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# E-Cul-Tours

Enhancing Networks in Heritage Tourism

**edited by WERNER GRONAU  
ROSSANA BONADEI  
ELIZABETH KASTENHOLZ  
ALBINA PASHKEVICH**





**Cultural Diplomacy & Heritage** is an interdisciplinary scientific project that aims to promote the exchange, mutual connection and understanding of academic research, ideas, projects, and many other aspects of culture that characterize individual nations and their communities.

Culture is the most important factor for peace and stability of the world and constitutes the set of values that give meaning to the community and therefore culture includes all aspects through which a nation dialogues with other cultures. The word "heritage" defines the heritage of knowledge that opens cultural dialogues and therefore diplomatic projects. The word "heritage," first of all, encourages the importance of enhancing the "human heritage."

But the culture of a nation includes everything: diplomacy, legislation, art, heritage, education, political choices, industrial development, communication, security, financial and economic development, relations with citizens, development policies.

In this complex system, Cultural Diplomacy represents an exchange in

several directions through which a community takes over its soul, hence its own heritage which creates a system of dialogue and participation fundamental to development and sustainability of nations.

Culture in all its manifestations becomes an essential instrument of the identity of a people and represents the material and intangible heritage fundamental to constructively address the objectives of globalization and contemporary.

**Cultural Diplomacy & Heritage** aims to create a network of intercultural connection, between East and West, where the heritage of individual nations becomes opportunities for knowledge, sharing and comparison for the development of individual communities.

**Cultural Diplomacy & Heritage** welcomes scientific and interdisciplinary proposals aimed at building this significant sharing of knowledge for an inclusive and participatory future. All those research proposals that will analyze specific issue interconnecting different disciplines will be welcome.



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**CULTURAL DIPLOMACY & HERITAGE**



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## Preface

The publication at hand is set at the crossroad of cultural heritage management and the valorization of cultural heritage in the tourism context. It tries to provide some insight in the questions on how cultural heritage might be used in a sustainable way within the tourism context. While various tourism service providers claim cultural heritage as commodity to be used in tourism, this contribution aims on a more adequate utilization, by enriching the perspective through consumers, providers and also local communities.

The first part lays the foundation by introducing various forms of cultural heritage and possible barriers as well as different approaches to manage it in the context of sustainable tourism. The second part sticks to a planning perspective addressing issues such as spatial planning or the complexity of reusing former industrial heritage sites for tourism purposes, as well as shading light on the supply side of cultural heritage sites, by developing issues such as narratives or experience management.

The third part takes a clear demand orientated approach by introducing various dimensions of the co-creation-concept in the field of cultural tourism management. The fourth and final part tries to bring together various related approaches while examining the opportunity to use food and beverages as cultural heritage items to be used as an overarching concept for valorization in the tourism context.

Finally, the appendix sets the focus on the European Union as facilitator of cultural heritage preservation and valorization.

*Werner Gronau, Rossana Bonadei,  
Elisabeth Kastenholz & Albina Pashkevich*

# Introducing Cultural Heritage in Tourism

part 1



## Chapter 1

# Heritage Practices Today

## Shifts and Impacts

by Rossana Bonadei & Sanja Iguman

### Learning outcomes

- Understand the meaning of heritage through different perspectives.
- Identify types of heritage and the significance of its interpretation.
- Define heritage products and the framework in which they are used.
- Recognize the basics of the interaction between heritage and tourism.
- Comprehend the importance of local community's involvement in cultural tourism and heritage development.

### 1.1. Introduction

Defining heritage today is quite a delicate and challenging matter and demands a careful approach from different perspectives. Traditionally referred to sites and manufactures, heritage has been perceived and defined as the refined expression of civilizations or the art of genius.

More recent trends significantly refer to territories and to products, where relations and experiences are at the core of the practice. This is mostly applied through dynamic concepts of landscape, itineraries and paths (as we will see in the case studies provided in this textbook). The relation between heritage and territory is being therefore perceived from a fresh perspective – the

spotlight has been moved from single to integrated heritage sites in the form of regional and transnational networks.

Being very thought-provoking, the conceptualised sharp distinction in the heritage dichotomies cultural/natural and tangible/intangible is here brought to the fore and explored through the provided examples in the following parts.

The relation of heritage with the tourism industry is regarded as one of those niches that is growing most rapidly (Timothy and Boyd 2003). In addition, due to globalization and modernization, heritage applied to tourism has increased the interest and respect for natural resources and material and immaterial culture. However, we need to be careful – heritage as the product of the past can be, and often is, used in ambiguous contexts and in its dissonant forms. The great responsibility lies in the hands of various stakeholders, cultural agencies, organizations and governments. Hence, the relation between heritage and tourism is extremely complex and is entailing the majority of academic work.

## 1.2. Different approaches to the perception of heritage

The word ‘heritage’ has taken on different and varying connotations across languages and ages. While some scholars rightly point out that the term defies simple explanations, it is still possible to pin down a core meaning. One of the problems for its definition has to do with the very subject itself: what *we* consider ‘heritage’, *who* owns it or *who* consumes it (Harvey 2001; Schouten 2005; Tunbridge and Ashworth 1996). The most common understanding of heritage is that it represents something that previous generations have created, preserved and left, in the presumption that it would be passed on to future generations. This might suggest the idea that heritage is one, a constant and thus easily recognisable entity (Timothy and Boyd 2003), which, as we will see, is not the case. The matter is far more complex. Time and culture determinations affect the perception and identification of heritage and its

value, so that one generation may not necessarily be in tune with the previous or the following generation.

The definition given by Ashworth and Tunbridge (1999, p. 105) is one of those widely used in academic literature, offering good support also for non-academic approaches:

Heritage is the contemporary use of the past [...] The interpretation of the past in history, the surviving relict buildings and artefacts and collective and individual memories are all harnessed in response to current needs which include the identification of individuals with social, ethnic and territorial entities and the provision of economic resources for commodification within heritage industries.

A relevant issue here is that time makes heritage fluid and dynamic. Different spatial and time determinations create new tendencies in the perception of heritage, as well as on heritage practices. Far beyond its locations, in his *The History of Heritage* (2008, 1), Harvey positions heritage in the wider context of people's lives and cultural/social relationships:

Heritage itself is not a thing and does not exist by itself – nor does it imply a movement or a project. Rather, heritage is about the process by which people use the past – a 'discursive construction' with material consequences. As a human condition therefore, it is omnipresent, interwoven within the power dynamics of any society and intimately bound up with identity construction at both communal and personal levels.

In other words, if we think of heritage simply in terms of objects or sites, we will fail to comprehend it – and comprehension is only the first step towards its effective management. As Harvey radically states, even a single object – a small piece of heritage – is somehow interwoven with a family, community, region or nation, at multiple levels: moral, emotional and even epistemic. In this wider sense, we should say that heritage is chronologically defined:

it originates from past, exists and affects in contemporary contexts and is being intended for the future.

In order to understand the idea of heritage in this holistic perspective, it is necessary to reconsider the matter of typology and level, as stated by a considerable number of scholars and practitioners. Actually, given the new cultural contexts, and according to recent academic trends, the same standard dichotomies natural/cultural and tangible/intangible are differently processed.

Hall and McArthur (in Timothy and Boyd 2003, 13), list four different types of heritage significance:

- Economic – Achievable mainly through tourism. In this case, heritage sites can benefit the local economy.
- Social – Refers to the personal and collective identity that people construct on the basis of their surrounding heritage.
- Political – Depending on what is being preserved as heritage, who and how has interpreted it and who owns it, heritage is definitely characterized as having a political significance for a certain society.
- Scientific – when sites and objects use the interpretation process to communicate information and knowledge to visitors.

Another interesting view in terms of values of heritage is given by Sable and Kling (2001):

- Historical value: the historical character and content that provide connection with the past and a sense of continuity.
- Symbolic value: the symbolic meaning and power of certain places and objects to increase the awareness of people's cultural identity.
- Spiritual value: the place or object may promote insights in the meaning of religious, sacred and inspirational practices and experiences.

- Social value: the place facilitates connections with others and the shared social experience can help to promote local values and social cohesion.

### 1.3. Heritage dichotomies

#### *Cultural and natural heritage*

The most prominent and globally influential international organization that safeguards heritage is UNESCO (United Nations Educational, Scientific and Cultural Organization), whose official documents and recommendations have enormously impacted on the debate of conservation and preservation, enhancing a former distinction between cultural and natural heritage.

The Convention for the protection of cultural and natural heritage from 1972 (<http://whc.unesco.org/en/conventiontext/> defined) defines heritage in terms of “universal” values to be preserved and promoted.

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations (<http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/>).

More particularly, Article 1 reads as follows:

- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;
- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their ho-

mogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

- Sites: works of man or the combined works of nature and man, and areas including archaeological sites, which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

On the other side, natural heritage is explained in the Article 2:

- Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;
- Geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;
- Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Anthropologists have been analysing the nature/culture dichotomy for the last forty years. According to historical and anthropological descriptions, people are perceived as an integral part of nature: people's connection with nature was so strong that their perspective towards it was inner rather than external, making them a part of nature (Descola and Palsson 1996). Looking at the World Heritage List, there are evidences of the increasing number of the protected Mixed sites, based on the symbiosis of cultural and natural components. The special issue of *World Heritage* 2015 is devoted to this link:

Whereas the nature-culture division in the World Heritage system poses both policy and institutional challenges, it also presents States

Parties and heritage practitioners with implementation complexities in their everyday work. In response, new efforts have been initiated by the World Heritage Committee and its Advisory Bodies (ICCROM – The International Centre for the Study of the Preservation and Restoration of Cultural Property, ICOMOS – International Council on Monuments and Sites and IUCN – International Union for Conservation of Nature), ranging from capacity-building to integrative research and practice. This special issue is an opportunity to reflect upon experiences in this evolving field, highlighting two main points. At the conceptual level, there is a growing need to rethink natural and cultural heritage as interrelated and interdependent concepts, rather than as separate domains. At the management level, there is a need to rethink current approaches, where nature and culture management remain separate. Far too often cultural aspects within nature conservation remain neglected, and vice versa. We need to build synergies across sectors and engage far more proactively with indigenous peoples and local communities. Discussions on cultural landscapes, mixed sites and sacred sites highlight the importance of such rethinking (<http://whc.unesco.org/en/review/75/>).

### *Tangible and intangible heritage*

If tangible heritage refers to a physical presence, intangible components and values are always attached to sites and places. In this precise perspective, we will approach the case studies explored in this textbook, our focus being especially on the intangibility as added value for territories.

In his article *Repository or repertoire?* (2008), Schouten explains the difference between the safeguarded, obvious, tangible heritage and the intangible one that he claims to be inseparable from the social contexts in which people live. In Schouten's view, intangible heritage is complex and can be manifested through skills, knowledge, ideology, etc. He also offers an interesting perspective on the cultural dynamics by saying that there are no static cultures, but rather fluid. In addition to this fluidity, he insists on the fact that

new ones replace old traditions, that way being heritage constantly in some kind of progress.

Tangible and intangible heritage of course demand different methods for their safeguarding. UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage proposes five broad 'domains' in which intangible cultural heritage is manifested:

- Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- Performing arts;
- Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe;
- Traditional craftsmanship.

This convention is particularly interesting for the tendency to perceive previously mentioned categories as extremely fluid and variable in different communities. Also, it provides a framework for identifying forms of intangible cultural heritage (<https://ich.unesco.org/en/icom>).

In the recent years, the idea of digital heritage has entered the discourse, with a strong emphasis on new technologies, both on the side of the product and of its access: therefore we speak of resources created in digital form (for example digital art or animation) or that have been digitalized as a way to preserve them (including text, images, video, and records); ([https://europa.eu/cultural-heritage/about\\_en](https://europa.eu/cultural-heritage/about_en)).

#### 1.4. Landscape as heritage – material or immaterial?

Seminal for understanding that heritage is not only a single object or a site is the concept of landscape, that Burini extensively explores in her contribution to this volume (Burini, chap 2.4). Our few notes here come to reinforce the perspective of 'immateriality'.

Carl Sauer's seminal research about the morphology of landscape (1925), explains that "the cultural landscape is fashioned from a natural landscape by a cultural group". Sauer's work was grounded on geography as a unity formed by physical and cultural elements of landscape. These elements are complex and even considered to have an organic quality. This is particularly interesting if we think of landscape as a dynamic context, changeable in time and space and in the interaction with other landscapes. In fact, time and space are crucial in understanding the concept of landscape especially if we look at the transformation of some areas, measuring human impacts and appropriations for their use. It is currently very hard to find anywhere a piece of land in its presumed genuine form. Humans have practically reached all the corners of the planet and have left marks. These land transformations have brought to the creation of landscapes definable as cultural.

In a similar vein, Darvill (2003) connects space, time and social action in relation to landscape. He claims that these are necessary elements for a presently defined landscape, which may be imagined also in its past condition mostly through archaeology. For Darvill, "landscape is a time-dependent, spatially referenced, socially constituted template or perspective of the world that is held in common by individuals and groups and which is applied in a variety of ways to the domain in which they find themselves." (Darvill 2003, 109).

As a key issue for understanding the relation between humans and nature, landscape resists stable conceptualizations, "refuses to be disciplined" (Benediktsson and Lund, 2012). In recent years, landscape has gained the characteristics of a text that can be "read". Some scholars even speak of 'conversation' with landscape, explaining that it can "speak": a strict dichotomy human/nature is thus avoided or softened (*ibidem*). For Ingold (2012, 114) a landscape stands in its immateriality, in its invisible rather than visible marks:

Landscape is a multi-layered concept: it includes nature in the meaning of earth, water, plant and animal life, biological and geological diversity; it includes human-made objects, buildings, roads,

sculptures, the products of culture; it also includes movements and action. But on top of all these visible phenomena, landscape includes the invisible. The invisible relationship which emerge in people's actions, movements, speech, thoughts, imaginations and narratives are intertwined with the visual; they emerge in an interaction with the visual.

In *Paesaggio con figure* (1996), Bonadei provides another interesting anthropological perspective on landscape, saying that people, individually or as a group, conduct a series of acts while transforming the world into a landscape – measuring, segmenting, and then setting up functional relations: in this sense, the image of a landscape is being delivered from the eyes to the hands and written on the ground of a certain culture or society. This way, a landscape is shaped according to optical and political metaphors (Bonadei 1996, 16). A concept also articulated by Urry (1990) in his famous argument that there is no innocent gaze: people never see only objects of looking but objects in relation to themselves beholders.

The long-lasting debate on landscape has found its political expression in The European Landscape Convention that was adopted in Florence in 2000 (<https://rm.coe.int/1680080621>). The convention is supposed to be applied to the entire territory of each country that is, to natural, rural, urban and suburban areas. It implies mainland, its waters and seaside areas and can be applied to the areas that are labelled and considered exquisite, as well as ordinary and degraded.

This convention definitely proves the significance of landscape for society in cultural, environmental and social sense. It influences economic activities – also through the creation of jobs – and the political agendas – by setting networks among countries and by improving bilateral relations. Landscape as a concept influences the formation of local cultures that are the basis of European cultural and natural heritage. This certainly contributes to well-being and to the awareness of cultural identity.

## 1.5. Heritage management

Timothy and Boyd (2003, 108) have provided a thorough description of the managed conservation process as consisting of several stages: identification of the site/object, research and classification, policy setting, designation and protection, restoration and development and the final phase – management and interpretation. Their research also lays out the different possible types of heritage conservation:

- Preservation (maintaining the site in the existing state);
- Restoration (reconstructing the site to a previous condition);
- Renovation (changing the site while preserving some of its original character);
- Regeneration (a combination of the three types of the conservation above).

According to Timothy and Boyd, here clearly inspired by Freeman Tilden – one of the prominent ‘prophets’ of heritage interpretation – education of the inhabitants is the first step towards successful heritage significance, and consequently towards the construction of respect and responsibility (Tilden 1977, Timothy and Boyd 2003). Any heritage interpretation requires a long and thorough planning. In the volume *Heritage Tourism*, we can trace seven elements as essential for this process: liveability, efficiency, amenity, flexibility, minimum harm, optimal resource use and local population’s involvement in the decision-making process (Timothy and Boyd 2003). It is worthwhile to remember here that it was actually Freeman Tilden that more than half of century ago formulated the most challenging definition of heritage interpretation as “an educational activity which aims to reveal meaning and relationships through the use of original objects by first-hand experience and by illustrative media, rather than simply to communicate factual information” (Tilden 1977, 8). Although conceived in the Fifties and intended mostly for a

National Park guide, Tilden's definition continues to impact significantly on heritage studies: in fact, he enhanced heritage interpretation giving great significance to natural sites as cultural products.

