of the asset reflect ideas, meanings, beliefs, and values);
- allows the audience visitors to decide for themselves what the asset means and derive their personal connections, while giving the opportunity to different personal discoveries.

Practical considerations are important: humans understand better when seeing, listening and doing is combined in one activity. It is better to demonstrate how grapes are pressed into wine, than just talk about it. However the logistics of a given site or space and even the time may not always cooperate with your plans.

#### Mapping you Storyline

- list your stories and some of the key elements of each one;
- create a map or diagram that matches your story elements to the locations where you want to provide interpretation



**Fig. 5:** Peasant Greek Woman carrying ammunition for the soldiers in the winter  
WW II Museum, Koryschades, Greece  
Source: C.I.P. Leader + Transinterpret II Project Record, 2007  
Courtesy: Author

### ○ WHAT HAPPENED?

The flames of World War II are licking Europe. In Greece begins armed resistance against the triple Occupation (Italian-German-Bulgarian). In Western Greece starts the struggle of the Hellenic National Liberation Army (ELAS). The latter develops into the biggest Volunteer Army in Europe.

### ○ WHEN?

On Sunday, the 7th of June 1942, the armed fight begins officially in Western Greece.

### ○ WHERE?

In Domnista, Aris Velouchiotis, Commander-in-Chief of ELAS, declares the Revolution against the Foreign Occupation and its local collaborators. The armed struggle starts from the wild sierras of Roumeli, a region with tradition in partisan warfare.

### ○ WHY?

Because the Greek nation wishes to get rid of the enemy, to escape from the deplorable conditions of living during the Occupation and bring the political instability to a halt.

### ○ WHO?

As in 1821, in the armed struggle participate, people from all social classes and ideologies. Peasants and priests, outlaws and policemen, National Army officers and teachers, all Greeks who envisage a free fatherland.

### ○ HOW?

Greece fights back. The secret war in the cities, supplements the armed Resistance in mountainous areas. Gradually, organized partisan groups grow in numbers, giving hope to the local populations by successfully confronting the enemy forces.

### ○ AND FINALLY...

The enemy collapses, but political disagreements lead the country to a Civil War. The latter signifies a period of violent encounters. Greece is creating its post-war identity.



## 5.3 Critical issues

If the Pilot Project addresses an audience with specific needs, such as visually impaired people, you should consult with them and test your ideas and designs to ensure they work. If you are interpreting a critical issue (WWI, genocides, disasters, social and religious phenomena), involving representatives of the relevant audience groups in the editorial process it is essential for a quality implementation. Once a Partner

has established what happens at the beginning, middle and end of your story, you've developed a factual timeline, but you might not have created an effective story. To turn a boring timeline into an intriguing story, you often need to shake it up a bit.

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See Case Study for Critical Issues in  
MODULE 3: CULTURAL COMMUNICATION

## 5.4 Ensure Accessibility

Accessibility is defined as the communication with the public, the accessibility of the destination and its attractions and the atmosphere of the place. It includes the existence of a strategy, the quality of information and hospitality, the presence and quality of secondary or complementary tourist services, internal and external accessibility, attractions and events. Heritage places should be accessible to everyone, including people with mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of illness or injury. Improved access can open up wider markets for owners and managers, which could be promoted to increase visitation.

Time lack is a feature of post-modern society; leisure time is thus treated as more precious than ever. Culture is a 'people' industry and customer service is critical: with a high level service, the more likely it is for local businesses and cultural heritage operators to create a memorable impression on the users and visitors of cultural services. The supply side shall deliver outstanding experiences from the first moment that visitors click on a web site or look at a brochure, to when they leave a heritage place, or the business related to the heritage sector. Visitors are willing to pay a price, but they should receive value in return. Pricing policies are fixed prices indicating the right to consume types of heritage. Entry prices should be based on the analysis of the services rendered presupposing visitor participation at all

costs, or there can be a scale according to target groups, or a policy for networking heritage clusters with significant advantages for ticket or package holders. Pricing policies should reflect the balance between price and returned value. Once a visitor enters a heritage place on an entry price he has a 'contract' with the cultural operator. The price paid should reveal the services he is entitled to, the expected quality, behavioural norms- if necessary, the sense of contributing to a good cause (usually restoration, conservation, maintenance and expansion projects) and the ability to express his opinion regarding the fulfilment of the contract.

Access into heritage places is often difficult because earlier design and construction techniques did not usually consider people's varying abilities to the extent they do today. Technological improvements in assistance equipment and improvements in building design have helped to correct earlier inequities. Access to the historic landscape means unassisted barrier-free movement. Accessibility to heritage resources should include a continuous route which allows the individual to experience a range of environments found at a given places. Whenever possible, all areas of a heritage place or building should be accessible. Access must be provided from the main access point, onto, into and through the site, historic building or historic landscape. There should be at least one accessible public entrance into a site and appropriate door width, threshold and configuration. If one public entrance is





not achievable, then an alternative building entrance for the disabled should be identified (by signs) and it should remain unlocked during hours of operation.

It is expected that, once inside a historic building, the public visitor or employee will have barrier-free access to all services provided to the general public. This includes bathrooms, offices, restaurant dining, etc. Corridors and interior doorways must be wide enough for a wheel chair, modest floor level changes must be ramped, and thresholds must be shallow. At a minimum, all services on the accessible entrance floor must be available to all visitors including the disabled. The extent to which a historic interior can be modified without loss of its historic character will depend on the size, scale, and detailing of the features along the accessible route. Heritage sites are composed of character-defining features, so that careful consideration must be given to avoiding alterations to those features that contribute to the site's significance.

In some instances, complete accessibility may be possible by resurfacing an entrance path. In other instances, new trails, ramps or parking may be necessary to accommodate the public. Alterations and interventions should not change to the historic character of significant places. Alterations to non-character-defining features are acceptable in order to provide the highest level of access within the building with the lowest level of impact. Less significant interior spaces can be considered in order to provide necessary amenities on the floor of principal access. Toilet facilities should be provided for the general public and

one accessible unisex unit (sized for wheelchair use and with a privacy latch) must be provided. All public spaces on at least the level of the accessible entrance should be made accessible.

For individuals with physical disabilities any change in grade including stairs and some ramps are severe barriers. There should be at least one accessible route using appropriate grades or ramps from a site access point, such as a designated parking space for all including visitors with disabilities, to an accessible entrance. Existing paths or trails should be evaluated to determine if their grade, alignment, width, and surface material are appropriate.

Other outdoor features, such as drinking fountains, trash receptacles, and interpretive wayside exhibits should be designed in such a way that they are easily reachable and understandable by everyone. In historic public parks, recreational facilities including swimming areas, camping grounds, picnic areas, playgrounds, and ball fields, should be constantly evaluated to offer a variety of recreational activities to disabled people. One of the best solutions to landscape accessibility is minimizing the distance between arrival and destination points. This may require accessible parking, with curb cuts and a path within easy reach of an historic building, picnic area, or an interpretive trail. For some landscapes, a natural or historic site grade that is very steep or composed of massive terracing and steps may prohibit full access without damage to the character of the property. In this case, partial accessibility to some elevations may be necessary.

### 5.5 Cognitive and Emotional Accessibility

Heritage entities are cultural markers replete with symbolic elements. Without the ability to access the intangible networks of knowledge and value transmission, visitors cannot recognise and appreciate monuments and objects of art as such.

- **Human cognitive architecture and heritage presentation**

Conservation is meaningless without interpretation to bridge the gap between monument-meaning and monument-fabric. Trying to facilitate access to cultural values embedded in the tangible fabric, interpretation shall relate related to the phenomena from a visitor-centric point of view by linking causal mechanisms of human cognitive architecture and



instructional design in order to facilitate higher cognitive results in non-formative settings. Irrespectively of the media's nature, information flows structured in this way aim to reduce the time the visitor's needs to prepare for their visit, and to provide them with information comfort during their stay time.

### ● Cognitive Accessibility

Cognitive accessibility is ensured by activating human perception through provocation, by relating to prior acquired experiences, and by providing for novelty and variety, surprise and exploration. Capturing the attention means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, cognitive accessibility aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a way that is more profound and enduring way.

### ● Meanings

Meanings create the asset significance. Meanings are communicated through the use of language, meanings are embedded in language and culture. Being culturally and socially constructed they are shared by all who access them, but not by those who are unable to decode them. One of the most significant contexts of meanings is the spatial context, the sense of the place. Meanings extracted from a visit to a place, heritage or natural site, collection etc. constitute the high added value experience a visitor takes away in memory. In this vein, meaning is the experience- the only experience any visitor has with a place, an item, an event.