The policies and treaties of UNESCO and of the European Commission can be the basis for culture and heritage reviewed implementation strategies. Particularly interesting is the *Faro Convention on the Value of Cultural Heritage for Society* (2005), that reviews heritage in the light of human rights and democracy (<https://www.coe.int/en/web/culture-and-heritage/faro-convention>). The Convention deepens the relationship between heritage and society, and specifically deals with the question “why preserving heritage” rather than “how to preserve heritage”. The focus in this document is not on heritage itself, but on the meaning and values that people assign to it. This confirms the idea that heritage might be considered as a benefit for social cohesion and for the recognition of the so-called sense of place, rather than just having its own independent value. The inclusion of locals is being strongly emphasized in guidelines and political agendas – a necessary issue, according to a recommended bottom-up approach that could provide an insight into people's needs and ideas about their own heritage. By including locals into the process of heritage management, the first step towards its sustainability is also achieved.

## 1.6. Heritage and tourism

The importance of tourism has been widely recognised, firstly in the business sectors and afterwards in the scholarly world. 2017 was the International year of sustainable tourism. Dario Franceschini, the present Italian Minister of Culture and Tourism, has underlined that tourism represents the main engine for overcoming fears and obstacles that have been present globally in recent years, mostly referring to the creation of walls between peoples

instead of bridges (<http://www.turismo.beniculturali.it/news/sostenibilita-turismo-e-beni-culturali/>).

Although cultural tourism is considered one of the oldest forms of tourism (it is sufficient to recall ancient travels, pilgrimages and the Grand Tour), the idea of managing heritage resources as products for tourism consumption is relatively new, since scholars and experts have started to explore it in the late 1990s (Ho and McKercher in Timothy 2007). Cultural tourism, as the practice where heritage is the main inspiration and resource for traveling, is hard to set in one definition. Firstly, due to the very complex and abstract word *culture*, and second due to the numerous perspectives and definitions hereby produced. We anyway propose here the one provided by ICOMOS.

Cultural tourism can be defined as that activity which enables people to experience the different ways of life of other people, thereby gaining at first hand an understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archaeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited (ICOMOS Charter for Cultural Tourism, Draft April 1997).

When cultural tourism comes “creative tourism”, one of the most prominent scholars is Greg Richards, whose research has had a global influence in recent years. He explains the increase of the attractiveness of places through cultural resources. According to him, the main factors that increase competitiveness and attractiveness of a certain place include:

- The ability of culture to provide distinctiveness;
- The ability of tourism to support tangible and intangible culture;
- The role played by regional stakeholders;

- The leadership qualities of public sector stakeholders;
- Administrative arrangements for tourism and culture (Richards, 2010).

The growth of the cultural tourism has led to greater appreciation of heritage both cultural and natural. However, according to Salazar, the interaction between tourism and heritage has today become quite complex and can't avoid the issue of sustainability (Salazar, 2015). A better insight on these matters is offered in chapter 2, part 1 by Bougleux on introducing sustainability in cultural heritage management.

## 1.7. Local community and cultural tourism

Tourism and its products are directly connected to natural and human-made environment, therefore to the territory/area where they are practiced. This fact gives sustainability the inevitable role in the destination's development. In addition, the relation between tourism and local community of a certain area provides various assets in terms of regional and local development (<http://ec.europa.eu/transparency/regdoc/rep/1/2003/EN/1-2003-716-EN-F1-1.Pdf>).

If we speak of cultural tourism development within a local community, there are several benefits, in particular referring to its economic development. They are mentioned in the document published by the European Committee of the Regions:

- Creation of jobs in the culture industry or the cultural heritage sphere;
- Increase of the attractiveness of a region for potential investors;
- Promotion of the social integration of marginalised groups;
- Encouragement of the relations with regions sharing common characteristics or cultural traits, through the creation of cultural networks;

- Contribution to the conservation and restoration of the regional heritage (<https://publications.europa.eu/en/publication-detail/-/publication/a3956020-1e1d-4db7-8e02-79a2983e04e7>).

In order to grow in a sustainable way, the destination management needs to achieve effective investment decisions, proper spatial planning, infrastructure and service development, etc. But on the other hand, in order to take care of the local community's

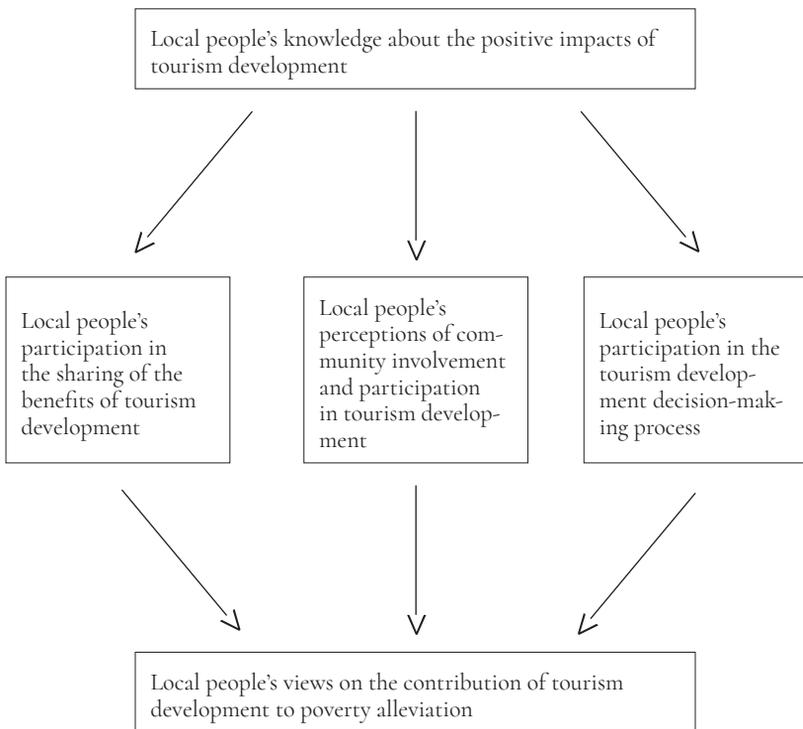


Figure 1. An analytical framework for assessing local community involvement and participation in the tourism industry. Taken from a thesis submitted to the Victoria University of Wellington in partial fulfilment of the requirements for the degree of Master of Tourism Management Victoria University of Wellington 2009, by Muganda Michael.

needs, tourism in a certain area must be perfectly scaled and defined (<http://ec.europa.eu/transparency/regdoc/rep/1/2003/EN/1-2003-716-EN-F1-1.Pdf>).

Contemporary tourists are increasingly demanding new experiences, therefore developing countries are becoming extremely interesting destinations (See Dutch Ministry of Foreign Affairs' research: <https://www.cbi.eu/market-information/tourism/trade-statistics/>). Due to this growing demand for new destinations, local communities in developing countries, often fragile in their economic, political and cultural contexts, request sustainable approach in order not to jeopardize their own existence and growth, but on the other hand to keep the track in the fast-growing tourist market.

One of the first and most important steps in achieving the previously mentioned goals is a collaboration among local actors, as well with those on the other levels such as regional, national and international.

The involvement of the local stakeholders is essential for the creation and development of tourism products, like traditions, lifestyle, gastronomy, wine tourism, eco-tourism, etc. Food and wine as local products are thoroughly analysed in the part *Food tourism as a mediator of cultural heritage* further in this textbook.

One issue inevitably mentioned when referring to local products of any kind is authenticity. This is quite an arguable matter (mostly perceived as a Western concept, recently revived in the tourism debate) since local products play a crucial role in defining and preserving a certain image of a place. For instance, experiences gained at a certain destination, or souvenirs bought there, are perceived as being authentic only when they reflect the prominent values of a place, which are difficult to define objectively.

## 1.8. Cultural routes and itineraries as heritage products

The concept of itinerary as a way to give value to narration/interpretation of heritage can be analysed referring to the European

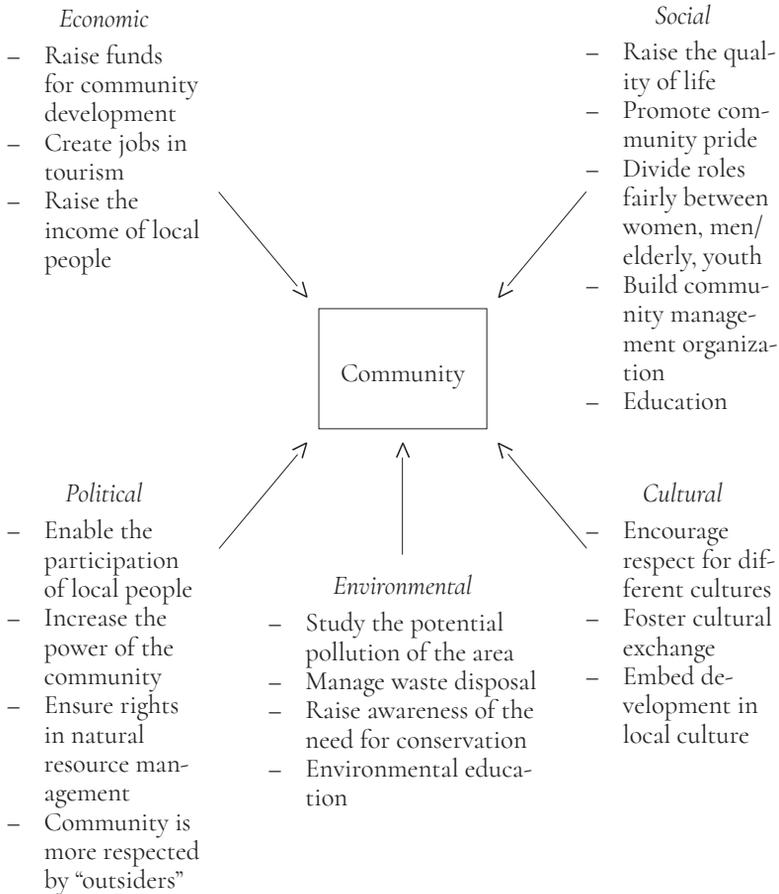


Figure 2. *Contribution of Tourism in Local Community*. Taken from: *Tourism Development in Local Communities: As a Community Development Approach*, Fariborz Aref, Sarjit S Gill & Farshid Aref, 2010, *Journal of American Science*.

policies and the former enhancing of cultural routes. Canova's study on "Tourist Itineraries: Potential Tools for Local Development?" (2012) is here seminal. He explains the main purposes of cultural itineraries, by emphasizing the importance of spreading visitors across the territory and consequently distributing to different stakeholders the income coming from the visit. In addition, in a perspective of sustainability it is crucial to encourage trans-

formation of less known attractions into new market products, reducing negative environmental impacts, increasing the appeal of certain destinations, increasing the sustainability of tourism products, attracting new tourists and creating loyalty with repeated ones, etc. Itineraries are thus potential and powerful tools for the local development, both for public and private sector.

Concerning the creation process, Canova suggests what every itinerary proposal should contain: target, theme, interpretation, accessibility, attractions and actors, good destination managers, tourist products/services and originality. If these conditions are fulfilled, chances for success will increase. That is to say: the tourist experience will be positive. It is also evident that creating an itinerary stresses the importance of local cultural heritage and promotes social inclusion, by involving SME, local authorities, artists and the public, strengthening cooperation among them. A lack of scientific literature and insufficient interest of the administrations related to tourism policies promotion still penalize the success of itineraries as product for territorial development. Nevertheless, according to the European Institute of Cultural Routes (<http://culture-routes.net/>), “by means of a journey through space and time... The Routes are grass roots networks promoting the principles, which underlie all the work and values of the Council of Europe: human rights, cultural democracy, cultural diversity, mutual understanding and exchanges across boundaries. They act as channels for intercultural dialogue and promote a better knowledge and understanding of European history.”

## 1.9. Conclusion

The concepts and issues revealed in this theoretical, introductory chapter are simply a small portion of a long and complex debate on heritage. Our main ambition is to enlarge the arena of the debate by posing further theoretical and conceptual challenges that are coherent with the case studies presented in this textbook.

What we strongly encourage is developing the research on heritage from the holistic prospective, that is understanding its dynamic values, fluid significance, typologies, levels and the way they affect the society. Furthermore, in the light of recent cultural shifts and academic discussions, heritage resists the traditional dichotomies natural/cultural and tangible/intangible, as explained in several chapters of the textbook. Finally, in the context of cultural tourism, heritage as a product is analysed in the form of cultural routes/itineraries and in terms of local products, here strongly emphasizing the importance of the local community in the development of cultural tourism of a certain territory.

#### Self-review questions

- What is heritage and what are the factors that account for its complexity?
- Discuss the new heritage conceptual fluidity regarding issues of natural/cultural, tangible/intangible or material/immaterial.
- How do you understand the concept of landscape as related to intangible heritage?
- Connect the following concepts: Heritage, cultural tourism, local community.
- Explain the potential that cultural itineraries/routes have for local development.

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<https://www.iucn.org/>  
<https://globalheritagefund.org/>  
<http://www.iccrom.org/>  
<https://www.coe.int/en/web/culture-and-heritage/cultural-heritage>  
<https://www.wmf.org/>  
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## Chapter 2

# Introducing Sustainability in Cultural Heritage Management

by Elena Bougleux

### Learning outcomes

- Understand the role of the different actors involved in construction of the tourism experience, and their reciprocal interplay.
- Understand the role of Anthropology in shaping a sustainable tourism design.
- Identify the main characteristics and features of ecotourism, and its advantages for the different actors involved.
- Know and master the operational steps of an effective UNESCO World Heritage (WH) working model: the Community Management of Protected Areas Conservation (COMPACT).

## 2.1. Introduction

The chapter discusses in theoretic and practical perspectives a possible approach to the issue of sustainability in tourism. This approach requires a careful analysis of the profiles of the societies and communities involved in the construction of tourism experience, their multiple potentials and their contradictory instances. The introduction of the sustainability issue appears as a necessary step forward in order to overtake the different visions and perceptions developed by the several stakeholders on the substantial social and economic changes induced on local communities by the onset and increase of tourism. The chapter shows how the complex network of actors,

interests, visions and capabilities can be integrated in a natural and cultural perspective, and how this integrated approach may contribute to redesign a concept of cultural heritage in the direction of a deep interdependence between natural and cultural values. After setting such theoretical premises, the chapter presents and discusses a model of intervention developed by the UNESCO World Heritage Centre, the COMPACT model, and describes its structure through a concrete example of engagement of local community, considered particularly virtuous and successful.

## 2.2. Tourism as superposition of networks

The experience of cultural heritage for the traveler is constructed and developed through the superposition of the information and imaginaries mainly provided by two independent sources, or networks. Both networks become fundamental references of knowledge, expectations, fulfilment, memory tracks and desires to return for the specific kind of tourist they intend to address. The two independent networks intervene in the process of construction of the touristic expectations and experience at different times. Let's analyze these two independent sources in detail.

The first network provides the information required for the realization of a virtual experience of travel, which is built in advance in the tourist's imaginary before the actual travel takes place. Such network provides narrations, visual galleries, virtual tours and audio samples of the expected itineraries, in the most articulated and fascinating way. The aim of the virtual experience is to describe the resources, to highlight the cultural and natural potentials of the touristic destination, in order to create an imaginary worth a desire, worth the fundamental shift between the virtual and the real (Gravari-Barbas & Graburn, 2016). Such imaginaries constitute the first important step for the construction of the wish to travel, and they are opportunely taken care of by tourist agencies, by managers of cultural heritage, sometimes by institutions, through the media and in the web.

All efforts spent in this phase aim at describing the touristic destination in terms of a recognizable offer, inscribing the destination within a global network of destinations with similar characteristics. The underlying idea is to let the specificity of the place emerge both by differentiation and by analogies with a familiar set of heritage experiences which have been previously globally built by the global tourism enterprise. On one hand the destination has to be innovative, it has to reserve a measure of surprise and novelty for the traveler: this makes it attractive and preferable with respect to others similar destinations. On the other, the average tourist wants to be comforted by the exact match between the content promised by the offer and the actual context experienced; therefore the experience has to fulfil precise expectations, minimize the risk of surprise and respect some minimal and safe recognizable standard of novelty at the same time. The whole complex process of construction on the 'touristic imaginary' is a thorough cultural challenge and a delicate communicative task, and it takes place entirely in advance, before the real travel actually starts.