### ● Integrative Experiences

In order for a heritage asset to be mentally, emotionally and spiritually accessible, it has to be transformed into an easy to follow structure, into a joyful experience. Cultural heritage operators should therefore develop heritage strategies able to defend local

heritage against a globalizing world and invest in interpretive planning projects to attract and retain visitors' interest by offering experiences in a recreational learning environment.

Visitors, might that be recreationists or heritage site visitors, festival goers or flea market buyers want to be engaged and discover what is unique about a place or an item, and they are offered a high added value, only via good interoperation of the object and the place. Interpretive products and services at local level add value and visitor are willing to pay a premium price for the right experience: It is the interpretation of a heritage place that will define local identity and hence difference in the market. In order to survive, local heritage assets have to satisfy the needs and expectations of experience-seeking cultural visitors.

Experience opportunities exist as soon as an asset is signified. Interpretation is a meaning making multidisciplinary process especially designed to introduce an audience to the spirit of the asset in an entertaining way conveying a message that has personal relevance and meaning to the audience. Interpretation is strategic communication that seeks to create bonds between the audience and the resources, the visitors and the places they visit. It requires research, planning, higher professional skills and consideration of best use of possible media forms and the principal messages to be conveyed to target audiences. Interpretive products and services must present to visitors *the meaning* behind any type of resources, which creates value and significance. Attempting full-scale interpretation e.g. a heritage strategy at local level requires multidisciplinary planning and implementation and the assistance of experts build a *conditio sine qua non*, prerequisite of success.

- Are some asset features of the asset inaccessible to physically challenged visitors? Plan your interpretation in accordance with the European Accessibility Act 2012. For example, if you have interpretation on the second



floor, but don't have an elevator, consider taking photographs of the interpretation and creating an album that gives physically challenged people an opportunity to experience it.

- Are some features of your resource inaccessible during certain times of the year? Does an asset look significantly different during different seasons? You might seasonal change, if there is any.
- Are some features of the asset too fragile (or maybe even too sacred) to share with visitors (this is especially significant for NATURA 2000, RAMSAR sites and other nationally designated habitats, parks and resources of special ecologic value)

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**Fig. 6:** Creating Connections for Visitors at the Nostimo Geopark, Kastoria Greece, 2008  
Source: C.I.P. Leader+ Transinterpret II Project Record  
Courtesy : Author





## TECHINAL JARGON

**Photo 1**  
Clypeasteridae

**Photo 4**  
**Megalodon** (*Carcharocles megalodon*)

**Photo 2** Turritellidae

## VISITOR LANGUAGE

**Photo 1:**  
A 65 million year old urchin, or sea biscuit, or round shield star as it is its Latin name. Today it lives in tropical subtropical areas  
Touch the bum and go to the past. So fast is no trip. And neither so far away...

**Photo 4**  
At the top of the food chain before human appearance  
**Shark Length:** 25 meters (read correct!)  
**Open mouth:** 2.5 meters Number of teeth: 180-200.  
**Each tooth:** 15 cm.  
**Preferences:** With so many teeth you do everything you can  
Today: his heirs are smaller but equally effective

**Photo 2**  
Did it live 20,000 under the sea? Captain Nemo says he met it at the sea bottom.  
Here it is in front of our eyes, the extra-extra-large shell that lived here 140 million years ago. Today the summer is warm and winter cold. Then the climate was tropical!



## 6 EVALUATE THE PLAN

Once a sum of significant assets has been proved appropriate for cultural consumption of any type, might that be shopping antiques, touring the place, visiting museums, or winetasting name is needed to describe the new offer. An attractive mix may consist of the most different elements put together: the more diverse, the better for the variety of the experience. Signified elements from the natural and built environment, museums and collections, events and traditional festivals, open-air and indoor-activities, cultural industries, the performing arts, traditional sports and medicine and so much more they all contribute to the creation of a mixed heritage typology, which should reflect through visit-worthy features the spirit of the place, the products and the services offered.

Creating and launching interpretive products and services isn't a "once and done" type of task. It is an ongoing dynamic process that requires steady commitment to maintain end user interest in interpreted assets and in their stories. Successful interpretive applications need to follow the market trends without affecting the integrity of the heritage asset in question, need to be continuously updated with new material, different media, and fresh perspectives on the subject matter, allowing for co-creation of contents. How many visitors will keep returning to a museum that never rotates the objects on display, a restaurant that never varies its menu, or a tour with a tired old script? One way to keep interpretive offers from stagnation is to step back every so often and ask how effective they really are. To do that, a measuring stick is needed that allows comparing efforts invested with those of professionals in the field of interpretation –something that shows where success factors exist and where is space for improvements. Three steps are indispensable for the ongoing evaluation:

- **Front-end evaluation** is done at the start of designing an interpretive offer

might that be a heritage site brochure, a label for a traditional product, a museum collection, an entrance ticket, a visitor information center, a restaurant menu, or a restaurant decoration, the list is endless. Front-end evaluation aims to find out what end-users are interested in or already know or feel about the subject, aspects of the asset and profound subject matter, would use this information to help determine exactly what aspects of assets to interpret.

- **Formative evaluation** is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme or project starting with 25.000,00 € onwards. Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget.
- **Summative evaluation** is done at the end of a project and is used to determine whether the resulting interpretation is meeting its objectives. Acquired information shall be used to make future adjustments to the interpretive product/service assessed and to help others learn from experiences made. There is a range of evaluation data-collecting techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the 'stopping power' and 'holding power' of a display, panel, interpretive stops, heritage assets, smart phone apps as an interpretive medium, interpretive exhibition or collection (i.e. the proportion of people who stop at a display, and how long they feedback with required information in a cost-effective way.





## 7 CHECKLIST



### Getting Started

- Include experts in your plan.....
- Consult with other people about the assets' significance, stories and audience (existing and potential) .....
- Incorporated feedback obtained.....
- Identify cultural consumer, visitors, tourists, specific interest groups and their needs.....
- Write a succinct summary of your "project" .....

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### Collecting Information

- Survey the "site", get to know the asset, the resource and conduct a research .....
- Identify significant features of the asset.....
- Explain asset significance clearly explained and embed it in the interpretive context, confirmed by reliable sources .....
- Asset significance respect national heritage registers, international treaties and conventions.....



### Develop the Audience

- Analyze "current audiences" you wish to address .....
- Identify barriers to involvement.....
- Include and involved specific needs target publics .....



### Design Quality Interpretation.....

- Decide what your assets are (area, items, objects, intangibles, events etc.) .....
- Set the interpretive objectives for each asset (communication and cultural values) .....
- Select the interpretive media .....
- Stories connect tangible things with intangible ideas, meanings, beliefs and values .....
- Allow end users explore asset meanings (don't tell them what to think) .....
- Stories and narratives are connected the "big picture" at local, regional or national level and/or international level, if that is the case.....
- Stories and narratives understand the use of language universals and language particularities, where that is necessary .....
- Interpretive narratives consider different perspectives on the same story – even if they differ from the interpreter's personal opinion.....



### Putting Theory to Practice

- Develop, Implement, Evaluate and Monitors the Pilot Project.....
- Consider comfort, convenience, health and safety of end users.....





## 8 CASE STUDIES

### 8.1 Famous. But sustainable?

In popular destinations, this increasing visitation offers both challenges and opportunities. Destinations that hope to become popular face a choice: traditional tourism or a more sustainable approach. For the traditional tourism model, short-term reward often outranks long-term planning. Low-margin quantity can eclipse high-benefit quality; success is measured in sheer number of arrivals, not benefit per tourist. Without careful planning and management, the negatives outnumber positives. The issues transcend just overcrowding. Reckless development harms the environment, degrades scenery, disrupts local culture, and channels tourism revenues away from local communities. Delicate historic, archaeological, and natural sites suffer physical wear and tear. Oil residue from hands and fingers slowly erodes aging limestone blocks and gypsum walls. On coral reefs clumsy divers bump into living polyps, crush them with flippers, or bury them under kicked-up sand. In caves, even carbon dioxide from too many human exhalations can chemically alter both rock formations and prehistoric paintings. Entire landscapes fall victim to resort and vacation home sprawl, and developers force out native residents. Below are discussed 3 different destinations as attractions: the UNESCO enlisted Venice in Italy as a whole, the UNESCO enlisted Medieval City of Rhodes in Greece and the famous

Scala of Milan in Italy. Each one presents a different case study and a different business model at the same time. The main question is what can these examples demonstrate for the design and delivery of the iCLOUD MUSEUM, the Creative Tourism Route, the Augmented Reality Application, the Booking System and the i/eBook envisaged by INNOVIMENTOR. A simple method for ensuring a sustainable form of tourism development in the Project Area that includes 80 geolocations in Greece, Bulgaria, Cyprus, Albania and NMK are the following six steps:

- Promote sustainable development
- Create products for specific visitor market segments
- Gain and maintain competitiveness
- Enhance visitor experience
- Preserve local resources
- Improve residents' quality of life

By keeping these steps in mind, a destination is on the right track to a better future of sustainable tourism that will last through many future generations. Either establishing a destination certification program or enrolling in an existing program will help ensure the planning and implementation stays on the correct path of sustainability.

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## 8.1.1 Venice

**Name:** Venice

**Location:** Italy

**Target group:** global cultural tourism with 25 mill receipts yearly

**Description:** Venice was founded between the 5th and 6th century by wealthy people from the mainland who were fleeing the barbarians. They took a collection of islands in a lagoon and built a city connected by canals. The geography of Venice is marshy with lots of islands. More land was made available for building by draining the water. The topsoil was very unstable, and would change according to the tides, so houses and buildings were designed to sit on large wooden platforms on the soft clay soil. For the larger structures, support piles were pushed into the ground, hopefully to a layer of firmer clay. Since the platforms and piles were wet most of the time, they presented a problem for builders of that time. Water proof stone blocks from Istria were used in foundation walls to keep some of the moisture out. Houses could not be too heavy on the wooden platforms, so that dictated the use of wood and brick for the main building materials. Builders used a soft mortar made of lime that was flexible enough to withstand the settling of the buildings. They needed to spread out the weight, so there would not be areas of stress, so the closely spaced beams of the floor were nailed into beams of the walls which spread out the weight over the whole length of the wall. In 1790, the Teatro La Fenice was founded and after 7 years in 1797, the Venetian Republic called *Repubblica Serenissima di Venezia* got defeated in the hands of Napoleon. With its defeat, Venice was incorporated into the Hapsburg Empire of Austria. A state of decline started after that as several palaces and buildings went into despair. In 1848 AD, the Venetians attempted to get Venice free from the Hapsburg Empire. Ultimately, in 1866 AD, Venice became a part of Italy. WWII could not damage the city of Venice but a flood occurred in 1966 and made a heavy damage to the city. Today, it is one of the major tourist places of the world with well developed transport system like buses, water buses, car hire Venice service, etc. The historic centre of Venice comprises 121 islands linked by 435 bridges. The public transport service makes accessible around 70% of the city to the mobility impaired individuals.

### Consumption

- visiting Piazza San Marco, Palazzo Ducale, Ponte de Sospiri, Accademia dell' Arte, Rialto, Arsenal, La Biennale, Jewish Ghetto, Burano, Murano, Torcello.
- buying souvenirs - tourist shops of various qualities that spill their wares into the street;
- providing a colorful atmosphere that contrasts sharply with the austere historical architecture;
- eating and drinking in numerous restaurants that offer international cuisine
- accommodation in a large numbers of hotels in and around the Medieval town
- attending cultural events and festivals.
  - Outdoor activities: short sea shipping and cruising around the Dodecanese Islands
  - Guided tours and excursions;
  - Shooting place for numerous films;
  - Source of inspiration for numerous books or paintings;
  - Scientific, cultural, educational activities and international academic conferences

**Lesson learnt:** The Municipality of Venice has been working for many years to make Venice an accessible city for everyone with the "[Venice for everyone](#)" service, that aims at allowing the biggest possible number of people to move around and experience Venice to the maximum extent, a service aimed not only at persons with motor disabilities but also for the elderly, for citizens that go shopping, for mothers with prams and for tourists carrying luggage. However Spatial features, transport modes and available information influence tourist flow patterns. Visitors, who do not dispose of time and information, do not benefit nor the local economy nor themselves: time lack and informational gaps disable them to consume quality tourist goods. Especially excursionists) contribute to the tourismification of historic cities: flow pressure and congestion at attraction locations, whereas low quality invades markets when the percentage of visitors rises.





Venice, as Rhodes, are very contradictory examples in tourism development.

Here are 4 major articles that reveal the major aspects. Please read and state your own view.

1. [The Death of Venice?](#)
2. [Residents against visitors](#)
3. [The official view](#)
4. [Salvation of Venice](#)

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### 8.1.2 Rhodes

**Name:** Medieval Town of Rhodes

**Location:** Region of South Aegean, Island of Rhodes, Greece

**Target group:** cultural tourism, edu-tourism; business incentives; academic tourism; mass tourism

**Description:** The 35 ha large Medieval Town, built by the 'Hospitallers' (Knights of Saint John) on the locations of the ancient town, is one of the best preserved medieval towns in Europe. The fortifications still today makes a belt around the Medieval City so that it is a separate neighbor from the new town. In 1988 it was designated as a UNESCO World Heritage Site and is an attraction for about 3 million international tourists annually. The Order of St John of Jerusalem occupied Rhodes from 1309 to 1522 and set about transforming the city into a Christian stronghold. It subsequently came under the Ottoman rule in 1522 and Italian rule in 1912. Now, the City of Rhodes is a popular international tourist destination. With the Palace of the Grand Masters, the Great Hospital and the Street of the Knights, the Upper Town is one of the most beautiful urban ensembles of the Gothic period. In the Lower Town, Gothic architecture coexists with mosques, public baths and other buildings dating from the Ottoman period. Simi square is home to the Municipal Art Gallery of Rhodes, whose impressive collection is comprised mostly of works by eminent modern Greek artists. The Museum of Decorative Arts, the Archaeological Museum, the Church of our Lady of the Castle, the Mosque of Suleiman, the Hospice of St. Catherine are other important tourist objectives. Different events are designed to attract large numbers of visitors, like: Medieval Rose Festival (takes place every summer, including various exhibitions, concerts, theatrical plays and other events), Rhodes Flower Festival, Sound and Light Show; International Film Festival; Rhodes International Music Festival.

#### Consumption

- visiting several types of museums, like: the Archaeological Museum of Rhodes, the Palace of the Grand Master Exhibition Centre, the Museum of Decorative Arts, the Municipal Art Gallery, the Byzantine Art Museum, the Rhodes Museum of Popular Arts;
- buying souvenirs - tourist shops of various qualities that spill their wares into the street;
- providing a colorful atmosphere that contrasts sharply with the austere historical architecture;
- eating and drinking in numerous restaurants that offer international cuisine
- accommodation in a large numbers of hotels in and around the Medieval town
- attending cultural events and festivals.
- Outdoor activities: short sea shipping and cruising around the Dodecanese Islands
- Guided tours and excursions;
- Shooting place for numerous films;
- Source of inspiration for numerous books or paintings;
- Scientific, cultural, educational activities and international academic conferences

**Lesson learnt:** The Medieval Town was bombed by the Allies in WWII. And extensive restoration programme has started since 1960 is till ongoing. The fortifications of Rhodes were frozen at 1522 so that Rhodes is the only European walled town that still shows the transition between the classical medieval fortification and the modern ones.



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### 8.1.3 Scala di Milano

**Name:** Scala di Milano

**Location:** Milano, Region of Lombardia, Italy

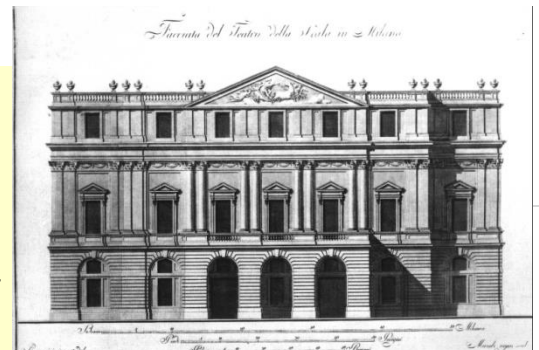
**Target group:** global cultural tourism

**Description:** La Scala Theatre Ballet is the resident classical ballet company at La Scala in Milan, Italy. One of the oldest and most renowned ballet companies in the world, the company predates the theatre, but was officially founded at the inauguration of La Scala in 1778. Teatro alla Scala is one of the most famous buildings of the world. Nowadays, the theatre is recognised as the world leader of the theatre of opera and ballet and hosting *La Scala Theatre Chorus* (which is synonymous with prestige and artistic quality in Italy and worldwide), *La Scala Theatre Ballet* (is considered one of the greatest opera and ballet theatres of the world) and *La Scala Theatre Orchestra* (has the capacity to obtain a uniform and distinguished sound, typical of the Teatro alla Scala style, handed down from generation to generation). La Scala Theatre Ballet is one of the best known Italian ballet companies and many of its dancers have achieved international fame, such as Mara Galeazzi, Alessandra Ferri, Roberto Bolle, Massimo Murru, Carla Fracci. Many modern choreographers have collaborated with his ballet dancers, such as George Balanchine and Roland Petit, often to create unique ballets for the company and its *étoiles*. The majority of leading ballet dancers of the company have studied in *La Scala Theatre Ballet School*, one of the greatest ballet schools of the world. The ballet school and his outstanding ballet dancers in elegant tutus and classical pointe shoes have brought great fame to La Scala. La Scala also hosts the *Academy for the Performing Arts*. Its goal is to train a new generation of young dancers, musicians and technical staff.