The second network contributing to the construction of the travel experience relates to the characteristics of real hosting community, with its own direct material experience of places, its local competences embedded knowledge and stratified practices of daily routines, in specific habits, life rhythms and life styles. Local communities quite often perform a tacit mastery of their own cultural heritage sites, made by long historical, familiar frequentation and slow processes of appropriation (also see chapter 1, part 1 by Bonadei & Iguman on defining cultural heritage). What is considered as an attractive local traditional practice from the traveler point of view, such as lumbering or fishing, is quite often the basic economic business allowing the local community to live. The production of pleasant and domesticated landscapes, such as alpine pastures or country vineyards, is the result of long time human outliving activities and at the same time a resource with strong touristic potential (also see chapter 1, part 4 by Garibaldi, Pozzi & Viani on food and wine heritage in Italy). The basic idea is that profoundly hu-

man-shaped anthropogenic landscapes like those just described are the long-term products of entwined social and cultural processes, which created very peculiar cases of cultural heritage embedded in/with natural resources. The experience provided by a certain tourist destination has to take into account such deep and complex process of construction, its historical layers, its economic value, drawing on a well-informed network that comprises local actors, local activities and above all, the imaginaries and perceptions that constitute and strengthen the local discourses.

Usually the two independent network just described don't overlap, rather they are constituted by different groups of social actors, and reflect the existence of separated segments of the host society, narrating two different stories and sketching two different social realities about the same place.

The result of such missing overlap of networks gives raise to a fragmented picture, a scenario potentially characterized by simultaneous market successes on one hand, and emotional disappointment on the other: local communities and stakeholders in fact might not feel involved in the same way by the effects of tourism increase, nor benefit from their own place's over-exposition and hyper-development that has been driven by smart and effective communication campaigns. The host community, paradoxically, might result even more fragmented and divided in the aftermath of a successful touristic development. All these contradictions and mismatches between inviting representation and post-touristic experience might give raise to phenomena of resistance and closure by specific groups of local actors, emerging in the form of self-protective attitudes, while the foreigner presences are suffered as extraneous and incomprehensible (see examples on Venice and Paris, in Colomb & Novy, 2016).

In the following we want to focus on a specific set of territories in the process of becoming World Heritage Sites, whose peculiar features might help to overtake the fragmentation of narrations and imaginaries described above. Such territories include protected natural areas, delicate ecosystems, landscapes and seascapes,

and each natural endangered site which has received an official recognition of natural/cultural value from a local or governmental institution. The following parts present a strategy to fill in the gaps produced by the multiple representations, reasoning instead in terms of sustainable tourism, so engaging local communities as primary stakeholders and developing adaptive management attitudes. Such multiple task enterprise calls for the inscription of the cultural heritage experience in a wider ecological perspective, that scales up from the single touristic natural venue to conceive the large environment as a whole, in a comprehensive scenario that encompasses natural, cultural, social and economic dimensions.

### 2.3. Enhancing the issue: sustainability and systemic visions

In order to act successfully for the protection of an ecosystem the so called 'local approach' is not sufficient. 'Taking a landscape approach' is rather the common expression to find in UNESCO Paper Series on World Heritage. In the following, we will refer to the UNESCO World Heritage Papers with their sequential series number (UNESCO WH Paper 37, etc.), available at: <https://whc.unesco.org/en/publications/>. Documents referring to sustainable tourism refers to the issue of scale recognizing that conservation is most effective at the level of entire ecosystems and large landscapes. 'Taking conservation to scale' implies an attempt to achieve a strong connectivity among local habitats, small distances, distant entrepreneurs and large ecosystems. It requires the simultaneous account of multiple social and spatial scales, reaching beyond the boundaries of the protected areas, recognizing the important relations of continuity between the World Heritage site and the broader landscape, including all surrounding areas. Approached this way, nature intended at large becomes entirely part of every cultural heritage site (UNESCO WH Paper 37, 2014, p. 13) and tourism can be ad-

dressed with the more specific term of 'ecotourism'. Ecology enters in this discourse as an inclusive perspective, helping to overtake the narrow-focus attitude that concentrates on single monuments, limited spots and details.

There are many different definitions of ecotourism, although most of them recall similar concepts. In general, ecotourism is intended to describe a form of tourism that is nature based, sustainably managed, conservation supporting, and environmentally educated (Carrier & Macleod, 2005; Cater, 2006; Mowforth & Munt, 2008). It is seen as a type of alternative tourism, as opposed to mass tourism, and which aims to preserve the integrity of both the social and physical environment. In principle then, it contains attributes of sociocultural and ecological integrity as well as responsibility and sustainability. There are two dimensions that make an ecologic approach recognizable: the environmental education of the tourists on one end, and the grassroots involvement of the local holders on the other. At both ends of this wide scenario, an ecologic approach considers natural and cultural resource as common goods (Brockington, Duffy & Igoe, 2012).

According to the classic review paper by the anthropologist A. Stronza (2001), "there is a need to understand the role indigenous people want and/or take in ecotourism, if for no other reason than because this can influence the tourism's successes and failures" (Stronza, 2001, p. 270). The author calls for a direct involvement of anthropology in the analysis of ecotourism, since the ethnographic practice allows a proximity with both ends of the tourism experience, the host and the traveler, from an academically coded and recognizable third position. The invitation to perform anthropologically within tourism is clearly received in the approach of the World Heritage UNESCO Paper Series:

A holistic anthropological approach can provide understanding of the hosts, as well as the tourists and the tourism operators. Regardless of its success or opinions about it, ecotourism as a dominant tourism label is part of the global tourism reality and shows no signs

of diminishing in popularity. To be sustainable, ecotourism must not damage the physical environment that is the key attraction feature for tourists – it must be ecologically sound. It must also respect the social and cultural traditions in the host country, and thus preserve the socio-cultural environment. It must also be non-exploitive of local people and ensure benefits flow to them. These are features that distinguish ecotourism from other forms of tourism, and they are features that fit well with the traditional outlook of anthropology.

#### 2.4. Engaging local communities and social actors: The COMPACT Model

In 2012 the World Heritage Convention celebrated its 40th anniversary. The year was also a landmark for highlighting the role of community engagement in World Heritage, providing the platform for a broad debate on heritage and society and setting the agenda for the following decade to ensure that World Heritage contributes to the overall sustainable development of societies (UNESCO WH Paper 40, 2014, p. 5). Local communities are at the heart of World Heritage site management and crucial for durable conservation efforts that contribute to sustainable livelihoods. Enhancing the role of these communities in World Heritage processes is therefore reflected by the World Heritage Committee in the Strategic Objectives for the implementation of the Convention.

The United Nations Foundation and UNESCO launched in 2000 the Community Management of Protected Areas Conservation Program (COMPACT). The initiative has produced inspiring stories, a replicable methodology, and tangible conservation and livelihood benefits at several World Heritage sites around the world (UNESCO WH Paper 40, 2014, p. 5-6).

The Community Management of Protected Areas Conservation Program (COMPACT) is an innovative model for engaging communities in conservation and shared governance of World

Heritage sites and other protected areas. Through extensive on-the-ground experience, and using a participatory methodology, COMPACT has been refining its strategies across a wide range of ecological and socio-economic situations. It has been adapting and continuously verifying the crucial proposition that ‘community-based initiatives can significantly increase the effectiveness of biodiversity conservation in World Heritage sites while helping to improve the livelihoods of local people’.

### *COMPACT overview*

The COMPACT Program was launched in 2000 as an integral element of the SGP, with a fifteen-year vision of supporting community empowerment and sustainability for selected natural UNESCO World Heritage sites and overlapping Biosphere Reserves. The Small Grants Program provides financial and technical support directly to community-based organizations, nongovernmental organizations, and indigenous peoples’ organizations in developing countries for activities that conserve and restore the environment while enhancing people’s well-being and livelihoods (UNESCO WH Paper 40, 2014, p. 19). The actions have been developed across three main phases, until 2004, until 2013 consolidating its focuses, and running still today (2017) with the main aim to replicate and adapt the compact model in new landscapes.

Areas that are good candidates for a program based on the COMPACT model typically are natural World Heritage sites or Biosphere Reserves with clear indications that the governments endorse the existence of this site and its designation. This is required to guarantee good opportunities to improve and promote already planned and existing conservation efforts in cooperation with the local institutions.

The areas should have a good dynamics with local communities, and an appropriate network of partners, NGOs and community organizations with a strong potential for complementary work with other donors, including co-financing of project. While

the UNESCO-listed heritage landscapes are generally rich in cultural diversity, they also face challenges like the erosion of cultural identity, the loss of local idioms and of traditional knowledge systems.

According to the COMPACT teams, relevant challenges program faces are:

- Conservation across large landscapes and seascapes, which encompass a mosaic of land uses and activities, requiring working with a diverse range of communities and resource-users (Brown, Mitchell & Beresford, 2005). It is essential to develop constructive and participatory ways of engaging local stakeholders with different interests in the conservation and sustainable use of biodiversity in and around protected areas.
- Visibility, as many World Heritage sites, despite the international recognition of their Outstanding Universal Value, are often better known globally than locally. While World Heritage designation brings ‘the eyes of the world’ to the site, its potential for local populations is often not perceived nor understood as such, and this gap has to be analyzed in great detail.

Drawing on these two challenges, the most relevant stress is eventually put on the need for further bridging between the World Heritage system and indigenous peoples and local communities (Te Heuheu, Kawharu & Tuheiva, 2012). Participation implies taking into consideration the specific needs, languages, priorities, visions and expectations related to the tourism experience of the host community, and evaluate the possibilities and risks connected to the projection of their own World Heritage sites in a global scenario (UNESCO WH Paper 40, 2014, p. 21).

The vision is that priority conservation areas for humankind could provide an ideal framework for boosting general cooperation between intergovernmental agencies, governments and civil

society in order to halt or reverse critical threats to biodiversity, while simultaneously contributing to poverty reduction and community empowerment. But in order to achieve this virtuous convergence some careful steps must be made.

### *Participatory processes*

All programs emphasize the relevance of the involvement of diverse actors in the action planning phase. The key principles that underpin COMPACT's approach in the engagement of local communities is the importance of ownership and responsibility, intended as direct and not mediated involvement in the management of the heritage sites. This requires the activation of social capital, gained through thoughtful investment in local institutions and individuals that can help to build the skills in the communities for stewardship of their environments.

Sharing power, supporting community-led initiatives requires trust, flexibility and patience. Transparent processes and broad public participation are key to ensuring community engagement and strengthening civil society. The cost-effectiveness of small grants, with small amounts of funding members of local communities can undertake activities that will make a significant difference in their lives and environments that cumulatively generate global environmental benefits. Making a commitment over time, community-driven processes take time and require a long-term commitment of support (UNESCO WH Paper 40, p. 22-23).

### *Landscape approach*

Working sometimes across quite large geographical areas, COMPACT has definitely taken a landscape approach, which means assuming that the cultural and natural values of landscapes are deeply linked; landscapes encompass tangible and intangible heritage, history and present-day uses; indigenous and local communities have long been at the heart of shaping these landscapes

and are often their present-day stewards (Brown, Mitchell & Heresford, 2005). Such qualities and attitudes of local stewardship have to be promoted and ‘brought to scale’.

In the COMPACT methodology, taking a landscape approach also refers to scale, recognizing that conservation becomes most effective at the level of ecosystems and large landscapes. ‘Taking conservation to scale’ relies on achieving connectivity among people, habitats, localities and larger ecosystems. It requires reaching beyond the boundaries of the protected areas, recognizing the important linkages between the World Heritage site, its community and the broader landscape, including buffer zones (UNESCO WH Paper 25, 2008).

### *Adaptive management*

The key feature of COMPACT methodology is its adaptive quality. The management scheme relies on three closely linked elements that underlie its three main planning frameworks, realized in sequence but recursively modifying each other: the Baseline Assessment, the Conceptual model and the Site strategy. The adaptive management approach reflects current Theory of Change thinking in which a logical model and mapping of anticipated results is recombined with reflections and analysis collected on the field that, in turn, shape future stages of the project (Vogel, 2012).

Its first step, the Baseline Assessment consists in a ‘snapshot’ of the site that should guide project planning and provide the basis for deciding on the priority areas for intervention. Selectively gathering and reviewing existing information will increase the chances that project activities are rooted in reality and do not duplicate previous work projects’ mistakes. During the phase of Baseline Assessment useful data can be provided by NGOs, local environmental experts, field specialists from local institutions and from all the networks that can be reached. The assessment comprises info on:

- Biodiversity, including threats to biodiversity and their causes;
- Conservation objectives, protected area stakeholders, rights-holders and duty-bearers;
- Land and resource use patterns and trends, including economic activities and their potential connection to the management of the heritage site (UNESCO WH Paper 40, 2014, p. 24).

The second step consists in designing the Conceptual model, a flexible tool that depicts the most important features of the site and highlights the relationships between threats and opportunities of development. The Conceptual model typically draws on the information gathered during the Baseline Assessment, and takes the form of a graphical representation that captures site-level participatory processes operating in the broader landscape. It supposedly reports major threats to biodiversity, targets to protect, and opportunities for effective interventions. The approach is designed to be flexible and ‘emergent’, allowing the participation of local leaders to steer the course of planning for the program, while ensuring that the ultimate conservation goals of globally significant biodiversity remain clearly in focus. By using a Conceptual model it is possible to review the Baseline Assessment conditions periodically, and to adapt the Site strategy of intervention according to changing needs and new potential opportunities.

The Site strategy is the final step of the Adaptive Management approach: it allows the identification of the main factors having an impact on the target condition drawing from the Conceptual model, and in turn, determine and prioritize specific actions that are likely to have a positive impact on conservation of the target biodiversity. Developing the Site strategy is undertaken through an articulated participatory process involving consultation and feedback from local stakeholders. In the framework of the Adaptive Management approach, the Site strategy can be revised periodically according to changing conditions. The COMPACT team co-develops the stages of realization of the

Site strategy with the actors involved in the development of the Conceptual model, but may also including other partners, provided their commitment and engagement with the development of the local level. The regular revision of the Site strategy prevents from major threats, and may identify new priority actions.

## 2.5. The case study of Mountain Forest (Mount Kenya)

The following scheme was developed as a result of a participatory Global Training Seminar conducted by the COMPACT team with a community of local stakeholders in the Kenyan region of Mount Kenya, a landscape World Heritage site. Mount Kenya is the second highest African mountain and maybe the richest in biodiversity. It has been declared UNESCO Biosphere Reserve since 1978. The Mount Kenya National Park is destination of an alpine kind of tourism, given the year-round presence of snow on the 5000mt peaks, coupled with the possibility of viewing the rich and 'endangered' equatorial fauna, creating an exceptionally complex and attractive ecosystem. The infrastructures dedicated to the reception of mountain tourism often respond to lodging criteria that do not belong to local construction processes. Wildlife disturbed by the unfamiliar presence of tourists is artificially kept inside the park area by electrified fences; special corridors for the relocation of elephants are set up to connect the park area with the surrounding buffer zones where elephants live in the wild. Despite its size, the park has only four regulated accesses, so that many more unsupervised transits and accesses take regularly place. Since the park has become a UNESCO World Heritage Site in 1997, an increasing involvement of the Kenya Wildlife Service and local communities have been enhanced for the management of the park (Mt. Kenya Ecosystem Management Plan, 2010-2020).

Through a carefully conducted participatory process, primary conservations targets and threats to the conservation of the sites

emerged from the discussion with groups involved in the participatory process. These are reported in the first line of Table 1, in blue, and may be summarized in 'Illegal lodging' and 'Forest fires', both critical issues that depend both on the tourism presence and on the economic pressure over the environmental resources (timber production) by the poorest communities. Both critical issues were successively linked with explanatory causes, in an increasingly more generalized and comprehensive vision (lines below the first in Table 1, in black). Each explanation or cause ("Demand for low-cost houses", "Lack of knowledge on proper forest regulation"... ) was suggested by the seminar participants, who also eventually identified plausible interventions (in red in Table 1), emerged as shared outcome and agreed conclusion.

The discussion of a Conceptual model is generally facilitated by a Local Coordinator who is responsible for planning and implementing the program, representing the key link between the communities, the diverse stakeholders, and the COMPACT decision-making structures. The Local Coordinator is helped by a Local Coordinating Body that ensures that dialogue, coordination and consensus building takes place among key stakeholders at the entire level of the protected area.

The detailed description of the Mount Kenya case study displays all the necessary steps to build a bottom-up approach, which involved the elders of the community, recognized in their relevant position as local knowledge bearers, and therefore attributed to them the role of first stakeholders.