#### Consumption

- attending opera and ballet performances;
- attending exhibitions, workshops, cultural events (conferences);
- watching TV - some ballets performances are broadcast by RAI Television;
- attending guided tours of the La Scala Theatre Museum
- normal and discounts tickets for the ballet performing;
- guided tours of the La Scala Theatre Museum (contains a collection of paintings, drafts, statues, costumes and other documents regarding La Scala's history in general), Library, Theatre and for schools and [Ansaldo Workshops](#)
- shop and merchandise services;
- bar and restaurant.

**Lesson learnt:** The Scala is the most successful example of cultural heritage entrepreneurship and a public private partnership at the same time. Cultural consumption is a knowledge based activity: cultural products and services are viable, only if they possess widely recognized values. La Scala advances cultural consumption by communicating cultural values to a wide range of different audience. Thus values of tangible-intangible heritage, especially of the performing arts, become catalysts for regeneration and development by being revealed and communicated. Given the diversity and complexity of heritage, the use of cultural values for development is feasible, only if multilateral interactions are understood and reflected in policy and delivery. Required is a multivalent and flexible nexus at local-global level to mitigate the protection-use conflict reconciling national and international strategies. La Scala provides the audience with an activity mix fully capable to realize the socioeconomic potential of culture and ensure the sustainability of the monument, the continuation of excellence in cultural production and the promotion of new skills for new jobs in a very historic domain of humanity: the arts. La Scala is a proud European achievement since 1776, which provides for excellent cultural experience diversity connecting thus local cultural production to international markets. By activating public-private-third sector alliances, heritage entrepreneurship is established, exemplifying, how heritage is valued, protected, communicated and used with ecologic, economic and social profit. A study by the University of Bocconi in Milan declares that each Euro invested in La Scala has an economic impact of 2,7 Euros with 12.521.667 arrivals (2013).





### 8.1.4 Colosseum

**Name:** Colosseum 25 Million Visitors in 2017

**Location:** Rome, Region of Lazio, Italy

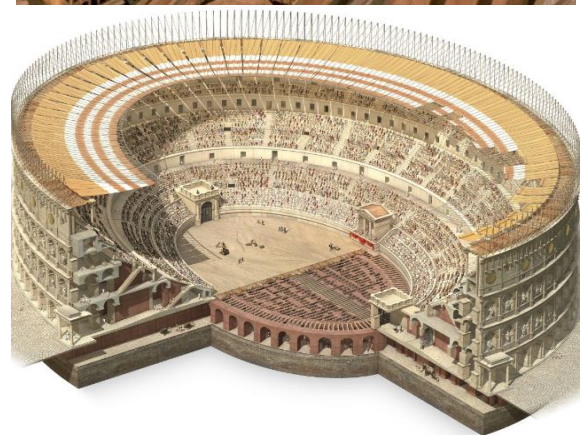
**Target group:** cultural tourism, recreation, nature, wine tourism and gourmandize

**Description:** The Colosseum or the Coliseum (originally the *Amphitheatrum Flavium*) is an elliptical stone amphitheatre in the centre of the city of Rome, the largest ever built in the Roman Empire and also the largest amphitheatre in the world. Occupying a site east of the Roman Forum, its construction started in 72 AD under the emperor Vespasian and was completed in 80 AD under Titus, with further modifications being made during Domitian's reign (81–96). The name "*Amphitheatrum Flavium*" derives from both Vespasian's and Titus's family name (*Flavius*, from the *gens Flavia*). Capable of seating 50000 spectators, the Colosseum was used for gladiatorial contests and public spectacles such as mock sea battles, animal hunts, executions, re-enactments of famous battles and dramas based on Classical mythology. The building ceased to be used for entertainment in the early medieval era. It was later reused for such purposes as housing, workshops, quarters for a religious order, a fortress, a quarry and a Christian shrine. Although in the 21st century it stays partially ruined because of damage caused by devastating earthquakes and stone-robbers, the Colosseum is an iconic symbol of Imperial Rome. In the present it is one of Rome's most popular tourist attractions and still has close connections with the Roman Catholic Church, as each Good Friday the Pope leads a torchlight "Way of the Cross" procession that starts in the area around the Colosseum.

#### Consumption

- Site visits by day and night;
- Guided tours lead by an archaeologist and professional tourist guides;
- buying souvenirs, postcards; walking guided group/private tours;
- online Booking Services (tickets, guided tours and audio guide);
- souvenir commerce;
- location for professional shooting.

**Lesson learnt:** featured in numerous films (1953 - Roman Holiday; 1954 - Demetrius and the Gladiators; 2000 - Gladiator, the Colosseum was re-created via computer-generated imagery; 2003 - The Core etc.). The Colosseum has inspired modern buildings: the exterior of the Vancouver Public Library resembles the current state of the Colosseum; the Los Angeles Memorial Coliseum entrance was inspired by the Colosseum. A series of book has been written about the Colosseum „The Roman Colosseum: The story of the world's most famous stadium and its deadly games (Wonders of the World Book)" by Elizabeth Mann; The Colosseum (Wonders of the World) by Keith Hopkins and Mary Beard. To reduce the impact of overcrowding in the most sensitive area of the monument (inner ring) and protect the site, access is only





### 8.2 Natural Attractions

Tourism depends greatly on the natural environment. A region's attractiveness in turn depends heavily on climate and ecosystem type and integrity. Tourism development takes root near attractive natural features. Typically researchers have focused on how development may enhance management of environmentally sensitive areas and preserve unique environments, particularly when these become major attractions. In recent years, however, the focus has shifted toward tourism's role in reducing environmental pollution and demands on resource use. In regards to nature, sustainability is the great imperative, as it builds the only requirement for life, which more than often is put at risk through the manifold human activities. Tourism is a human activity, very much praised for its ability to boost local economies and extrovert nature and culture. But is it a sustainable activity? The UN World Tourism Organization (UNWTO) ([www.unwto.org](http://www.unwto.org)) has defined sustainable tourism as an enterprise that achieves a balance between the environmental, economic, and socio-cultural aspects of tourism development so as to guarantee long-term benefits to recipient communities. According to UNWTO, it should:

- Make optimal use of environmental resources, maintaining essential ecosystems and helping conserve biodiversity
- Respect socio-cultural authenticity, conserve built and living cultural heritage, and contribute to cross-cultural understanding and tolerance
- Ensure long-term socio-economic benefits, fairly distributed to all

community stakeholders, including stable employment and income-earning opportunities, social services, and poverty alleviation

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This is commonly called the *triple bottom line* for sustainable development: environmental, economic, and cultural returns on investment. Some identify a fourth benefit of well-managed tourism: public education for both visitors and residents to deepen understanding of cultures and ecosystems, though this is also a cultural benefit. A lot depends on the situation in which a destination finds itself:

- How wealthy or poor is the region?
- How well do locals understand and support the characteristics that make their place attractive to tourists? How vulnerable are those assets?
- Which type of potential tourist is most appropriate? How many tourists come, what do they do, and who gets their money?

When an attraction such as a popular national park or renowned cultural monument is involved, impacts depend a lot on tourist interaction with neighboring towns and their offers as well. Successful tourism planning means to think about the destination as a whole — not just an isolated heritage asset, but also the human, natural, and cultural environment around it. Below are discussed two fragile ecosystems and their tourism uses. Is there a protection-use conflict visible?



## 8.2.1 Comana Natural Park

**Name:** Comana Natural Park

**Location:** Giurgiu county, Romania

**Target group:** families, adventurers, tourists, local people

**Description:** This area is the main tourist pole in the South of the Romanian capital. With a total surface of 24.963 ha, the Comana Natural Park is the third important wetland in southern Romania after the Danube Delta Biosphere Reserve and 'Balta Mică a Brăilei' Natural Park. Although the relief is not extraordinary, there is a great biological variety. The Comana Natural Park lies at the limit between forest-steppe and steppe, which gives the park phyto-cenologic characteristics and a great flora diversity. The Comana Natural Park is important for: many natural ecosystems (forests and meadows) with great diversity, typical for southern plains, with strong specific character, sometimes unique, alternating with wetlands, agricultural villages with traditional activities; numerous protected trees; lot of mammals species; over 150 species of birds; over 1250 species of plants. This attractive natural setting, pleasantly intermingling with exceptional human-made objectives (Comana Monastery, Gellu Naum Memorial House, Călugăreni historical place, "Moara de Hârtie" (Paper Mill) Museum) gives Comana Natural Park the appearance of a "natural island" in the middle of the Romanian Plain. This is one of the most requested areas around Bucharest for outdoor activities being offered to tourists: horse riding, carriage ride, sport fishing, archery, renting bicycles, Tyrolean traverse, kayak and boat rentals; motor boat rides, bird watching activities, guided excursions, camping; sightseeing flights with ultra-light aircrafts: planes, para- motors, moto-hangglider, sky-diving. Annually, in May, is organised "Festivalul Bujorului" (Engl. the *Peony Festival*).

**Consumption**

- Visiting the area;
- Attending events (*Peony Festival*);
- Outdoor activities (horse riding, carriage ride, sport fishing, archery, renting bicycles, Tyrolean traverse, kayak and boat rentals; motor boat rides, bird watching activities, camping etc.;
- Guided tours and excursions;
- Accommodation in the area;
- Eating and drinking in the restaurant Casa Comana;
- Buying local souvenirs.
- Scientific, cultural, educational activities in order to familiarize visitors with the concepts of conservation and protection of the natural heritage;
- organising creative workshops and cultural and awareness events.

**Lesson learnt:** the administrator of the park and local entrepreneurs makes efforts to capitalise tourist potential of this area creating visitor facilities, organising outdoor activities, theme events, scientific and educational activities, drawing up information and promotion materials.





### 8.2.2 Plitvice Lakes National Park

**Name:** Plitvice Lakes National Park

**Location:** Lika-Senj county, Karlovac county, Croatia

**Target group:** nature lovers

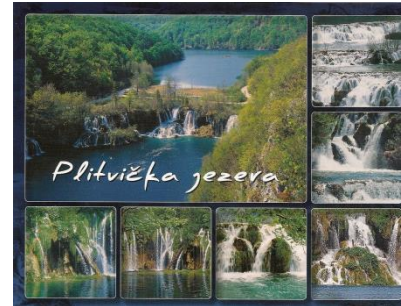
**Description:** The Plitvice Lakes National Park was founded in 1949 and is situated in the mountainous karst area of central Croatia, at the border to Bosnia and Herzegovina. In 1979, Plitvice Lakes National Park was added to the UNESCO World Heritage register among the first natural sites worldwide. The national park is world famous for its 16 lakes arranged in cascades. The lakes are all interconnected and follow the water flow. The lakes are separated into an upper and lower cluster formed by runoff from the mountains, descending from an altitude of 636 to 503 m over a distance of some eight km. They are separated by natural dams of travertine, which is deposited by the action of moss, algae, and bacteria. The lakes are renowned for their distinctive colors, ranging from azure to green, grey or blue. The colors change constantly depending on the quantity of minerals or organisms in the water and the angle of sunlight. The national park has become famous during the 1960s and 1970s through several Western film productions of Karl May novels. Many scenes have been shot at the lakes or waterfalls. The Plitvice Lakes are today one of the most frequently visited tourist attractions in Croatia. Due to their high natural, cultural and tourist significance they have become a motor for the local economy. About 1,000,000 visitors per year contribute to the economic development of the wider region.

#### Consumption

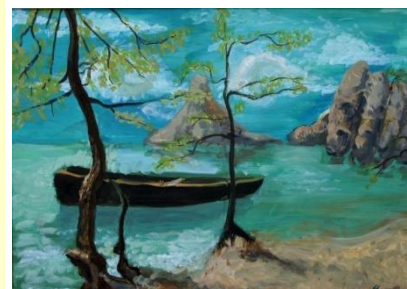
Visiting national park on foot, by boat or by minibus;

- Outdoor activities: kayak and boat rentals; boat rides, bird watching activities, camping etc.;
- Guided tours and excursions;
- Accommodation in the surrounding area;
- Tasting local cuisine in the surrounding area;
- Buying local souvenirs;
- Shooting place for numerous films;
- Source of inspiration for numerous books or paintings;
- Scientific, cultural, educational activities;
- Organizing creative workshops and cultural and awareness events.

**Lesson learnt:** the administrator of the park and local entrepreneurs makes efforts to capitalise tourist potential of this area creating visitor facilities, organising outdoor activities, theme events, scientific and educational activities, drawing up information and promotion materials.



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### 8.3 The Digital Revolution

The digital revolution provides means to our ability to use symbols, which allow the audience to set out on the path to a work of art, to history, to culture to appropriate a degree of knowledge he did not have before. Knowledge is always a traumatic process (thaumazein), the existential upheaval of which Aristotle spoke, means discovering that what you think you know **is not**. It means generating an imbalance and moving from a consequent imbalance to a new, more advanced and solid balance, reconfiguring the old information with the new in a new scheme. The digital publishing market including the AV and multimedia is particularly based on multi image production and has a computer graphic-base. Its ability to synthesize, integrated interpretation of composite images, brings one of the hidden features not used by any other means of communication in the digital age: the ability to manipulate an image, the ability to write a picture story from a “white page”, as would a painter, a chance to see animated even all that the origin was still, motionless, frozen in a single image, makes digital publishing one of the most interesting new products for the cultural and touristic market.

The enormous possibility of manipulation that digital images have, must open the doors to the story, to a structure from the language increasingly specifically at the service of culture and articulated to influence cognitive experience without fossilizing in the search for the suggestive effect without internal logic. It would be like saying that in a digital audiovisual dedicated to the cultural communication, ontology and epistemology must coincide. Each sequence exists only in function of what must be represented. The condition is that the audiovisual language used can be deciphered and used by as much as possible of people, and that this can be done through rules of meaning. Theatre and cinema have done this for us, but the doors of the various sectors must be open to the contamination

of ideas. Many things need to be reviewed, perhaps the whole value chain, but what stands still is that the imagination in this guy of activity, continues to play a fundamental role and becomes perhaps the most important feature on which to support the choices for the construction and articulation of the sense as a function of a cognitive path. In this case the digital audiovisual does not only becomes the field helper of the cultural heritage, but also becomes a new expressive frontier to which to connect all possible related themes, traditional and non-traditional, ready for use to 'enlighten', in real time, the author, the meaning, the technique, composition, history, commitment, collecting documents from digital archives all over the world. Culture and art, heritage and production are no longer objects of contemplation, but links between that connect history, theology, science, cosmology, making to make the imaginary true.

Below are presented two awarded case studies, which have been generated in close cooperation with the local communities:

#### [The House Museum Joe Petrosino](#)

Joe Petrosino is a hero both in the USA and Italy. Celebrated by movies, press, and myths, he was the one, who institutionalized the fighting against the Mafia as Head of the Police in New York. The House -Museum 'Joe Petrosino' (J.P. Museum), is the only Italian museum dedicated to an unrivalled pioneer in the fight against organized crime. Located in the native house of Joe Petrosino, in Padula, the J.P. Museum exploits highly advanced multimedia formats and cultural communication concepts to produce in the language of the audience the anti-mafia struggle led by the native Italian, Joe Petrosino. Leaning on the concept of cultural communication in the AV format, the J.P. Museum has extensively used static documents of any kind to produce cultural manifestations in an interactive continuum





with the audience. This makes both the onsite and offsite experience an integrative one: visual, haptic, educational, physical and emotional.

The creator says:

*The legendary Italian-American policeman and his myth, is more important today than ever. Joe is the immigrant that any country would like to welcome and could not be described, was to be represented in an environment where they were born, they had developed, and they had found concrete application. That is why we have designed an unusual Little Italy: real in all its elements but redesigned precisely so that it could be the environment of the of Joe's passion and not his real life. And it's precisely the having abandoned reality has allowed us to try to approach Truth: Truth shared and to be shared with the public in a way that is a museum itinerary without answers and full of questions. It was precisely this frontier that we searched for during the design process, in 2015, the Museum of Legality built inside the house Joe Petrosino's birthplace in Padula. The LIBERA Association was a partner of the project together with the academic partner, the University of Salerno, and RAI as a media partner.*

**Source:** Interview with Aldo Di Russo, 2016

[The World of Frederick II](#) is hosted at the Castel of Lagopesole, in Basilicata, Italy. Built in the XIII century, the Castle is an impressive testimony of medieval fortification. Its rectangular design with four towers in the corners, is divided in two parts: the area surrounding the Courtyard and the area devoted primarily to military defense, with the main tower at its center. Its position on the road to Apulia made it a convenient stopover for hunting, a great passion of Frederick II Hohenstaufen. The *World of Frederick II* is a great living fresco repopulating the Castle with life, ideas, vents and personalities of the [Federician Era](#). The inhabitants of the Castle narrate to visitors their lives: their hopes, fears,

aspirations, achievements, adventures, loves become the context in which historical information is embedded. Theater actors together with about one hundred selected local community members represent a story without indoctrination. Stylistic choices are guided by domain specific experts, so that scriptwriters and set designers based their choices on solid historic knowledge that lead to a plausible world. The solid millenary rock of the Castle supports the projected multivision, as if it were the canvas of a screen: a dialogue between solidity and lightness that cannot but shape the artistic experience with a new digital heritage artwork.