## 2.6. Conclusion

The main achievement of the chapter is the presentation of a multisided approach to the development of a sustainable tourism experience. The identification of World Heritage sites appears as a first necessary step in order to start the process of

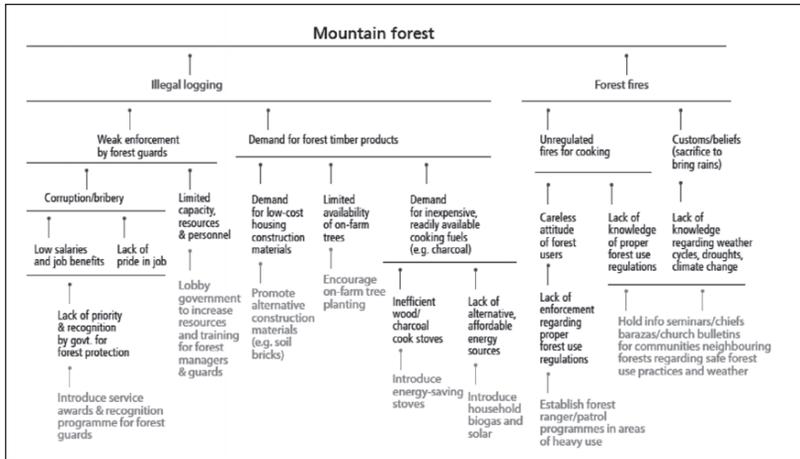


Figure 1. Conceptual model referring to the Mount Kenya Mountain Forest Case, UNESCO WH No. 40, p. 26.

preserving patrimonies and communities, seen as depositaries of history, values and legacies for humankind. But in order to trigger successful interventions, the identification of World Heritage sites has to be followed by a further step: the acquisition of a systemic, accurate and holistic vision of the sites' dynamics, capable of supporting their sustainable management as tourist destinations. Therefore, the understanding a WH site requires a careful socio-cultural and economic analysis of the host community, its complex compositions, its needs, competences and imaginaries; whereas the planning of a tourist intervention requires the joint effort of institution, NGOs, local communities and field experts, in a circular and recursive, open pattern of operation. Such complex enterprise requires the coordinate effort of numerous actors, and the consideration of each actor as a part of an integrated world-system where all elements interact and reflect each other in a large scale framework. All the steps of this process are exemplified by the COMPACT model, adopted by UNESCO WH Centre since 2012 and already implemented in nine countries.

### Self-review questions

- Which are the main societal components contributing to shape the tourism experience, and how they enact their contribution in defining tourism?
- What are the main features of ecotourism, and how can you describe its action from the point of view of the traveler and the of the host society? Which are the main theoretical concepts emerging both from the analysis of the host society and from ecotourism as a process?
- How does the COMPACT model work?

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## Chapter 3

# Sustainable Tourism Product Development

## Challenges and Opportunities in Cultural Tourism

by Volker Rundshagen

### Learning outcomes

- Understand the ambiguity of the tourism-sustainability relationship.
- Get to know the four economic offerings of a tourism product.
- Identify and differentiate major challenges and opportunities of cultural tourism along the three sustainability pillars.

### 3.1. Introduction

The year 2018 has been officially declared as the European Year of Cultural Heritage. The corresponding motto reads “Our heritage: where the past meets the future”, and the explicit aim is to is “to encourage more people to discover and engage with Europe’s cultural heritage, and to reinforce a sense of belonging to a common European space” (European Union, 2018). Hence, there could be no better point in time to consider the development of tourism with the fostering of culture and heritage in mind.

Cultural tourism is a category in its own right, for that matter. It refers to tourist activity “motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group, or institution” (Lord, 1999, cited in Walker & Walker, 2011, p. 354). Heritage tourism thereby can be understood as part of cultural tourism, but also

extends into the realm of natural environments that are part of heritage (Walker & Walker, 2011). Cultural tourism has a long history. It is one of the oldest types of tourism (Szczepanowski, 2015). Arguably it is even the original form of tourism altogether, with its roots in the Grand Tour (Richards, 2003). Referring to more recent developments and particularly to Europe, cultural tourism was furthermore identified as agent of social and economic change (Richards, 1996).

Sustainability is a widely discussed, multi-faceted and also highly contested concept. The unfolding of sustainability as a socio-political concept and/or an issue of major public concern is often traced back to the environmentalism taking off in the 1970s and eventually gaining traction and prominence (e.g. Liu, 2003). Sustainability has become a buzzword in the meantime, and it has reached mainstream attention in society in general and in tourism in particular. That is partly fuelled by the all-pervasive climate change debates raising awareness and concerns among the broader public. Certainly, it is also an expression of the contemporary zeitgeist demanding more holistic and humane approaches in many regards (Davis, 2010), obviously including travel and tourism-related activity.

There is an almost natural connection between (cultural) heritage management and sustainable tourism: they share the common theme of 'inheritance', and the heritage sector is highly significant in tourism in most developed countries (Garrod & Fayall, 2000). Consequently, this chapter connects cultural tourism, product/service development and sustainability to shed light on major challenges in this domain. Two short theoretical sections on sustainability and tourism and product development, respectively, are followed by a section on more specific challenges and opportunities, structured in three sections according to the triple bottom line approach to sustainable tourism development (Stoddard *et al.*, 2012). Finally, a conclusion is featured.

### 3.2. Sustainability and tourism

Tourism literature has been captivated with sustainability in this very field since at least the turn of the millennium. “Rarely before has one single dimension of this research attracted so much attention and raised so much controversy” (Garrod & Fayall, 2000, p. 682). One of the reasons may be that tourism largely depends on an intact natural as well as cultural environment. Beaches, forests, oceans, wildlife habitat as well as architecture, local habits/customs and indigenous ways of life provide and represent attractions a wide range of people desire to see and experience; the very *raison d’être* of the tourism industry. Another reason certainly is the sometimes openly admitted, but oftentimes neglected insight that truly sustainable tourism, i.e. tourism that leaves the environment intact even for generations into the distant future is either impossible at the current scale (let alone at the scale all the enthusiastic growth projections portray for the years and decades to come) or at least not affordable for the many, because a tour price reflecting the true costs of travel, including all externalized effects such as air pollution would restrict tourism to an activity of relatively few wealthy people (e.g. Vogel, 2018).

Tourism is politically desired in almost all countries of the world, and governments ascribe particularly employment effects and income generation. Many regions, especially underprivileged ones, and even entire nations depend on tourism as the only promising field, as they do not have substantial manufacturing sectors, valuable raw materials for the world market or other sources granting a basis for living or even prosperity. However, tourism may endanger the very basis of its success. Furthermore, it is also one of the sectors that is particularly affected by climate change – let us point to destinations like the Maldives that are threatened in their very existence due to rising sea levels – so that sustainability considerations are placed on almost every official tourism policy agenda nowadays.

The UNWTO as the United Nations agency promoting responsible, sustainable and universally accessible tourism declared the year of 2017 as the International Year of Sustainable Tourism for Development. To promote and link the goals of poverty alleviation, strengthened regional/local cultures and international exchange as major (potential) benefits of tourism, they also appoint prominent Ambassadors for Responsible Tourism, such as recently the international football star Lionel Messi:

During my travels I have had the opportunity to know other cultures and societies as well as others [sic] ways to see the world and this is very enriching. The World Tourism Organization as a specialized Agency of the United Nations works to make tourism a source of development and I am happy I can join this mission of promoting responsible tourism (UNWTO, 2018a).

Nevertheless, the critical question remains in how far sustainability agendas are taken seriously in light of conflicting goals and pressures. UNWTO illustrates the dilemma: it not only orchestrates global sustainable tourism initiatives, but also “promotes travel facilitation as a means to boost economic growth around the world” (UNWTO, 2018b, page not applicable), which raises doubts and challenges in terms of sustainability. Tourism and its role in this context remain subject to ambiguity, and attempts to bridge the chasm may read as follows: “Sustainable tourism requires both the sustainable growth of tourism’s contribution to the economy and society and the sustainable use of resources and environment” (Liu, 2003, p. 462). These thoughts inspire the following parts.

### 3.3. Cultural tourism: Product development

Products usually consist of three economic offerings: the *commodity* or raw material input; the *good* or treated/processed commodity made available for use; and the *service* such as selling/

serving/presenting the good. A simple example is coffee: the coffee bean is a commodity, the roasted, ground and packaged coffee is a good, and serving a cup of coffee at a restaurant or café is a service (Pine & Gilmore, 2011). Product development is traditionally associated with manufacturing industries (Smith, 1994). However, it also plays a crucial role in the still growing and widely diversifying service sector. There is widespread interest in the subject of developing new products, as it provides an opportunity for growth (e.g. Trott, 2005), which in turn is a major intent not only in the business world but in the political economic domain at large due to the veritable ‘growth imperative’ of capitalism (Binswanger, 2009) – despite the questionable if not outright devastating consequences in environmental and social domains. Product development can mean something new is created – and here we acknowledge the rather philosophical notion that a product is new as long as it is perceived to be new (Rogers & Shoemaker, 1972) – but it can mean developments or variations on existing formats as well (Trott, 2005). Most development efforts fit into these latter categories, considering that it is not always necessary to ‘re-invent the wheel’, which would over-stretch resources and capabilities.

Referring to our tourism context we follow the simple yet far-reaching postulation that “everything that is the subject of exchange on the tourism market is a product” (Szczepanowski, 2015, p. 2), which then means that every supply meeting the needs and preferences of tourists/travelers/guests and thereby generates the respective demand can be considered a tourism product. Specifying further for cultural – including heritage – tourism, we can distinguish basic elements such as historical buildings, local tourist attractions, historical events, art galleries or regional cuisine; and complementary elements such as accommodation, catering and transport or communication infrastructure (Szczepanowski, 2015). Cultural tourism products comprise both basic and complementary elements, and development applies to both domains.

And here, experience comes into play. Experiences have always been around, and they build the core in entertainment contexts. Over the last decades, “the number of entertainment options has exploded to encompass many, many new experiences” Pine and Gilmore (2011, p. 3) observe. They conclude that *experience* is a separate economic offering, making it the fourth one. It is quite clear that culture or cultural heritage is not a product per se, but – like many things/phenomena in the world – it has become subject to commodification; “the transformation of non-commercial relationships into commercial relationships” (Cooper *et al.*, 2008, p. 682). Hence, what can be developed are touristic experiences surrounding cultural representations or heritage monuments. Chapter 2, part 1 by Bougleux offers detailed insights into a multi-sided approach to the development of the tourism experience in a World Heritage site context.

In the process of developing such experience-driven or experience-centred cultural tourism products, various parameters and in particular potential conflicts have to be considered, and sustainability in all three triple bottom line realms should be achieved. “Ideally, tourism products meet marketplace demands, are produced cost-efficiently, and are based on the wise use of the cultural and natural resources of the destination” (Smith, 1994, p. 582).

### 3.4. Challenges and opportunities

Culture and heritage interrelate with tourism in various and partly complex ways, and there are challenges and opportunities associated with the sustainable integration of one into the other (Loulanski & Loulanski, 2011). A major challenge in cultural and particularly in heritage tourism is to ensure that the region capitalizes on its cultural/heritage attractions while preventing harmful impacts of the (increased) visitation of the cultural tourist attractions. Otherwise, in the worst case, the very qualities that

characterize the site and attract tourists in the first place could be destroyed (Walker & Walker, 2011).

A major opportunity arises from the notion that tourism policymakers favour cultural tourism for the future (Richards, 2003). That makes political support more likely, whether through subsidies or idealistic support or more openness for related issues raised by cultural tourism stakeholders. The following sub-sections address additional key challenges and opportunities in the three domains of the triple bottom line, respectively. This concept was popularized by Elkington (1998) who pointed out that organizations should measure and report their performance not just in the financial domain, i.e. via the well-known *economic* bottom line representing profitability, but also in the *ecological* and *social* domains, with the respective criteria or values of environmental quality and social justice.

### *Economic Sustainability*

Most governments aspire to increase tourist activity in their country/region. Despite doubts about the real economic benefits of tourism for many specific cases it seems that the politically perceived benefits of having tourism and increasing visitor numbers as well as overnight stay figures are somewhat invincible. Albeit to some degree illusionary, the appeal of economic benefits resulting from tourism is strong especially if there are few other – if any – strongholds granting employment, income and even modest regional wealth (e.g. Theobald, 2016). However, a classic economic challenge in tourism is the leakage effect: substantial proportions of the money invested to create tourist attractions or infrastructure at sites with given natural/cultural attractions flow back as return on investment to financiers residing outside of the country/region. Furthermore even money spent by tourists on site partly flows out, particularly if goods have to be imported to provide adequate service to guests. Hence, it is a challenge to prevent or at least to reduce leakage by strengthening regional value chains.

Another challenge – especially in the case of cultural (and natural) tourist attractions not ranging at the top of popularity and fame lists – is an overestimated or misjudged tourist interest. Spending scarce resources on offers that do not please the visitors and/or do not result in improved visitor numbers and/or lengths of stay could prove fatal as no more means are available for better investments. Proper research and the consideration of front stage stakeholders' insights can be paramount to avoid such problems. This is particularly important considering that scarce funding is typical in culture and heritage management (e.g. Garrod & Fayall, 2000), and “many countries have a dwindling amount of funding to put towards the management of key heritage places” (du Cros, 2001, p. 166). This produces political cynicism – politicians are often fast in assuring regions that they have cultural treasures with good tourism potential, but also in adding that regional stakeholders have to understand that the big political picture and the national situation requires the spending of taxpayers' money elsewhere.

There are also opportunities for cultural tourism in economic regards. Recent lifestyle trends include a paradoxical taste for traditional products observed in industrialised countries (Prime & Decourt-Itonaga, 2010). The revival of (almost) forgotten crafts and the rediscovery of locally produced goods that can be sold not only, but also to tourists offer promising potential. Especially tourists from rather progressive urban milieus are increasingly fond of tasting local (craft) beer and other culinary regional specialities (also see part 4 about food tourism in a cultural heritage context) and in buying the above-mentioned regional craft goods. Visitors do not just buy on site when they fancy some of the hand-made or regionally connoted goods as souvenirs, but they could also become regular customers who later on purchase online and even recommend the products to friends and relatives. Setting up web-shops is neither costly nor complicated, and it increases the outreach of the entire cultural tourist destination region. The regional/local economy can be strengthened if regional supply

chains are built up and fostered – which requires an awareness of local providers of various goods and services in the first place so that local actor networks should be created and co-ordinated. If these actors create an overall convincing and holistic tourist experience integrating heritage intangibles and contemporary merchandise that generates opportunities.

### *Ecological Sustainability*

Any attempt of promoting travel and tourism activity in a culturally attractive region faces challenges related to ecological sustainability. Increased travel activity comes at the price of increased traffic resulting in more severe air pollution and impervious surfaces due to expanded infrastructure (e.g. roads, parking lots). Traffic and/or related architecture can contribute considerably to aesthetic pollution, too, like in the case of Stonehenge in Southern England, where parking lots and paved walking paths have changed the look of the surroundings considerably so that the authenticity of experiencing Stonehenge is permanently altered.

Furthermore, massive tourism influx leads to littering problems or an overabundance of garbage. “As a consumptive activity, tourism produces a variety of industrial wastes (McKercher, 1993, p. 8). Cultural heritage sites – apart from the most famous World Heritage Sites on the UNESCO list, such as Cologne Cathedral, Stonehenge or Taj Mahal among many others – are not normally mass tourism destinations and would therefore not be affected by the scale of problems associated with the latter. However, the capacities – both in terms of experience and infrastructure – to cope with such tourism-induced problems can also be expected to be lower there.

Environmental issues to consider in cases of cultural heritage product development particularly include the handling/management of natural resources like water and energy; the use of environmentally friendly products; waste treatment, reduction, recy-

cling; and the visual impact of the offering (Stoddard *et al.*, 2012; Tyrrell *et al.*, 2012). A potential pitfall in this regard is directly connected to economic considerations: most communities nowadays face a debt burden and strict fiscal constraints. In the wake of recent neoliberal austerity regimes imposing public governance rules on public administrations there is an emphasis on debt reduction, cost-saving efforts and efficiency dictates. That leads to procurement policies usually requiring to go for the lowest price offer upon comparing several providers. It may well be the financially cheapest solution to buy unsustainable or not so environmentally friendly supplies from overseas or from businesses disregarding at least two of the triple bottom lines than to source with sound sustainability criteria in mind. Although those cost advantages oftentimes turn out to be short-lived or short-sighted, it remains a major challenge for communities to support ecologically sustainable goods, material and craftsmanship and thereby maintain credibility without compromising fiscal rules. Where triple bottom line principles are not anchored in public policy the outcomes are unavoidably one-sided.

On the opportunity side credit should be given to the business case of energy-saving measures. Comparably modest investments can reduce operating costs considerably over time and therefore gain green light easily enough in community budgeting meetings. The use of renewable energy will also add credibility. And in many regions that are attractive cultural tourism destinations there is either overabundant wind (especially in coastal regions) or a good sunshine record. Whereas public budgeting remains difficult, there are various funding schemes at EU and at national levels, particularly if the grand subject of climate change is involved. In addition to publicly funded projects, privately financed initiatives with regional affiliation or with the business case in mind could be acquired as sponsors and supporters for the cultural heritage cause. Connecting the ideals of preserving cultural heritage and nature can help engaged businesses and organizations to foster their image through the transmission of

connectedness that may favourably influence tourists' (as well as locals') perceptions.

Local supply chains (see 4.1) also hold promising potential. Alongside positive regional economic effects, local or regional sourcing will reduce logistics-induced traffic and the related pollution. The ecological footprint of local produce and/or regional material is not always necessarily smaller than for imported or shipped goods, but in most cases local production labels score favourably in the eye of the beholder (Onozaka & McFadden, 2011). However, we have to be aware that when it comes to enhancements of cultural heritage (surroundings') architecture, the material which historically had to be sourced locally due to the lack of container vessels or large-scale trucking in the respective eras of origin can be used again (if still available, of course) to maintain the original look or character – and thereby reduce the ecological footprint of the venture. Furthermore, local producers are most likely embedded into the regional economy, and they hopefully share awareness of local preservation than suppliers from overseas.

Furthermore, local mobility concepts catering to the needs of tourists and of the local population add to opportunities of making the culture tourists' experience nicer and more sustainable. However, the strong preference for own car usage due to the convenience of it remains a strong opponent. Traffic regimes banning individual cars maybe the only effective way, but there are promising solutions involving integrated systems relying on central parking options, shuttle services and smart devices supporting a smooth flow of visitors. There is hope in the finding that many innovations that have transformed tourism relate to mobility (Hjalager, 2015).

### *Social Sustainability*

Tourism has social consequences. Partly, they result from the encounters of guests and visitors (e.g. Bizzarri, 2016), partly from socio-cultural transformations occurring in the destination region

due to exposure to tourism. A major challenge in connection with plans to develop cultural tourism attraction or destination products further is to avoid the consequence of transforming the essential character of the heritage at the core of the attraction – otherwise a reduction of its attractiveness is a likely outcome. Neither exaggeration of targeted visitor numbers nor exchangeability as a tourist product would be helpful. Hence, cultural tourism management has to avoid that the managed attraction ends up as prêt-à-porter merchandise or kitsch. Product development following mainstream consumer experience taste easily leads to cultural heritage turned ‘airport art’ (Turner, 1995); arguably one of the less favourable potential scenarios.

Beyond the pure look at the attraction the consideration of the local population is an essential part of social sustainability of tourism: community needs to be factored into planning and development strategies to balance the traditional and simplistic economic view of tourism, particularly in the cultural field. And it is not sufficient to consult with the community: fostering innovation in regional tourism development is a process embedded in social, political and cultural capital (SPCC). That works in both directions: tourism development depends on a level of SPCC in order to be a successful while at the same time tourism development can be undertaken in away that contributes to SPCC in the region (Macbeth *et al.*, 2004). However, that makes matters even more complex because it is widely understood that the population in cultural tourism destinations (and not only there) does not per se welcome tourism and its presumed benefits: “tourism enjoys a love-hate relationship with its host community” (McKercher, 1993, p. 6). Locals are rather extra-sceptical towards the new product offered and the flow of strangers/foreigners that brings to their home region than awaiting all that with open arms.

Another challenging aspect is the notion of strengthening the rediscovery of regional values and praise of the local through an emphasis on cultural heritage-related tourism without catalysing (further) nationalist and separatist thought and movements at a

point in time where a rise of populist radical right movements and parties has shaken up Europe recently. There is an explosive *mélange* poisoning the atmosphere that encompasses a divide between ‘winners’ and ‘losers’ of globalization, ideological convergence of mainstream parties and alluring nativist and Eurosceptic positions (Rooduijn, 2015) appealing to a counter-zeitgeist coined by widespread scepticism towards political and economic ‘elites’. These elites are far away from the periphery where in turn much of cultural heritage tourism plays a significant role.

Currently, we observe a normalization of nationalistic, xenophobic, racist and anti-Semitic rhetoric, which primarily works with ‘fear’: fear of change, of globalization, of loss of welfare, of climate change, of changing gender roles; in principle, almost anything can be constructed as a threat to ‘Us’, an imagined homogeneous people inside a well-protected territory (Wodak, 2015, p. x).

This constructed fear of change and of a threat for a homogeneous people obviously stands in direct opposition to tourism product development (which directly involves change, even if the latter does not have to be dramatic at all) and also to openness and encounters tourism implies at its very core. It is not easy to answer the question whether cultural integrity means to reject change in society at a (cultural) tourist destination (Liu, 2003) with ‘no’, but it is worth finding a pathway to do just that.

A major opportunity of innovative and re-imagined cultural heritage tourism in relation to social sustainability is to strengthen or even re-gain awareness of regional culture and its heritage. Increased awareness and self-consciousness can be a catalyst for positive development especially in regions that have not fared so well economically in the last decades. “Magic” experiences (see chapter 2, part 2 by Bonde Hansen & Gronau) do not only work for the enchantment of visitors, but also for locals.

Furthermore, local creativity if integrated smoothly into the product development initiatives unfolds a self-conscious region-

al dynamic that in turn contributes to the build-up of the SPCC mentioned above. The grand opportunity of a well-orchestrated culture tourism process is the initiation of a virtuous circle in the destination region. It is a promising target to create a new, positive lens on the local culture/heritage product from the perspective of the visitor as well as of the inhabitant, because that can contribute to a renewed story a critical mass of stakeholders can believe in.

### 3.5. Conclusion

Along the three classical triple bottom line dimensions of economic, environmental and social sustainability, this chapter highlighted major challenges and opportunities arising in attempts to develop culture tourism products. The key to successful ventures in this regard is the balancing of all three, and also the balancing of interests of visitors and locals at destinations in question. It is about time to shatter the trade-off myth that we can only have either economic success or sustainability, and that we can either focus on profits or on people (Hart, 2007).

There is a promising opportunity in cultural (heritage) tourism to develop products, and most of all experiences for visitors as well as for locals that revive regional consciousness and self-awareness and that bring progress with purpose. Product development in cultural tourism inevitably moves along a continuum between conservation and commodification of the culture/heritage site/attraction (du Cros, 2001). In addition to that increased attractiveness will translate into growth so that the continuum between economic benefit and overuse downsides follows suit. Innovation, even if initiated outside of tourism domains has always contributed to transformations of tourism (Hjalager, 2015). There is hope that culture tourism will benefit in the future. The motto to pursue might be: let us achieve progress with purpose in the domain of culture and heritage tourism.

### Self-review questions

- In how far can we understand local culture and cultural heritage as a product?
- How can cultural heritage tourism contribute to a revival of regional economies?
- From an ecological point of view, is cultural heritage tourism desirable?
- Why is an inward focus in cultural tourism regions potentially problematic in social regards?

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# Narratives of Cultural Heritage Sites

part 2



## Chapter 1

# Which Story to Tell? Managing Narratives in a Museums Context

A Case Study of the “Historic Technical Museum Peenemünde”

by Werner Gronau & Philipp Aumann

### Learning outcomes

- Get familiar with the concept of narratives.
- Understand the complexity of various narratives and the need to manage them.
- Be able to reflect upon the specific situation of the HTM Peenemünde regarding given narratives.
- Apply the concept of narratives in the context of various tourism sites.

### 1.1. Introduction

When thinking about cultural heritage one might refer to museums, as they are important centres of information and knowledge on heritage in general. While considering also chapter 2, part 2 by Bonde Hansen and Gronau about essential elements in the good heritage tourism experience, the framework conditions for museums have drastically changed in recent years, as they have increasingly converted their focus from research and caring about exhibits to providing services for visitors, especially educational services have become more and more prominent. When looking at museums as places of learning and education, the question arises what to convey or in many cases even how to interpret the site

or exhibit, as they are in general not self-explaining. Therefore, providing meaning for the exhibit or site, understanding the context in which they were created and what role they played in the specific context, creates the value of a site or exhibit. At the same time this need for framing, as well as the need to tell a story about it, is a rather challenging mission. For to be able to tell a story, which explains, or even includes the site or exhibit, one first has to decide which story to tell, as history tells lots of different stories, based upon the various individual perspectives.

## 1.2. The narrative paradigm

Human beings tell stories as a fundamental way of creating sense. Based upon social science research, ones understanding of life comes through stories that are articulated and exchanged during the process of storytelling (Alasuutari, 1997; Bruner, 1986, 1987, 1990; Gubrium & Holstein, 1998). Looking into life experiences through the lens of stories became the subject of a large corpus of theoretical work that is known as *narrative paradigm* (Fisher, 1984). Whereas the rational world paradigm assumes that humans are essentially rational beings that make decisions based on logical argumentation, in order to achieve a certain goal. The narrative paradigm suggests that humans, whether in practice or fiction, are essentially storytelling animals (MacIntyre, 1981, p. 201) and thus, can be named *homo narrans* (Fisher, 1984). The narrative way of thought creates coherent accounts of human experiences that are temporally structured and context sensitive (Baumeister & Newman, 1994). Simply speaking, people make sense of their lives by structuring and organizing their experiences in the form of narratives and, by doing so, they create order out of otherwise random incidents and unintelligible events (Escalas, 1997). In short, the narrative paradigm assumes that various life events that might initially seem unrelated can be subsumed under a coherent story like pieces to a puzzle. The process of correlating disparate pieces into a

coherent story shows the constructed nature of narratives (Chronis, 2002). Narratives do not simply exist in nature waiting for humans to discover them, but, rather, they are human constructions (Cronon, 1992). An appropriate argument for understanding what drives people to create stories is their incessant need for meaning (Baumeister & Newman, 1994). People use stories to interpret and transmit their experience (Polkinghorne, 1988). Stories enable humans to communicate events of everyday life and engage them in conversations. Narratives will succeed as communicative vessels of meaning not only by incorporating events of interest, but in doing so in a coherent fashion (Gubrium & Holstein, 1998). Narrative *coherence* has been seen as a primary criterion in determining narrative quality (Cronon, 1992; Ewick & Silbey, 1995; Gubrium & Holstein, 1998; Kashima, 1997). A good narrative should have a coherent plot and should eliminate all the discontinuities, ellipses, and contradictions (Cronon, 1992). But who is responsible for creating coherent narrative accounts? To a large extent, narratives are constructed by an agent or a storyteller who creates the narrative text. Storytelling can be compared to composing a text (Gubrium & Holstein, 1998). The storyteller will create his/her story by choosing the appropriate events, arranging them in chronological order, and linking them in a logical, coherent, and meaningful way (Bal, 1997; Onega & Landa, 1996).

### *The case of Peenemünde*

In the following section the “Historical Technical Museum Peenemünde” will be introduced as an author of stories by creating and presenting exhibitions and other forms of communication media. It deduces its narratives from the history of the highly disputable site offering a vast amount of often contradictive narratives. So curating is the challenge of somehow combining what seems to be incompatible. Peenemünde, today a small seaside village on the island of Usedom in the north-east of Germany, was the centre of the German arms industry for providing long

range weapons during the Nazi regime. The site was established in 1936 with a special focus on the development and construction of the first rockets in mankind. On an area covering 25 km<sup>2</sup>, around 12.000 people worked on various military projects related to jet or rocket propulsion engines. Weapons were developed and tested to kill soldiers and civilians at other places and to win the Second World War. But Peenemünde is not just a perpetrator site, where crimes were prepared, it is also a site where crimes happened and people suffered and were killed – keeping in mind thousands of slave workers. Finally it is the site of scientific and technical revolutions. This multi-perspective story is not to be told by a singular focus, but instead the interdependence of all the individual stories and narratives must be outlined to achieve a meaningful interpretation of the site. Till today the epic technology, whether in case of the so-called silver bullet “V2”, as ancestor of today’s civil astronautics or the monumental architecture still visible onsite. Today this unique site with its conflicting narratives is attracting visitors from all over the world aiming at a better understanding of the Second World War and the apparent discrepancy of innovation and outrage. The main exhibit at the museum is the site itself, its buildings and its relicts to be found in the area even today, such as parts of rockets or the relicts of the test and production sites. Based upon this specific setting visitors can still get an idea of the monumentality of plans and activities the Nazis incorporated at Peenemünde. The living and working conditions of thousands of scientists, but also of thousands of foreign forced labourers and prisoners can be traced by the architectural relicts all over the site. Since 2007 a signposted walking path connects a large share of those relicts, allowing to explore the relicts in situ. Furthermore, the site hosts a museum, which provides a permanent exhibition on the history of the site, but also regularly changing exhibitions on selected aspects of the site.

In order to give the reader a clearer idea of the complexity of managing various narratives being present at this unique site three examples will be briefly outlined. Beyond the chosen narratives

several more could be mentioned, but in order to illustrate the concept of narratives at certain sites the considered main narratives might be sufficient:

*Peenemünde as example of the monumentality of the Nazi-regime*

The pure size of the giant buildings, the short period of time it took to set up the whole site, the technological achievements being made on site, all those aspects are understood as the result and simultaneously a precondition of an the Nazi-regime to win the Second World War and to raise a racist dictatorship in wider parts of Europe. The site's monumentality still serves as a source for various conspiracy theories about the existence of a Nazi-space-programme and the surviving of the Nazis on the "dark side of the moon". Such bizarre ideas still inspire today movie makers such as Timo Vuorensola, producing the space comedy "Ironsky" in 2012,



Figure 1. Former Peenemünde Power Station as today's museum building. Replica of the V2 as an outside exhibit. Source: Historisch-Technisches Museum Peenemünde.

utilizing the viewiness of insane beliefs still being worship by to-days Nazis around the globe. In contrast to such narratives, the museum rationalizes the history of the site and the structures it was a part of and uses the relicts of the buildings and of the technology to tell the stories of the people working in and with them (Historisch-Technisches Museum Peenemünde 2016).

### *Peenemünde as a victim site*

All the before mentioned achievements came with a huge amount of individual human suffering. On site two concentration camp were established in rather unfavourable locations, turning into muddy ground on a regular base in order to make life for inmates even harder. In the actual mass production site of Mittelbau-Dora concentration camp, around 60.000 foreign and German prisoners were exploited and 20.000 of them were killed. Death, harassment



Figure 2. Relicts of a concentration camp as part of the Peenemünde memorial landscape. Source: Historisch-Technisches Museum Peenemünde.

and the knowledge of supporting the German warfare against their own people formed the everyday conditions for people in those camps. Constructing the sites and realizing the mentioned technological innovations would not have been possible without that crime against humanity.

### *Peenemünde, the “cradle of astronautics”*

As outlined before, the Nazi-regime established the site as the main research centre for various projects related to the physical effect of recoil impulse. In the context of the research projects Peenemünde became a centre for German experts in the field of aeronautics. Huge investments were made in the infrastructure on site, as well as in providing all resources needed to create the best possible working environment. A whole bunch of innovations was made on site. Major break-throughs in the field of rocket and jet propulsion engi-



Figure 3. Exhibition room where the technology developed in Peenemünde is explained. Source: Historisch-Technisches Museum Peenemünde.

neering, but also aerodynamics and automatic control engineering were made on site. The first modern long-range rocket in mankind was launched from Peenemünde on October 3<sup>rd</sup> 1942. Furthermore several German scientists working in Peenemünde, such as Wernher von Braun, joined the US-space-program right after the Second World War and made major contributions to the success of NASA-projects in the later years. Overestimating this continuity, narratives rose – established and retold first of all by former Peenemünde scientists – which reflect the site as a pure and admirable place of innovation, the “cradle of astronautics”. The main cause of the whole site to produce weapons, secure the military success of the Nazi-regime and to kill thousands of innocent civilians as happened in the context of the V<sub>2</sub>-attacks on London in 1944 was not addressed. Also the responsibility and the role of scientists and research in general by supporting the barbarous Nazi-regime was neglected. Since this narrative exists until today the museum has to discuss it, but does this less in a way of a deconstructing struggle but more in a way of historizing this narrative. It outlines the meanings of this narrative in the Cold war era and as an example of a modern religious-like belief in the power of technology.

### 1.3. Conclusion

Coming back to the challenge introduced in the beginning of the chapter to choose the right story to tell, the case of Peenemünde might show exemplarily how difficult this mission might be. Of course, none of the mentioned narratives can showcase the reality by itself, instead all of them stress specific perspectives on the same story. At the same time, one might also have to clearly distinguish in-between historical facts, rumours or some myth like the mentioned Nazi-space-programme resulting in Nazis living on the dark side of the moon. A critical reflection of historic facts has to provide various perspectives in order to help people understand the complexity of history at a given site. Several perspectives cre-

ate several narratives, which again might help people to relate and identify with incidents happened. The identification of different narratives and their independence might provide much more to the visitor than just a better understanding of a specific site, it might showcase the complexity of human's interrelations and activities, while proving that there is no "single story" to tell, but rather multifaceted reflections of the reality.