The creator says:

*Visitors become integral part of the excitements of the court life, get to know the historical and political events and personalities that marked the Emperor's lifetime. Through an interactive and very atmospheric journey, an exhibition of art and media illuminate the personality of Frederick and his time: the arts, the crafts, the struggle against the pope and his human side as well. In his monologue the Emperor states that he is infiltrated by the desire for perfection, which has been the result of his education. Frederick has devoted his life to bring together through art, culture, government, civil society. Historic personage and daily life is offered by the visitor itinerary in the narrative museum and a dramatic staging taking place in the courtyard of the Castle with a special effect film. Technology and creativity allow the walls of the Castle to become testimony and reveal what people have seen, heard, imagined, suspected and finally discovered.*

**Source:** Interview with Aldo Di Russo, 2012

### 8.3.1 Castel Lagopesole

**Name:** Castel Lagopesole

**Location:** Community of Avigliano, Region of Basilicata, Italy

**Target group:** cultural tourism, recreation, nature, wine tourism and gourmandize

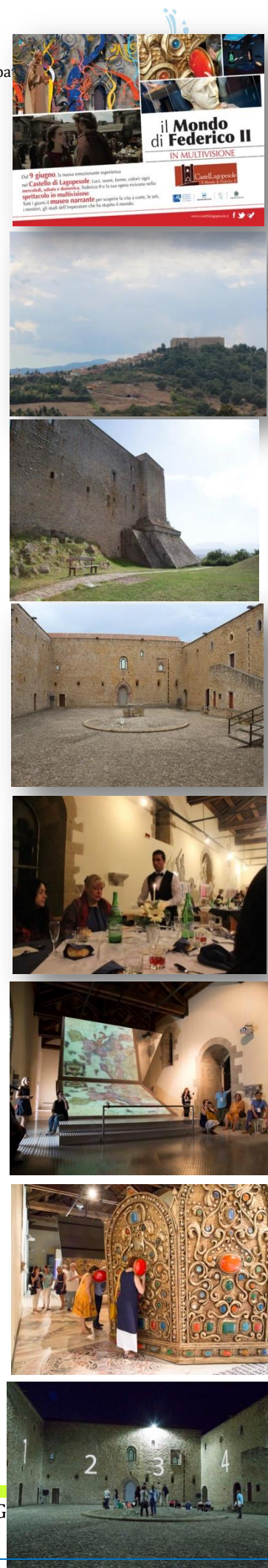
**Description:** The Castle is built in the XIII century on a pre-existent Norman fortress it is one of the last Domus desired by Frederick II Hohenstaufen. Its rectangular design deviates from the classic, hexagonal design adopted during the period of Frederick II. It is divided in two parts: the area surrounding the courtyard of honor and the area devoted primarily to military defense, with the main tower at its center. Its position along the road to Apulia made it a convenient stopover for hunting, one of the Emperor's great passions. It is an impressive testimony of medieval and fortified architecture. The castle has a rectangular and massive shape with four towers on the corners. The interiors are articulated on two levels which surround two courts. Beautiful capitals decorated with natural elements, reminding the local flora and fauna, enrich the representative interiors. Although excellently restored, Castel Lagopesole was not altered through the centuries with additions and modifications and it keeps thus its magical aura. As facility the Castle is very well equipped to host visitors including the organization of international conferences. There is a souvenir shop and a portable kitchen facility in the ground floor.

The Castle hosts the "World of Frederick the II" the permanent Exhibition of the Museum and the multivision in the Courtyard. The majority of the interior spaces are open to the public. *"The World of Frederick II"*, implemented in 2012 by Unicity and Cinecittà Studios, forms a visitor experience of high educational value, where detailed historic facts become museum narratives, multimedia performance, emotions and knowledge. Politics and passions, science and poetry, intelligence and tolerance intertwined in a kaleidoscope, become shining facets of the personality of Frederick II, the emperor who imagined the power as a tool in which to bring together art, culture, government, civil coexistence and boundless curiosity about the world. Visitors enter the kaleidoscopic universe of "Stupor Mundi", stroll through the shops of a medieval village, listen to the Emperor and to the significant historic personage talking about their memories and ambitions.

#### Consumption

- Guided visit in the Castle with AV surprises and audio-guides in English and German (original in Italian); Late night events in the Courtyard Multivision
- Buying local gourmet products
- Attending concerts and theatre performances;

**Lesson learnt:** An important visitor experience opportunity is to understand the Emperor's legacy through the getting to know the people lives and struggle. Not only army commanders and higher court officials are presented, but also the soldiers, craftsmen, the servants, the skilled workers, the wives and the children of all those who supported Frederick II to realize his dream for a better life on the earth. **Visitors learn about** the life in the Castle with the blacksmith, the market place, the doctor, the tavern, scenes of the court. The characters in these scenes are all native Lucans, "direct heirs" of those ancestors, who helped by their sweat and blood that the Emperor's vision becomes true. Visitors can be informed about backstage information on the production via the touch screen kiosk on the wall.





### 8.3.2 House Museum Joe Petrosino

**Name:** Joe Petrosino House Museum (J.P.)

**Mini-Site:** <http://www.aldodorusso.it/Minisito/index.html>

**Location:** Padula, Region of Napoli, Italy

**Target group:** cultural tourism, thematic tourism, citizenship education, schoolers, students, journalists, researchers

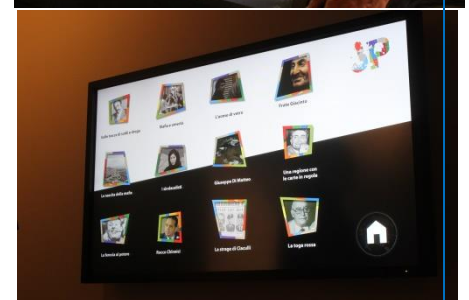
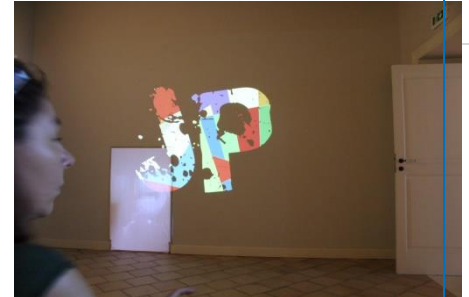
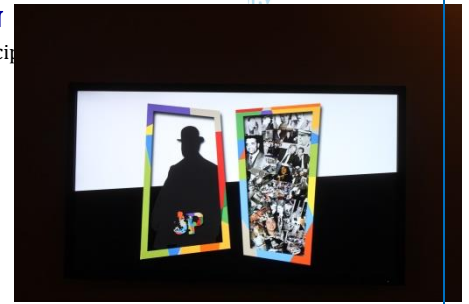
**Description:** Celebrated by movies, press, and myths, as the one who institutionalized the fighting against the Mafia as Head of the Police in New York, Joe Petrosino is a hero both in the USA and Italy. The House -Museum Joe Petrosino (J.P.) is the only museum dedicated to the unrivalled pioneer in the fight against organized crime. Located in the native house of Petrosino in Padula, the J.P. exploits highly advanced multimedia formats and cultural communication concepts to produce in an artistic language the anti-mafia struggle led by Petrosino. Exploiting the powers of multivision technologies and image manipulation, the J.P. production has extensively used static documents of varied kinds to produce responsive cultural manifestations in an interactive continuum with the audience. The Museum is located in the house where Giuseppe Petrosino was born in 1860. The building was renovated in 2015-2016 to host the Museum. J.P. is a storytelling museum that aims to train its visitors to grasp the current and past realities of the many mafias and embrace the struggle of the anti-mafias. Its global aim is to train its visitors perceive and practice legality and raise their ability for semiotic codes and critical reflection in the critical topic of good citizenship.

#### Consumption

- Self-Guided Visit and Multivision Performance
- Reconstructing history with interactive multimedia installations
- Playing the Antimafia Game "Your values - Your choice"  
<https://www.smores.com/418ax>
- Visiting the Carthusian Monastery "Certosa di Padula"
- Visiting the Cave of Pertosa

**Lesson learnt:** The J.P. is the *Museum of the Legality* built inside the house of Joe Petrosino in his birthplace in Padula, Italy. The legendary Italian-American policeman and his myth, is more important today than ever. Giuseppe Petrosino (1860-1909) was born in Padula, a small town in southern Italy, from where he leaves for New York with his family at age of 13. He enters the NYPD in 1895. He was promoted to detective in 1905. Criminals in Little Italy are now facing an enemy, who speaks their language, knows their methods, and can enter into their milieu. He organized a team of Italian policemen, the 'Italian Branch', through which he identifies criminal connections between the Black Hand and the Sicilian Mafia. Following this track, he arrives in Italy in 1909, to stay for 48 hours in Padula, before going to Palermo, where he was assassinated on March the 12th, 1909. Joe is the immigrant that any country would like to welcome and had to be represented in an environment where his ideas could live on. That is why an unusual *Little Italy* has been designed: real in all its elements but redesigned precisely so that it could be the environment of Joe's ideas and not his real life. And it's precisely this abandoned reality that allows approaching the truth to be shared with the public.

J.P. is selected as one of 10 the best museums cultural communication by EUROPEANA in 2017. The success of the installation depends on the value chain put in place for its implementation. It was not a question of exposing information about the character to the public, despite the fact that there was a long and articulated research behind it. The J.P. is not describing the biography of a man who is a key figure in the history of the struggle against the mafia, nor is "administering" the interpretation of the curator, but is constructing the tools so that the public could interpret the phenomenon and enter, each with its own context of use, in harmony with the world.





### 8.4 Emerging Destinations

Since the Brutland Report (1987), the environmental movement has fertilized the soil of sustainable development to which sustainable tourism can make a significant contribution. It is important to understand the various terms associated with sustainable tourism. Between mainstream and sustainable tourism, and that tourism becomes sustainable when it generates triple bottom line profits of environmental protection, socio-cultural improvement, and economic health. Sustainable tourism can alleviate poverty, generate income and wealth, consolidate and enhance the value of cultural and natural heritage, transmit knowledge and information, and contribute to peace and improved international relations. For tourism to become a tool to effect these changes requires sound policy that takes into account a global vision, commitment of multiple stakeholders, long-term strategies, and other considerations. It is helpful as well to apply a systems perspective to traveler experiences and the various relationships that exist in the travel milieu, as well as to consider trends and challenges that affect tourism locally and globally.

Systems thinking applied to sustainable tourism reveals many interrelated factors that change over time affecting travel and tourism offerings. Localized trends affect destinations and international trends affect the travel trade. The coming decade and a half should see major shifts in the leisure and tourism industry, reflecting changing consumer values, political forces, environmental changes, and the explosive growth of information technology. No aspect of the industry will remain untouched. The challenge for tourism stakeholders in both the private and public sectors is to manage these changes to achieve and maintain a competitive advantage for their organizations. Globalization is a major international trend that accelerates access across borders, which for tourism means more foreign tourists as well as increased global competition among international destinations. Discretionary income is the most powerful driver of tourism demand.

Communities and cultures can be major attractions. Managers must sustain these resources so tourism does not erode their value. As tourism development affects more communities around the world, the social dimension of sustainability has grown in significance. The sustainability of communities and their dependence upon tourism has to be balanced with local needs and desires. This is especially relevant for indigenous attractions. Developers must understand community attitudes and needs and accommodate them in their development plans. The challenge of course is that within any community a wide range of opinions and stakeholders compete for attention. There is no such thing as a single community perspective. When managed sensitively, tourism can empower people to take control of their own future. Much debate centers on the socio-cultural transformations that tourism can bring to communities. Interaction between visitor and communities can dilute or even destroy traditional cultures. Conversely, these encounters can also foment opportunities for greater understanding and learning. Although difficult to generalize, socio-cultural impacts typically depend upon the degree of cultural similarity or dissimilarity between the developers and communities as well as the following factors:

- type and numbers of visitors to the community: In general the greater the number of visitors the higher the impact, although this depends on how visitors interact with the local community;
- level of dependence that the community has on tourism;
- size, scale, and pace of development. Too fast development can overwhelm a system's capacity to adapt;
- community attitudes to tourism development

Below are discussed three very different communities, which have both developed a heritage game. Could the games be a new business model for the tourism development in the communities?



### **SLOVENIA: The Last Conspiracy, Municipality of Rače-Fram**

The narrative *The Last Conspiracy* is based on true story about the conspiracy against emperor Leopold I Habsburg is evolving in 10 geolocations in the proximity of the castle of Rače. Count Tattenbach, owner of the castle met in 1668 the with other two nobles and signed document of a conspiracy against the Emperor Leopold of Habsburg, who signed the shameful peace treaty of Vasvar in 1664 with the Ottomans returning to them Christian territories rightfully regained in battle. In the homonymous game played in the Castle, players have the mission to find the traitor among the 6 characters connected through a love story within the conspiracy. Love becomes the catalyst for the betrayal of the political cause and the conspiracy. Young adults from the community (and alternatively professional actors) play a theater performance of 20 minutes prior to the game start to initiate visitors into the game plot. Visitors select to impersonate one of 6 historic figures, forming two groups competing with each other. Visitors move through the castle and follow QR codes that help reveal the clues, while the actors are assisting the players with hidden clues. but also raise the tension. When the game is over, visitors reassemble in the main hall and watch another short performance, an epilogue revealing the fates of each of the historic figures.

### **BULGARIA: The Golden Anchor, Varna 1869, Union of Bulgarian Black Sea Local Authorities**

A heritage narrative connects 10 monuments from the 19<sup>th</sup> century in the historic centre of Varna. The aim is to familiarize visitors with the efforts of Varna to connect to the European family after its successful decoupling from the Ottoman yoke. The narrative suggests the physical representation of Varna as an open-minded intercultural society, providing a sense of sensitivity, cultural recognition and emotional experience visitors can acquire during their stay. The Game called *The Magic of Time* evolves around the 10

selected monuments communicating messages that reveal the socio-historic background of the society in Varna at that time through a jigsaw tapestry in paper version. 10 quizzes are performed at each monument, so that the players match each answer with the relevant monument, using the iBook as clue-finder. By answering all questions the winner is awarded with the ancient song of Varna. The game consists of 10 riddles, one of which is typically devoted to a specific local asset. Those, who answer properly and/or find the sequence between the riddle and the asset, gains a jig saw particle. Once reading all ten riddles, the gamer receives all particles. When all particles match, the old magnificent sign of Varna from the late 19<sup>th</sup> century appears on the back side.

### **Turkey: Connecting Cultures. A truly Eurasian Story, Eastern Black Sea Development Agency**

The heritage narrative starts with the Argonauts and is evolving toward the Greek colonization of the Black Sea, the Romans, the Byzantines and the Ottomans until it reaches the Turkish War of Independence in the aftermath of WWI. A local high school community developed a story based on the heritage narrative, which connects 10 selected monuments in the wider area of Trabzon with a read thread. The main game idea is not only to promote the local tourism but to engage other schools and stakeholders to replicate the video concept developing new stories based on heritage described in the Pilot Project. A theatrical representation is recorded and included in the iBook. Visitors demonstrate the evidence of the knowledge acquired at the game locations, which is shared through the social media channels.







## 8.4.1 Varna Historic Center

**Name:** Varna

**Location:** South East Region, Bulgaria

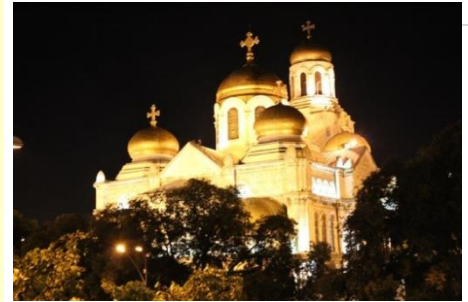
**Target group:** cultural tourism, recreation, nature, wine tourism, sun and sea tourism

**Description:** Historic Varna starts with the Cathedral of the Assumption of Holy Mother one can feel the local commitment for hope, spirit and faith that lead to the creation of the second largest temple in Bulgaria. In front of it the time watchdog of Varna is visible – the Clock Tower built as the highest building in 1880s to serve the fire men. To the left the majestic Drama Theatre building stands as a cultural symbol of the city evidenced by the background pledge for its construction. The Ethnographic museum highlights the local lifestyle and routine in the late 1890s and early 1900s for its transformation from pure “rural” society to real “civil” citizenship. Looking back at the history the Roman Baths of Odesos reveal the ancient civilization of the public life Varna has had. Varna History Museum keeps on showing the industrial development and transformation of Varna into an important commercial, industrial, transport and maritime center in the country. The Maritime Museum showcases the marine and naval character of Varna which is demonstrated also by the 8-kilometer Sea Garden embedding the coastline of the city. St. Nikolas the Thaumaturge Church reveals as the only sea temple in Bulgaria bearing the marine spirit of all salesmen for the last century. The Archaeological Museum completes the walking tour with a permanent exhibition of preserved artefacts with the oldest gold treasure in the world founded here, the Varna necropolis.