#### Self-review questions

- Briefly explain the concept of narratives while also outlining what makes a good narrative.
- Address the role of storytelling respectively the role of the storyteller in the context of narratives.
- Discuss the given challenges at the HTM Peenmünde in regard of the narrative to tell on site.

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## Chapter 2

# Managing Magic

## Typologies for Managing a Good Heritage Tourism Experience

by Andreas Bonde Hansen & Werner Gronau

### Learning outcomes

- Viewing perceptions of heritage from a visitor perspective.
- Understanding the essential force in heritage experience, and how to manage it.
- Getting to know aesthetical and historical consciousness and how to manage it.

### 2.1. Introduction

The past generations of heritage experience theory and practice have to a wide extent focused on aspects of normativity or technological development (see for example Hansen, 2016, 16 pp.; Smith, 2015; Drotner & Schröder, 2014; Perry, 2014). However, often, heritage has an experience value in itself: the physical impressions of time and the carried narratives serve an almost ‘magical’ experience. Thus, the simple ‘being’ in a heritage environment, serves as a core activity and dominant pull factor for many tourists. For example, what would the simple enjoyment of a refreshment in a town square be without this ‘heritage magic’ in places like Sienna or Rothenburg ob der Tauber? Thus, heritage magic is of course a metaphor for feelings and experiences, which are difficult to describe, but which millions of people experience when they are near objects from the past. A tourism manager must have skills in practical use of the power of heritage in experience making and marketing.

Heritage magic is far more complex than just matters of patina and archaic expressions. Our experience of heritage is formed by our historical culture and identities (Hansen, 2016, pp. 51-65). However, various types of heritage carry various experience attributes for various people. Hence, any relevant manager must take into account the unique features and collective identities of the single heritage object. This chapter outlines various experience attributes (magic) for various heritage objects, in order to build bridge between applied theories of heritage studies and tourism.

The research background for this chapter is heritage attraction development in Northern Europe. Thus, the chapter takes a rather northern point of view.

## 2.2. The theoretical point of departure

The theoretical inspiration for the concept of heritage magic, revolves around the narrative and semiotic perceptions of heritage objects and environments, and the physical and tactile experience around heritage.

The way we are exposing and using heritage and history in everyday life, and thus creating narrative and semiotic perceptions of it, is often referred to as historical culture (*Geschichtskultur*); (see for example Rösen, 2013). The concept of historical culture has emerged from history didactics, however, historical culture has commercial aspects as well (for example use of history in branding, tourism and in popular culture), and are thus a suitable theory for explaining patterns in heritage tourism. If we do not understand how values, learning and emotions connected history and heritage in the minds of tourists, we cannot facilitate suitable experiences nor produce efficient marketing. Thus, when dealing with heritage experiences, historical culture is the first step towards knowing the target groups.

Jörn Rösen states that historical culture contains five dimensions (*Fünf Dimensionen der Geschichtskultur*); (Rösen, 2013, pp. 235-245).

1. A cognitive dimension: deciding the ways individuals think in terms of age, chronology and historical objects.
2. An aesthetic dimension: the way we sense age and history, through the patina, decay and style of objects. This is of course a highly visual matter, nonetheless, the aesthetic historical culture also has auditive aspects. Imagine how the famous radio speech of Britain's King George VI at the outbreak of WWII, would sound without the noise of the old recording and the archaic language.
3. A moral dimension: history has taught us valuable lessons, which affect our notion of 'right and wrong' and other normative aspects of life. For instance, the entire notion of dark tourism experiences (see for example Stone, 2006), is formed by the moral dimension.
4. A political dimension: time is an important aspect of a political discussion. In addition, historical symbols and narratives are highly important for the manifestation of political units such as nations. This kind of symbols, contribute strongly to the *placeness*, which is a crucial part of the tourist experience.
5. A religious dimension contains narratives through which we experience history. These are irrational, biblical and highly symbolic practices we have around objects of heritage and history. The latter could be the apocalyptic characterization of history's great wars (and the following resurrection), or the deadly sins that all great 'villains' of history have committed, most notably, pride (Hansen 2016, p. 57).

The influence of historical culture can be so strong, that one gets psychosomatic reactions to experiencing a place of a certain narrative: 'goose bums' or tears when visiting dark heritage sites etc., as well as it affects perceptions of place and culture which leads to tourism consumption.

When it comes to the physical meeting with a place, heritage aesthetics and 'spirit', seem highly dominant. This we could call atmosphere. There are various approaches to the concept of at-

mosphere, what is important is the emotional and psychosomatic experience of space, and this is formed by aesthetical expressions and the perceptions of them (heritage, narratives and historical culture). One example is represented by Gernot Böhme (Rauh, 2012; Böhme, 2001). Böhme distinguishes between atmosphere (atmosphäre) and mood (*stimmung*); (Meyer-Sickendiek, 2011, p. 216f.). Mood is something portable and can be affected by many things, while atmosphere is more exclusively connected to the specific spaces and distinct combinations of 'material aesthetics'. Material aesthetics (Materialästetik); (Hansen, 2016, p. 66) is the notion that a space is created from a wide range of objects, materials and their aesthetics and connected narratives. Material aesthetics refer to the combination of both texture of the raw materials, style, design, patina decay and place narrative. The place-bound character of atmosphere makes it quite important for tourism management. Many people has collective perceptions and emotions of material aesthetics and atmosphere. Ask for example a Swede, what inner pictures pop into mind when mentioning the region of Småland, or a German for a traditional guesthouse (Gasthaus): It all brings up images of heritage-related aesthetic, and expectations of pleasant being in these spaces. Such strategic use of heritage related atmosphere are also found within hospitality (see for example Henderson, 2013; Munster & de Klumbis, 2006). Very often, when marketing and staging tourism experiences, the tourist managers are aware of the specific spaces' positive effects on the tourists, but are unaware of the 'mental machinery' behind the perception of heritage spaces and objects.

To add some tourism theory to this, we can conclude that tourists perceptions of heritage spaces (sensed through historical culture and atmosphere) in many regards are *imagescapes* and augmented *imagescapes*. The *imagescape* is the emotions the heritage environment create, and the *tangible outputs* are the materialities, aesthetics and narrative references. Hence, both the heritage management and cultural tourism actors must be encountered as support services for the heritage attractions (Wanhill, 2008).



Figure 1. *The romantic red cottage: the archetype of summer housing in Sweden in general and in Småland in particular. photo: Visit Småland.*

### 2.3. Various objects – various experiences: a typology

Summing up the previous sections: when having a positive heritage experience, the tourist gets an unconscious feeling formed by historical culture and atmosphere. We use the metaphor ‘magic’ to describe this experience. In a world where much is possible to do in augmented ways, the personal meeting with the ‘real’ thing from the past becomes the stronger experience – almost like a gate to a ‘world beyond’ (Hansen, 2017). However, exactly how such experiences are realized varies according to the types of heritage. Thus, the various ways objects reflect heritage magic, must be outlined in order to determine what attributes to focus on in experience making and marketing.

#### *The single artifact*

The magical attributes of the single artifact, occurs when the artifact reflects a style, which is exotic enough to make obvious it is from ‘a world beyond’, but enough natural looking so it is recognizable. Moreover, a certain degree of decay or patina is important for the illusion of representing an authentic past. However, only

to a degree in which the decay does not destroy the other attributes. In the case of the physical experience of the single artifact, there is always a dilemma of how to stage the artifact: should there be an absolute minimum of staging, should the attributes be highlighted in some way or should the object be contextualized? Nonetheless, if the artifact really carries a very easily perceivable magic, the risk of over-staging is higher than the opposite. And the most important asset must be, that the material aesthetic context, does not disturb the dimensions of historical culture, which is sought to be the core experience.

*Example – The Sky Plate from Nebra:* Europe's earliest depiction of the sky. This very extraordinary piece of Bronze Age art very clearly portrays the moon and some stars, but in a manner that is different from a modern depiction. In combination with the ancient, green-coated bronze material, the plate is experienced as a remarkable and exclusive witness from a non-accessible world. The Sky Plate from Nebra is exhibited at Landesmuseum für Vor und Frühgeschichte in Halle. The Nebra-plate is heavily staged, but in focus. Thus, the staging is mainly done through light and especially darkness. Hence, the focus stays on the exclusivity of the plate. The Nebra plate exhibited in an early 20<sup>th</sup> century historicist building, which' atmosphere for many reflects an era of sciences and adventurous knowledge. Thus, experience wise, Nebra becomes the main 'relic' in a 'cathedral of knowledge', which is marketed rather clear. In addition, the Sky Plate is the iconic piece of the mystique-bound experience universe around mythology from Neolithic Age and Bronze Age, including also an experience route and a visitor center.

### *The ruin*

Ruins becomes 'magical' they are ruined. Their decay gives us an unconscious impression that the buildings have fought against the most apocalyptic aspect in life: time. It lies very deeply in our habitus, that time destroys everything. Thus, it feels magic – almost

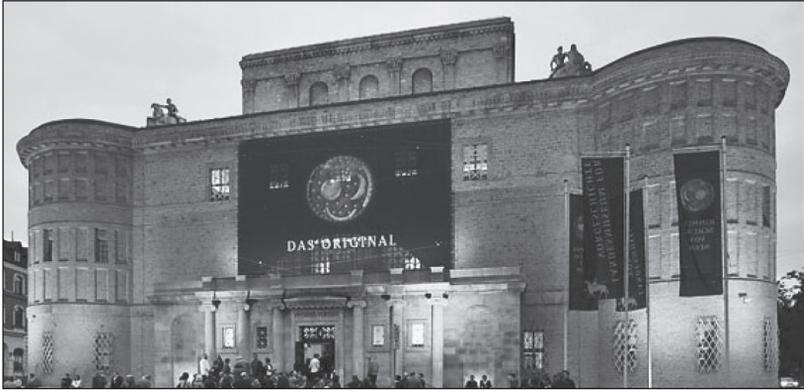


Figure 2. Museum für Vor- und Frühgeschichte in Halle, this a banner marketing the 'original' Nebra Plate. Photo: Halle365.de.



Figure 3. The monastery ruin of Eldena. Photo: Harald909/Wiki commons.

utopian or divine – when something gives the impression of having ‘fought and won the battle’ (Hansen, 2017). In some cases, design and stylistic attributes stand even clearer, after a certain decay – as for example in the ruins of the medieval monastery in Eldena, North Eastern Germany. However, if the ruin declines to a certain size; it will lose its magic. In addition, the magical ruins get a recognizable shape from their decay.

In our combination of cognitive and aesthetic historical culture, we tend to have an unconscious chronological spectrum of the experience of the ruin. Hence, ancient and medieval ruins need to have a certain level of decay, in order to be experienced as authentic and to reflect the good heritage experience. For contemporary ruins however, their decay is a taboo – they have been ruined ‘too early’. Thus, the magic in modern ruins lies in dark tourism experiences, rather than in the experience of ‘immortality’.

*Example – Hammershus:* The iconic shape a ruin gets from its deterioration can have extensive brand value. This being, for instance, the castle ruin of Hammershus on the Island of Bornholm in the Baltic Sea. Bornholm is one of the major Danish tourist destinations. Although Bornholm has added many aspects to their destination brand in the last decade, the basic destination image of the island was established already in the 1950s by – among other things – intensive use of the iconic shape of the largest medieval castle ruin in Northern Europe; Hammershus. The ruin has thus become the icon of the historical culture of Bornholm, and thus an absolute ‘must see’ whether one is interested in medieval heritage or not. The experience has been focused for generations on the undisturbed and recreative nature of the ruin grounds. Recently, a large visitor center has been established there. Even in this case, in order not to disturb the ruin, the visitor center is placed distantly, at one of the best spots to view the full perspective of the iconic ruin.

### *The isolated monument (the Heritage UFO)*

Another instance of heritage magic is experienced when a monument is so isolated and remote that a full perspective is easily reachable and the beholder can perceive the full size and aesthetics. Thus, the monument is experienced as a fully preserved vessel from ‘another world’, which just ‘landed’ – hence the UFO metaphor. Grand open landscapes and recreational settings seem to increase this experience. In other words, the view of full size and

iconic shape with minimum surrounding disturbance is the key material aesthetic issue.

*Example – Ales Stenar:* Ales Stenar is Sweden's largest stone setting. It is beautifully situated on a ridge with a stunning view over the Baltic Sea, and is standing in its full size and shape with no other cultural 'disturbances' close to it. The dating of the stone setting is uncertain (most likely 6<sup>th</sup> or 7<sup>th</sup> century AD), and the monument is to some extent rebuilt, but this is of little importance for the experience, which is entirely based on the place, size and



Figure 4. *The Iconic ruin of Hammershus Castle. Photo: Andreas Bonde Hansen.*



Figure 5. *The stone setting of Ales Stenar. Photo: Andreas Bonde Hansen.*

shape. Ales Stenar has approximately 700.000 visitors per year. Ales Stenar has been made through many generations the essential Icon (read: aesthetical dimension) of its destination Österlen. Its main attributes are its undisturbed and remote setting, which allows the viewer to access the full overview, climb on it, hug it, take pictures and so on. To keep something as remote and exclusive, and at the same time accessible, iconic and 'active', has proved the ideal management.

### *The heritage room*

The Heritage Room is understood as heritage preserved to the stage where one can enter and be fully covered by roof and walls. The heritage Room is experienced in three or four dimensions (visual dimensions as well as smell, indoor climate etc.). Moreover, one of the important features of the experience here is the distinct border to the contemporary world outside of the heritage room. The magical-effect is obtained when the aesthetical dimension of time is obvious (style and patina), but the spatial borders are fully preserved. Churches and old well-kept castles tend to serve to this experience.

*Example – Cathedral of Roskilde:* Among the largest cathedrals in Northern Europe, it is the earliest example of brick gothic architecture and the mausoleum for the Danish royal family since the 15<sup>th</sup> century. Churches are often some of the fully preserved heritage spaces, which have 'heritage room-effect' due to them offering a four-dimensional heritage experience. The visual aspects of the Cathedral of Roskilde are very simple; white colors and raw red bricks. The simplicity underlines the attributes – the large space covered by gothic arches – which turn one's orientation upwards. The many royal tombs, give a feeling of being in a special closed environment, untouched by the 'outside world' where one almost participates in a social call with important persons from history. This experience have been interpreted by iPads and augmented reality, but with little success. Thus, the

Cathedral of Roskilde has gone back to use a guiding booklet, leading the visitors around in their own pace, and not taking attention from the 'room' experience.

### *Heritage dissolving 'Utopia'*

As mentioned, one of the most 'magical' aspects of heritage, is that it is Utopian – too good to be true – due to heritage's survival of time and containment of 'lost' stories. Normally, if this experience of Utopia becomes absent, the heritage object loses its magic. In certain cases, however, if the experience of heritage being 'lost' can be staged to show a kind of 'resurrection', such as reconstructions or rebuilding. This can also be experienced as 'magic'. Mostly, reconstructions and replicas tend to lose their heritage magic, because the necessity of reconstruction underlines the loss (Hansen, 2016, p. 91, 138). However, if the experience displays that something 'survived after all', many people will experience the heritage magic. 'Something' that survives is often intangible phenomena becoming tangible in the reconstruction, such as past skills of technology, crafts and arts. Thus, if the object of experience is either something one can engage with in an active demonstration, or if the aesthetics of the reconstruction are lavish and grand, even laymen can experience the exclusivity, the experience of heritage 'magic' appears.

*Example – Viking ship museum in Roskilde:* an exhibition shows the 'poor' state of a series of Viking shipwrecks. In addition, the museum contains a fleet of Viking ships reconstructed from archaeological knowledge – some of these have set for long and epic voyages under great public attention. These are all experiences of a materialization of skills and functions that have survived beyond their tangible originals. The full experience is – in opposition to many other experiences of reconstructions – not conducted as historical theater or re-enactment. Instead, it is centered entirely on crafts and technology to revive ancient skills.