### Consumption

- Visiting Museums and the famous Sea Garden
- Buying wine products
- Attending concerts and theatre performances;
- International and academic conferences

**Lesson learnt:** Varna is an important strategic point on the Western Black Sea Coast. Its port has a vital effect on the city's trade development. Golden flow of grain from Dobrudzha flowed to the mills in and around the city, then loaded on ships and traveled mainly to Constantinople, but also to Piraeus and the entire Eastern Mediterranean. Inevitably merchants accumulated wealth. They were representatives of various ethnic groups living in Varna - Armenians, Bulgarians, Greeks, Jews and Turks. Each community coexisted in its neighborhood and those travelling to Varna by ships were able to glimpse an extraordinary view - a city located in a Gulf, but at the foot of Frangensko plateau, surrounded by a fortress wall. Steeples and minarets were towering and among them there were wide façades of wooden and stone buildings. This is the spirit of the Orient. After the liberation from the Ottoman yoke in 1878, Varna starts to build an entirely new look for their city and the future generations. A new layout for streets and neighborhoods was adopted, new elegant and modern buildings were erected with all the hallmarks of European architecture. The commercial life continued to evolve, but in a more rapid pace. Many factories for textiles opened, distilleries for drinks made profits, the population was growing. When Prince Alexander I Battenberg built Euxinograd, his summer residence, just 8 kilometers from Varna, the city acquired the status of the "Summer Capital", giving aristocratic confidence to locals. The Belle Époque celebrates a triumph in the seaside pearl of Bulgaria. The Balkan Wars and World War I in the period 1912-1918 put a sudden end to the Belle Époque. In 1915 Bulgaria entered the World War I on the side of the *Central Powers* against the *Allied Powers*, where the latter won the war and the golden stream of grain stopped feeding the Varna economy. However, a number of successful mayors in the early 20<sup>th</sup> century managed to overcome the economic crisis, shifting the city's economy. From an industrial port, Varna turned into an international resort center, with well-organized public transport links, rail and port. A number of hotels, villas and boarding houses were opened. In 1926 the modern Sea Baths were inaugurated and in 1928 the Casino. Central Europe starts to follow the trend: to have summer holidays at the bay, where "The Queen of the Black Sea" rules!





## 8.4.2 Eastern Black Sea

**Name:** Eastern Black Sea

**Location:** Black Sea Region, Turkey

**Target group:** cultural tourism, recreation, nature, sea tourism, religious tourism

**Description:** The Black Sea (Εύξεινος Πόντος) was the last area of Greek colonial expansion, and it was where Ionian *poleis*, in particular, sought to exploit the rich fishing grounds and fertile land around the Hellespont and Pontos starting with the 9<sup>th</sup> century. The project focuses on Trapezous (756 BC) and Sinope (c. 631 BCE). The entire Black Sea *rite of passage* starts with mother Earth and goddess Cybelle European history starts with the search of the Argonauts for gold and new commercial roads, the cultural economic and even mercenary explorations they have in Colchis and Svani to connect with Cape Yason. *Xenophon and the Myriads* at Zigana Pass, Ordu and Surmena are connected to the area of Zigana, Surmena and Macka. Giresun Island is connected to Argonauts and the Amazons and to Cybelle or Sibilla. The ancient period includes the Skythia, Phrygia, Lucia and Persia, Egypt, the Arabic Peninsula, and China to the Silk Road. The Romans discover the cherry in Kerasous, today's Giresun. Christian churches erected during Byzantine Period (e.g. Aghia Sophia in Trabzon and Aghios Nikolaos at Cape Yason) connect Middle Ages, the Grand Comnenoi and the advancement of the Ottoman Empire. Visitors enter the Silk Road with the domination of the Mongols, the Marco Polo adventure to connect to Zil Castle and the commercial route to the West and to the oral history of Dede Korkut. The 2<sup>nd</sup> fall of Constantinople follows in 1453 by the Ottoman Turks until the dissolving of the Ottoman Empire by Kemal Ataturk. The administrative innovation of Sultan Murad III connects to the Memis Aga Mansion in Surmena. The Russian Caucasus Campaign (1914-1918) connects to the Santa Ruins and the non-Muslim populations esp. the Greeks and the Crypto-Christians. To the Trabzon Museum and the Ataturk Pavilion have as historical background the Russian Turkish Wars, the Pontic Greeks, World War I and the liaison of the collapsing Ottoman Empire to the German Kaiser and his war-rime condemned general, Otto Liman von Sanders. The Greek-Turkish War (1918-1922) is connected to the Treaty of Lauzanne (1923), the displacement of local populations in Pontus and the enforced populations exchanges between Greece and Turkey.

### Consumption

- Visiting Museums and the famous Sea Garden
- Buying wine products
- Attending concerts and theatre performances;
- International and academic conferences

**Lesson learnt:** You are very welcome to *Τραπεζοῦς*, colony of the Milesians, to *Trebizond* of the Grand Comnenoi, to *Trabzon* of Evliya Celebi and the Republic, where every hero is on stage to narrate a truly Eurasian story: Ayasofya Museum, Trabzon Museum, Bedesten Bazaar, Ataturk Pavillion, Sumela Monastery, Giresun Island, Cape Jason, Zil Castle, Santa Ruins, Memisaga Mansion. Our adventure starts on the board of *Argo*, sailing from Cape Yason to Colchis as once the *Argonauts* did four thousand years ago. From the watchtower on the top of Zil Castle we follow the serpentine body of the *Silk Road* unfolding down the Firtina Valley across the gold and silver mines of the Romans, the Byzantines and the Ottomans. We can see the shadow of *Evliya Celebi* moving around the alleys of the Bedesten Bazaar writing down every flavor and every custom in his *Book of Travels*, *Seyahatname*. We can feel the spirit of *Mustafa Kemal Ataturk* in the Soguksu Kiosk writing his will to the Turkish nation in a silent summer night on the 11<sup>th</sup> of June 1937: *the wealth of a person is within his own morale*.



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### 8.4.3 Race Castle

**Name:** Race Castle

**Location:** Municipality of Race-Fram East Slovenia

**Target group:** cultural tourism, edu-tourism; eco, and wine tourism

**Description:** The castle of Rače is an example of the flat land island or water castle – manor, additionally protected by a high ditch. The history of the building extends into the first half of 16<sup>th</sup> century when the manor was completed with four tracts with gothic renaissance portals. Beside the chapel, dedicated to Saint Janez Nepomuk, inside the manor the most attractive place to see is the White Hall, which nowadays serves as the wedding hall and because of the resonance it is also very suitable for all kinds of concerts and different cultural events. Numerous concerts and theatre performances take place in the inner yard of this magnificent castle complex and conjure up an opulent acoustic atmosphere. Today municipal administration, local offices, cultural associations, travel agencies, cinema, private ethnological collection, an art room, and some private dwellings function inside the castle.

The owner between 1668- 1671 was Count Ivan Erasmus Tattenbach, one of the conspirators in an important historic conspiracy of Croatian, Hungarian and Slovene nobles of the 17th century against Leopold 1<sup>st</sup> of Habsburg, which failed. All the participants in the conspiracy were beheaded. The Castle was the location where Tattenbach and two other noble conspirators Petar Zrinski and Franjo Krsto Frankopan from Croatia signed the document of the conspiracy against the Emperor in 1668. The conspirators resented Emperor to have signed shameful peace treaty of Vasvár in 1664 with Ottomans, who unlawfully retained territories. Tattenbach also resented that the Emperor limited the use of Slovenian language. He used the castle in Rače as holiday residence for fun and hunting. As a landowner he owned many manors and castles in Styria. In Rače he often met with his mistress Katarina Zrinski – wife of Croatian ban Zrinjski, which involved him in the conspiracy. There has met with his mistress -wife of Croatian ban Zrinski, here he enjoyed the pleasures, here they signed document of a conspiracy against the Emperor.

#### Consumption

- Guided visit in the Castle
- Visiting the castle and ethnologic collection;
- Buying local products;
- Attending concerts and theatre performances;
- Attending wine tasting;
- Attending private events (wedding);
- Playing the game created by the SEE/B/0016/4.3/X Project SAGITTARIUS;
- Rental of office spaces;
- Reading the novel “Ivan Erazem Tattenbach” by Josip Jurčič – the first Slovenian historic novel with surroundings).

**Lesson learnt:** The Castle and the conspiracy story inspired the famous Slovene writer Josip Jurčič to write the first Slovenian historical novel *Ivan Erazem Tattenbach*. Jurčič spent a lot of time among the locals in Rače and learning details, about the story. For the Central European nations a historical novel in the 19th and 20th century has a great role in articulating and formulating collective representations of the past. Jurčič spent a lot of time among the natives of settlement Rače and learned details, which are involved in a historical novel in his novel. The journal “Slovenian Nation” published the first part of the novel on 1<sup>st</sup> of January 1873.





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