### *The heritage universe*

The heritage universe, refers to heritage environments beyond a single building. Here, buildings, artifacts as well as nature and landscape are combined in the heritage experience. The heritage universe is a very limited world and yet big enough to escape into it. The good experience of the heritage universe stimulates all senses. In this experience, a paradox of ‘chrono-syndrome’ (disorder of ages – see e.g. Hochbruch, 2011) appears: the consumer will typically search for a ‘time travel experience’, but at the same time seek authentic atmosphere through the impressions of decay (smell, humidity, assimilation with nature etc.). This atmosphere would not be present if there were a ‘real’ time travel back to the environments’ ‘original’ use and creation. The chrono-syndrome paradox is the reason why fully reconstructed or replicated environments (e.g. Viking markets) often do not have heritage magic. Heritage universes are in particular something one can experience at traditional Scandinavian open-air museums, in which original buildings have been resurrected for more than a century. Around these buildings, an environment is staged and developed during a long time. The border to the modern world is also very important in the heritage universe. It must be like an ‘untouched’ oasis in time. However, where features like entrance walls and roof are very important to the heritage room, the bordering of the heritage universe can be more vaguely delimited. Thus, the experience of the heritage universe is also experienced in for example historical towns and cities – especially those that mainly serves as heritage experience, more than cities where heritage accidentally exist in the context of a modern city. Some few examples in could be Visby, Quedlinburg or Stralsund. Regarding experience management, it must be noticed, that the simple presence in heritage universes is a positive experience in itself. Thus, a high, presence of staged activities, often serves as over-stimulation and the experience activities must be centered on basic and necessary human activities – eat, drink and stroll.

*Example – Frilandsmuseet (Old Denmark Open Air Museum):* The traditional Scandinavian open-air museum reflects a tradition more than a century old, in which historic houses are collected, and rebuilt on a museum ground – often in a century old rural setting. Although tourism management and marketing could be much better, Frilandsmuseet north of Copenhagen illustrates the perfect fairytale universe of decay and rural romanticism. Unlike for example Skansen in Stockholm, the heritage universe at Frilandsmuseet is not disturbed by paved roads and vast webs of ice cream shops. The escapist experience is thus very much intact, and the experience becomes a universe of an archaic rural landscape, old charming buildings, husbandry and a very recreational setting, with a buzzing urban environment as the outside context.

#### 2.4. Different target groups different perceptions of heritage magic

Heritage tourists are a complex group, and they are influenced by a number of motivations. Heritage studies and tourism studies have dealt intensively with this topic (see for example Falk, 2012; Pröbstle, 2014). Nevertheless, research has so far focused on the more structural and demographic aspects of heritage tourism and, until recently, little on how themes, narratives and aesthetics affect motivations and experiences, on a transcendent level. In this



Figure 6. Screenshot of Old Denmark Open Air Museums from Internet page: <https://en.natmus.dk/museums-and-palaces/frilandsmuseet/>.

perspective, we could approach target groups and their various perceptions of heritage magic, as follows.

### *In search of a lost world*

Certain themes of the past tend to carry a fourth world (Graburn & Nelson 1979) romanticist way to experience heritage (Hansen, 2016, pp. 108-112). The heritage themes are experiences of something 'native', 'organic' and 'lost' to the hand of modern, corrupted industrial culture. This motivation draws on what Gilmore & Pine would refer to as natural authenticity (2007, p. 50). Participation and physical interaction with the experience objects is important. *Heritage dissolving Utopia* and *The Heritage Universe* are in the center of this motivation. Key experience values are reflected through the moral and religious dimensions of historical culture, and the visitor sees the heritage as a (nearly) lost natural and virgin way of certain practices.

*Example – Land of Legends, Lejre:* The Land of Legends in Danish town of Lejre is an experience and education center for cultural history from Mesolithic Age until mid-19<sup>th</sup> Century. Everything is reconstructed. However, by being situated in an authentic ancient cultural landscape and due to the attraction being half a century old, *Heritage dissolving Utopia* and *Heritage Universe* emerge to a joint experience – often leading to great dedication to interaction among the visitors. The basic concept is still for the visitor to engage in the tough and exotic daily activities of life in the past. The mediators are both volunteers, professionals and 'time travelling families' (people who pay a fee to spend their holiday in, for instance, the Iron Age village, dressed and living as Iron Age people).

### *The thematic motivation*

Often, popular cultural phenomena or personal interests, which emerge from social meetings, are the most formative influences when it comes to experiencing heritage. Thus, the way in which

popular culture forms our historical culture, must be given attention by any heritage attraction manager. This being for example the search for a ‘Game-of-Thrones-like’ experience, or the popular notion of the connection between medieval monasteries and high quality beer. In that perspective, it is important to realize, that most visitors led by thematic motivations, are completely aware that their search for a ‘feeling’ of a certain theme, has nothing to do with ‘real’ history. However, for them popular culture becomes a medium to experience and understand history and heritage, and vice versa (Hansen, 2016, pp. 112-115). Thus, it can be hard to determine what types of magic affect this motivation, but it is clear that often *the heritage room* and *the heritage universe* tend to foster meaningful links between popular culture phenomena and specific heritage. At the same time, the heritage object can be perceived as a unique thing, both as the original inspiration for popular fiction, and at the same time something telling a greater ‘real’ story, thus being *the artifact* and something with a larger referential role – what Gilmore and Pine refers to as referential authenticity (2007, p. 68). Although the thematic motivation often represents a niche segment, it usually includes tourists who tend to be rather uncompromising in their search for the theme.

*Example – Downton Abbey on Tjolöholm Castle:* Often a combination of heritage atmosphere and popular culture phenomena

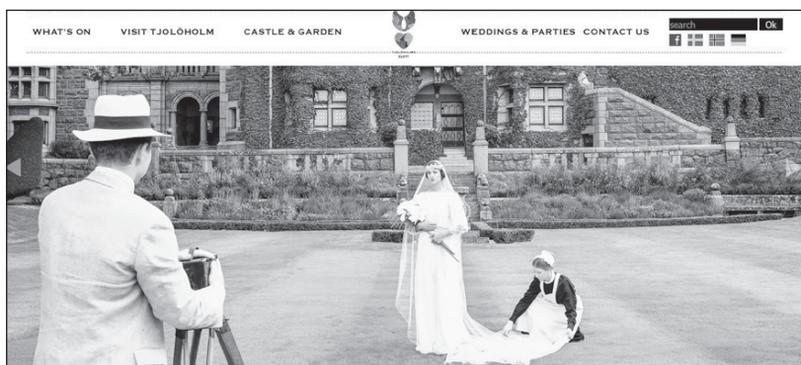


Figure 7. Screenshot of Tjolöholms web page.

make sense to certain people for different reasons. Thereby lies various attraction potentials. The castle of Tjolöholm in south-western Sweden was built by the turn of the 20<sup>th</sup> century. They have specialized in heritage experiences around the eras of castle construction in the shape of weekend escapes with romantic accommodation and good food. Recently, Tjolöholm has started a contemporarily themed experience based on the British TV series *Downton Abbey*. Although *Downton Abbey* is a fictional story, depicting a very distinct way of life in the British upper class in 'La Belle Époque' and Interwar Period, it has become the image of life among high-end bourgeois in many Western countries in first third of 20<sup>th</sup> century. Therefore, although Tjolöholm has nothing to do with a past British nobility, this kind of referential authentic story telling creates a *heritage room* and *heritage universe* kind of magic in the view of the *thematically motivated* visitors. In addition, an exhibition of original costumes of the TV-series carries the kind of magic related to *the artifact*, and the castle is experienced as a logic exhibition venue by the *thematic motivated* visitor. Hence, an intensive pull-factor is created among an audience who uncompromisingly is motivated by the themes of interest.

### *The patriotic motivation*

Patriotic motivation can be understood literally as national or local patriotism. Moreover, it can be understood as a more open definition for experiencing certain places or objects as a part of something normative. The latter being something which refers to witness great achievement or failures of mankind in order to become a 'better human being'. Often, *the patriotic motivation* is something rather unconscious where the experience is 'something one simply must do' when being in a certain place with a certain purpose. In other words, it is the highlight attractions, which are the most attractive to this group of tourists. On one hand, the 'highlight' perceptions of the attractions are created from physical appearance (size and aesthetics) and a collective understanding

of the uniqueness of the object. On the other hand, these ‘must-sees’ are often constructed as such, through intensive and strategic use in destination branding and similar commercial matters. Since the patriotic motivation is the one for which visitors come in the highest numbers, it is important for any tourism manager to be aware which heritage objects that can serve this motivation and how. It is *The artifact, the isolated monument* and *heritage space* which serve the patriotic motivation along with the experience of what Gilmore & Pine call exceptional authenticity (Gilmore & Pine, 2007, p. 63).

*Example – Aachen Cathedral:* The magnificent cathedral in Aachen has a very distinct shape and aesthetical appearance. In addition, and probably most importantly, the church is the mausoleum of Charlemagne, who in trans-European historical culture is the father of Germany, Europe, and – to some extent – France (Hansen 2016, p. 200). Hence, Aachen becomes the symbol of the birthplace of both modern nations and European unity. More importantly, the DMO and authorities of Aachen, have a long tradition of using the tale and iconography of Charlemagne and Aachen cathedral in a number of activities, all underlining the values of Charlemagne: political awards, certifications securing hospitality standards etc. Hence, if going to Aachen, or even searching for experiences in the Aachen area, tourists are constantly in a Charlemagne ‘mode’, leading up to an experience climax – the Cathedral. The cathedral thus becomes *the heritage room* and *the artifact* (almost a ‘relic’) at the same time. In this case, we see a higher presence of staging outside and around the actual experience, than within the attraction visit.

## 2.5. Conclusion

Heritage tourism finds itself in a position, in which the large well-known European monuments have been major attractions for over a century and continue to be so with increasing in visitor numbers.

On the other hand, niche themes tend to be an increasing market for heritage experiences. To serve and stimulate such tendencies, an attraction or destination manager must understand how tourists perceive various kinds of heritage, what kind of experiential values they link to the various kinds of heritage. Thus, the manager must reflect upon – and be able to strategically use – the essential heritage experience attributes, which are linked to emotions, aesthetics and other irrational or hard-to-explain experiences. In addition, it is important to understand how various target groups are led by different motivations and perceptions of the heritage they see. This chapter has outlined an approach to target groups based on values and thematic interests, but other important aspects could be cultural backgrounds and education. Anyway, what attributes to market, how to stage objects and how to design experiences, must never be subject to universal approaches, but must always be accessed via reflections on what is the physical character of the heritage object? What kind of motivations does the target groups carry? And what kind of values and narratives does the heritage object carry and should these values and narratives be used or changed via the experience?

#### Self-review questions

- Please explain the difference in between the term “mood” and the term “atmosphere” in the given context.
- Please suggest a typology of objects one may have to deal with in a cultural heritage context! Furthermore please outline how the type of object influence the experience!
- Imagen yourself to be the manager of a historic cathedral, please suggest a business plan on how to manage, how to market and how to stage this specific cultural heritage.
- Briefly explain possible differences in the way the heritage experience attributes are perceived from theme to theme, and from tourist to tourist?

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## Related web material

The Sky Plate from Nebra:

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<http://www.himmelswege.de/index.php?id=6>

<http://www.himmelsscheibe-erleben.de/>

Hammershus:

<https://bornholm.info/hammershus/>

<https://bornholm.info/en/hammershus-visitorcenter/>

<http://naturstyrelsen.dk/naturbeskyttelse/naturprojekter/hammershus-nyt-besoegscenter/>

Viking Ships Museum in Roskilde:

<https://www.youtube.com/watch?v=Q8jhnrNHk3g>

Land of Legends:

<http://www.sagnlandet.dk/en/>

Tjolöholm castle:

<http://www.tjoloholm.se/en/aktuellt-en/exhibition-downton-for-better-or-worse/>

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## Chapter 3

# Improving the Performance of Cultural Tourism Attractions

Tour Guides Experiences at the World Heritage Site in Falun, Sweden

by Cecilia De Bernardi, Albina Pashkevich & Jens Wagner

### Learning outcomes

- Provide a brief theoretical overview on the role played by the guides in the delivery of touristic experience
- Analyse and highlight guides' importance in the creation and provision of authentic experiences and the process of performance connected to cultural heritage of touristic attraction
- Present an analysis of the empirical data collected from the interviews with the guides working with the underground mining tours in Falun in order to exemplify challenges experiences by these workers at the World Heritage in Sweden
- Highlighting the most challenging and rewarding tasks necessary to take into account while being a guide, suggestions for the improvement of touristic experiences at cultural heritage attractions.

### 3.1. Introduction

In the tourism industry, guiding plays a very important role. Guiding as an activity has accompanied tourism in its development since the Grand Tour (Cohen, 1985). Nowadays, guided tours are an essential element of many package tours (Wong, 2013). A recent study commissioned by Visa, has identified the growing popularity of guided tours, more specifically for solo tourists and

millennials (Visa Global Travel Intentions Study 2015, n.d.). On the other hand, being a professional guide entails a wide variety of responsibilities and tasks, such as, accompanying tourists on organised trips, helping visitors understand local languages, traditions and customs, guiding in museums and cultural attractions and introducing the tourists to the rich history of the building and/or objects they are seeing.

This chapter introduces the case of Great Copper Mountain, a cultural attraction and World Heritage Site located in Falun, Sweden. Guiding activities are essential in providing the visitors with an authentic and memorable experience in connection to the history of mining operations. People visiting the underground mine in Falun are presented with not only the century's long history of copper mining explorations, but also legacy it left behind in form of storytelling connected to miners, landscapes, local traditions and food. As the Great Copper Mountain in Falun is also part of the UNESCO's World Heritage List, there are certain obligations that developers of the tourism attractions connected to the mine need to follow. The history of the heydays of the copper mine in Falun is connected to the period ranging between the 16 and 17th centuries, meaning that guides are required to not simply convey historical facts, but also make them 'come alive'.

### 3.2. The role of the guide

Cohen (1985) conceptualised two main roles of the tourist guide: the pathfinder and the mentor. The pathfinder is a guide that knows the way in a geographical sense. Even with no maps (and nowadays GPS in-built into the smart phone technology), the guide knows how to navigate and take the tourists through their tour and to their destination. Pathfinders are part of the local population and are familiar with their home environment. For instance, the guides that take the tourists on fishing or hunting tours (Cohen, 1985). The mentor, on the other hand, plays a role

similar to that of the Virgin in the Divine Comedy. This type of guiding is not only geographical, but also has a spiritual component, for instance, in the context of a pilgrimage. Cohen's (1985) conceptualisation of the guide's work is based on the fact that the guide needs to ensure that the tour will be accomplished as smoothly as possible. Furthermore, the guide has an important role in maintaining the morale of the group and providing mediation with the local population or local culture (in the context where it applies).

Furthermore, as previously mentioned, the guide also has an important role concerning the experience creation for the tourists. Reisinger and Steiner (2006) presented different approaches and ways to understand the role of tour guides. For instance, the concept of interpretation, that means both providing education, as well as the guidelines on how to act and understand. Reisinger and Steiner (2006) criticise these approaches because they imply that the tourists are incapable of understanding without the help of the guides. Another approach to interpretation is the perception that it is simply a way to open the minds of the tourists and create relationships.

Huang, Weiler and Assaker (2015) also mention the guide's role in interpretation, when they studied the link between interpretive tour guiding and tourist satisfaction. The study took into consideration both the cognitive and affective dimensions of tourist satisfaction. Cognitive dimensions are more rational, while affective dimensions that are related to feelings and emotions are the ones that guides are able to influence the most (Yuksel *et al.*, 2010). The results show that "interpretive guiding positively influences tourist satisfaction and behavioral intention in a heritage tourism setting" (Huang, Weiler & Assaker, 2015, 354). In heritage tourism, Huang, Weiler and Assaker (2015) argue that understanding the role of interpretation in tourist guiding should be emphasised. Interpretation has potential effects on the tourists' thoughts, feelings and actions. The conclusions made by Huang, Weiler and Assaker (2015) are highlighting the role of interpretation provided

by guiding as having a positive effect on tourist satisfaction for their overall satisfaction with the destination.

Factors that can influence the success of a guiding tour are also connected to different tourist groups and especially their nationalities. This allows tourism firms to tailor their services to the different groups of tourists (see also chapter 4, part 3 by Caldeira, Carneiro, Vasconcelos, Mesquita & Kastenholz on personalising co-creative cultural heritage experiences). As previously mentioned, guided tours are becoming increasingly popular for certain segments. Vittersø *et al.* (2000) have argued that certain nationalities show different reactions to a tourist experience. The work of the guide will then be embedded in this phenomenon.

Weiler and Walker (2014) analysed a set of principles that can be included in the training of guides, in order for them to be more effective. Providing proper training “can successfully deliver the knowledge and skills required by guides to improve the capacity to effectively engage visitors, impact them and thereby enrich their experience” (Weiler & Walker, 2014, p. 98). This shows that the research on guiding is not only academically relevant, but it also can provide meaningful insights on how to increase the quality of guide’s training in order for them being able to deliver a memorable experience to the tourists. An additional interesting example of this notion is presented by the German certified ‘Wine Ambassadors’ or ‘Wine experience guides’, discussed in Gronau and Harm’s chapter 3, part 4 in this volume.

On the matter of guiding as a profession, the lack of training possibilities has been identified as a potential problem. Ap and Wong (2001) highlighted the necessity of training and the improvement of language skills of the guides. It is decisive for the guide to undergo training and a certification system should also be required (See further examples in Gronau and Harm’s in this volume). Apprenticeship was also suggested as a possible solution. Ap and Wong (2001) noted the variable levels of professionalism can become an issue and that the performance of the guide needs to be monitored. Weiler and Ham (2002) also mention training and

professionalism. In addition guides can be educated on the inner workings of their abilities as guides (for instance the how and why behind the guiding work) and they can also be socially shaped as employees, by making sure they have a good image of themselves as guides (Weiler & Ham, 2002).

### *Authenticity and performance*

In this chapter authenticity is only mentioned as a means to explain the role of the guides in the creation of the visitors' experience. The debate regarding authenticity in tourism is still ongoing and it is not the purpose of this chapter to deepen this discussion but relate it to the role played by guides (e.g. Cohen, 1988; MacCannell, 1999; Mkono, 2013; Reisinger & Steiner, 2006; Wang, 1999).

Ramkissoon and Uysal (2014) make connection between the creation of tourist experiences and authenticity in heritage sites. The visitors are seen as creators of the authentic experience and as part of the authentication process. Existential authenticity is then conceptualised as "a key issue of contention for cultural and natural heritage sites" (Ramkissoon & Uysal, 2014, 119). Authenticity related to guiding has been conceptualised as a way of understanding identity and heritage, as argued by Reisinger and Steiner (2006) in the case of guides in Israel. The discussion focuses on the role of the guides in the interpretation of heritage. The interpretation is seen as a way to promote the tourists' personal understanding of heritage, rather than barely conveying information or relating to the guide's own experiences of the place. "Authentic tour guiding" is then a way to "discover one's self and to understand the heritage that shapes identity" (Reisinger & Steiner, 2006, 494).

Weiler and Ham (2002) have criticised the concept of authenticity related to the connection between the guide and a place where guiding takes place. In their work authors problematise in connection to the use of local rather than foreign guides, since the former is seen as something that is 'better' and should be preferred. Moreover, Weiler and Ham (2002) advocate for empirical research

on the conceptualisation of authenticity for the guest and the role that the guide has in the achievement of a sense of authenticity.

Regarding visitor satisfaction, Weiler and Walker (2014) have argued that there are still few studies regarding the visitors' satisfaction with the guide's performance of the interpretation principles. This is also connected to heritage and its interpretation. Interpretation principles are best practises regarding a certain kind of heritage. The study suggests that interpretation principles should be informed by research and information and this should be applied during the training of the guides (Weiler & Walker, 2014). Performance is not only related to how well or badly the guide performs his/her work, but it is also connected to the performance of a role in a more theatrical sense. Beedie (2003) talks about scripts and improvisation in the context of mountain tourism and guiding. In this case, the guide is the lead actor and tourists follow the lead, with some space for improvisation. Furthermore, certain guides have to literally play a role, for example in the case of the theme parks, such as Disney characters at the Disney World (Williams, 2006).

### 3.3. The case of Great Copper Mountain Falun, Sweden

In this chapter we use an example from the Swedish province of Dalarna (located approximately 280 km northwest of capital city of Stockholm) to help to understand the role of guides at cultural tourist attractions, their performance as storytellers, as well as their views on the differences and similarities between domestic and international tourists. In our case, the guides need to perform a role to a certain degree; however, the role taking is milder, as the tourists are aware that the guide is, in fact, a guide. The popularity of this World Heritage Site in Falun, which is part of UNESCO's World Heritage list since 2001, has grown over the years.

The importance of heritage preservation and the necessity of educating the visitors in the role played by the mine since its hey-

days in the 16th century has led to a focus on the guided mine tours as one of the most important sources of income for the Great Copper Mountain Foundation that operates onsite. However, there is a range of challenges that operations in the mine are faced with due to their specific circumstances. One of them is the highly seasonal nature of tourist operations, which reach an absolute peak of visitations over the summer and large public holidays. A second issue is the high turnover of the staff with specific language skills, as well as high fixed costs concerning upkeep, visitors' safety and preservation of the site. Among other, issues that are more specific connected to the management and marketing of tourist operations is information availability, language provision to international visitors (with its peak during the summer months), further improvement of guiding and services for children. Thus, the need to constantly deliver high quality services and activities, in order to ensure continuous popularity of the site among tourists and other visitors is vital.

The employees at the Falun Mine are in close contact with tourists and are responsible for delivering the best possible service and creating valuable experiences and images among visitors. A big part of the overall tourism experiences is a guided underground mine tour to the part of the mine that is specifically adjusted to this type of guiding activities. Guiding is not only an important aspect of creating value to the tourists, but also one of the most influential factors in providing overall tourist satisfaction. Historically the largest share of visitors was comprised of domestic tourists, but the ability to offer guided tours in several different languages has contributed to this destination's popularity even among international tourists and their share continues to grow (consisting of German, Dutch, Spanish, etc.).

Perceptions of the guides were captured with the help of semi-structured interviews, that had open-ended questions about general perceptions the guides had regarding their own role at the site, their performance, how the overall guides' performance was influenced (affected) by the visitors and their characteristics. Sev-

en interviews were conducted with the guides that were working at the mine in the summer of 2012. The interviews were recorded and transcribed, the analysis of the main themes were highlighted. This corresponds to a thematic analysis (Braun & Clarke, 2006). This form of analysis aims to find the underlying meanings of the answers, or dominant themes that together form the perception of the guides. Parallel to this, field observations were made of the guided tours to the mine during a period from 2011 to 2018. This research was carried out within the Master course, at School of Technology and Business Studies, Dalarna University “Managing Cultural and Natural Heritage Sites”, in which students were tasked with creating an alternative guided tour.

### *Guiding as profession*

The interviewed mining guides enjoy doing what they do, but at the same time are aware of the challenges this job may create for them. However, most of them are willing and motivated to accept these challenges, which results in rewarding personal feelings, which described by one of the respondents as follows: “[Guiding] is a bit of a challenge because I want [the tourists] to think of me as the best guide they ever had” (Interview with the mining guide, 2012).

Another respondent highlighted the educational role of the guiding activity: “I love to teach people about history and events and it is really rewarding for me”. Among other aspects mentioned by the participants is their perception of guiding as an interactive activity, referring to the social aspect of the profession. Social interaction and contact with other people lie in the nature of this job and one needs to be comfortable with this. One of the informants mentioned: “I think that you as a guide have to inspire and educate. You also need to understand certain visitor groups’ dynamics. Being a guide requires an active presence, which I like very much”. Thus, being on top of things and perform equally irrespective of the type of visitors seem to be important.

As guides put emphasis onto the role played by their visitors, it was also important to find out the opinion of the guides on their visitors. The common understanding of the guides was that typical tourists visiting mining sites could be identified. Interesting to note that guides mentioned only positive things about their visitors, remembering “good things”. Mining guides connect it to the work attitude they have – “to always be friendly to the visitor”. A certain degree of the generalization was, however, possible “...there are many different typical visitors’ categories, for example school classes, families with children, pensioners, etc.” It is worth mentioning that at this point in the interviews there was already a distinction made between nationalities, mostly when respondents were referring to the Swedish-speaking tourists. In order to deepen the understanding of respondents’ perceptions of their visitors they were asked about their preferred guest.

The size of the groups of visitors has an importance for the guides’ ability to control the dynamics and communication within it. All of the interviewed people prefer groups not bigger than 10-15 people, however, in reality, the size of the group is set to 30 people. Overall, this discussion is connected to the fact that the bigger the group is, the less time guides are left with to be actually guiding. One respondent mentioned: “If you have larger groups then you basically do not have as much time to communicate with your visitors. We are supposed to do the tour in one hour, and that means that you have to simply “cut” a part of the tour, if it’s a big group.” In addition, some of the respondents emphasized the importance of a group dynamic, which is best achieved by having smaller groups. Another commonality in the answers was that all guides seem to prefer tourists that show their interest and interact with the guides. For examples, guest could be expressing their feelings by e.g. laughing, asking questions, thanking, etc. One of the guides mentioned: “If you feel you can receive a reaction, you change something... if you do not get a reaction when telling jokes, you will stop doing that for the rest of the tour”.

Finally, some remarks concerning the visitor's characteristics as perceived by the guides. Some of the guides mentioned that domestic tourists seem to be more reserved and keep a personal distance to others in a group, as well as to the guide: "Swedish tourists are often quite boring. They listen, but it is hard to get any kind of reaction from them. They are unusually quiet and still. This way it can be more fun to have international visitors, because you can at least get a reaction or answer." Being open and showing emotions seems not to be a general practice while working with domestic tourists. On the contrary, most of the respondents describe the international tourists as more open and excited in their communication with the guide. The following quote illustrates this even further: "[Internationals] are maybe a little bit high in their expectations and excitement. They are in a foreign country, so it becomes more exciting for them. Especially Americans, they get more of a "wow" feeling".

Another interesting aspect mentioned by the informants is when they have to guide a group composed of different nationalities. Firstly, if tourists from the same nationality are taking part in the guided tour it seems to make them more comfortable and "gives them a sense of belonging together". Otherwise, certain nationalities tend to dominate the dialog with the guide and it can cause others to be less involved thus maybe not getting as much information that interest them more. Another difference that became evident is the general level of knowledge connected to Swedish and European history particularly, as well as knowledge about the mine. One respondent stated that domestic tourists seem to have a rather poor knowledge about their own country, while several other respondents mentioned international tourists acquiring knowledge about the mine prior to their visit. This results in the general belief that some nationalities are associated with particular interests, e.g. Germans showing an interest in geology, mining history and engineering.

Thus, tourists show and express their interest differently according to their nationality, making it necessary to have improved

marketing strategies that can affect the decision to visit the site. Intercultural understanding could help to improve the tour itself and increase the guides' awareness of the importance of adapting and keeping up to date. Once again, guides believe that professionalism and having a positive attitude and behaviour are key in order to compensate the previously mentioned differences.

In summary, it can be said that guides play a pivotal role in providing touristic experiences. Often, taking part in a guided tour, it is the only way for visitors to meet someone who holds a local knowledge. There needs to be a balance between satisfying different groups of visitors, ranging from those who are very engaged in the topic to those who are less interested in facts and history. The guide needs to be able to ignite visitor's interest and adapt the tour according to the different circumstances, which are influenced by visitor's characteristics. Intercultural understanding, expectations, prior knowledge and social interaction are the factors that seem to matter the most.

### 3.4. Conclusion

In this chapter, we have presented an overview of the theoretical discussions that have in different ways explained the process that takes place when a guide interacts with visitors. The guide has a role that concerns the practical side of guiding, which is to take the visitors between different points of interest. In the case of the guiding at the Great Copper Mine, this has also been an aspect of safety, as in the case of the guiding on the mountains (Beedie, 2003). Furthermore, performance is also an important part of guiding work. In this setting, performance is not limited to the way the guide executes the tasks related to the job itself, but performance is also related to the playing of a role in order to entertain the customers. The guide's role is directly connected to the co-creation of the experience involving the customers (see Kastenholz, Carneiro & Carvalho's chapter 1, part 3 on co-creating cultur-

al heritage experiences in this volume, as well as in Mossberg, Hanefors & Hansen, 2014). It has also been highlighted that training has a certain importance in the work of the guide. Lastly, we discussed the aspects related to authenticity and how heritage can be conveyed to the tourists through the work of the guide.

One way of improving performance of the service at the tourism destination is constantly working on improving service quality (Conlin & Jolliffe, 2010). In the case of Great Copper Mine, guided tours to the underground mines are part of the tourism offer, with the guides becoming the sole responsible for their delivery. It proves to be difficult to customize the guided tour, due to certain constraints such as time and dimension of groups in peak visitation periods. One important finding of this study is the acknowledgement by the guides that there is a need of *adaptability* when guiding. The perceptions of the guides show that there are different categories and groups of tourists and that intercultural learning is vital to service delivery. It is the guides' own commitment and ambition to adapt the tour to the tourists, according to factors such as group size, interests, demographics and nationality. By adapting the content of the tour according to the visitors' nationality, ultimately results in higher visitor satisfaction and better performance. This awareness needs to be implemented by the guides, with the help of training programs provided by their employer (Ap & Wong, 2001) or other regional entities (see chapter 3, part 4 by Gronau & Harms in this volume). Improving the guide's adaptability by raising visitors' awareness in intercultural communication will lead to greater satisfaction and more positive evaluations by visitors.

Findings show that the size of the group clearly affects the time the guide can spend with the group, and, therefore, also the content of the tour. The perceptions of the guides reveal that small to medium group size are preferred. Furthermore, from the data we can infer that tourists often use different sources of information prior to their visit in order to get the initial knowledge and prepare for the visit. The site needs to utilise this possibility of having

a dialog with their visitors for marketing purposes. The training of future guides should introduce them apart from the necessary specialist knowledge on the cultural heritage theme, to the main principles of staged performance, intercultural understanding, social interaction and group dynamics. Improving the performance of a destination is tightly connected to the continual improvement of the quality of service and experiences, especially if the main source of income for the destination is a guided tour.

#### Self-review questions

- List and briefly describe the role of a guide in the provision of a touristic experience.
- Why is guide-training important? What are the main aspects this training should include and why? Support your answers using examples from the text.
- What are the factors determining a successful guided tour? In your discussion consider your own experiences from being a visitor to a cultural heritage site, think of how the nationality of the visitor can influence the necessity for adjustments during the tour.
- Can you think of examples affecting a guided tour negatively? Give suggestions in order to mitigate those in a real life situation.

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## Related web-material

Rick Steves Tour Experience – examples of successful guiding activities around Europe:

<https://www.ricksteves.com/about-rick>, <https://www.youtube.com/watch?v=YqrSRSIBJzI>

Be a Better Guide Foundation:

<https://www.beabetterguide.com/foundation/>

How to handle cultural differences as a tour guide?:

<https://www.youtube.com/watch?v=2VXfgqoLmtk>

Neil Silberman on Heritage Interpretation & Presentation at the Your Place or Mine Conference:

<https://www.youtube.com/watch?v=8GqUUpb3zeM>

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## Chapter 4

# Landscape Analysis and Spatial Capital for Cultural Heritage Management in a Networked Perspective

by Federica Burini

### Learning outcomes

- Identify the key characteristics of landscape analysis and the strategic role of local communities in its touristic enhancement.
- Apply the concept of spatial capital and networking for promoting tourism development.
- Apply participatory methodologies to recover local spatial capital and promote local and international networking for tourism development.
- Evaluate some territorial and landscape potentials of the Province of Bergamo, in order to promote a networked tourism project.

### 4.1. Introduction

Defining landscape today is an important issue which needs a reflection both from a theoretical and a methodological point of view, in order to answer to the most recent principles and priorities established at international level.

The analysis of landscape must come from the notion of territory as the social transformation of space and it requires an understanding of the result of the perception of territory done by different social actors. Landscape produces a subjective representation

of territories, depending on the cultural background and experience of those who observe it.

By valorizing the cultural perception of a community on its territory, we can valorize its cultural landscape, as an important component of local cultural heritage, both material and immaterial. In order to produce the valorization of landscape in a touristic perspective, we need to focus on participatory methodologies able to involve different actors and to follow a networking perspective, for establishing with elements of landscape the community wants to valorise for tourism purposes.

#### 4.2. Landscape: a global value

International interest in what UNESCO defined as “cultural landscape” dates back to 1972, with the drafting of the *Convention concerning the worldwide protection of Cultural and Natural Heritage*, which aimed to protect culture on a global level by endeavouring to see it as a whole within a broad set of strategies (UNESCO, 1972). Article 1 of that convention mentioned “artefacts and combinations of artefacts and nature” which twenty later, in its review of the *Convention on World Heritage* UNESCO identified as key elements of cultural landscape (Vallega, 2008). Along these lines, since the 1990s UNESCO has actively undertaken the preservation of key cultural landscapes, with a view to including them in the World Heritage list.

European Council research on the promotion of landscape policies also started in the 1990s and led to the final drafting of the 2000 *European Landscape Convention*, which defined landscape and landscape protection in accordance with consistent criteria enforced across member states. A participatory planning tool devised in France which may be said to predate the *European Landscape Convention* is the *Charte paysagère*, a consultation white paper between public and private bodies, applicable to the local, supra municipal and regional scale, with the aim to implement landscape

Figure 1. *The European Convention on Landscape* (source: <https://www.coe.int/en/web/landscape/home>).



protection, management and planning initiatives while also preserving its values (Gorgeu, Jenkins, 1995).

IUCN, the worldwide organization responsible for environmental protection, also stresses the importance of landscape in environmental policies by including among its protected categories the one of “protected land and marine landscape”. This fifth category is defined as a “protected area intended primarily for the conservation of landscape and for purposes of recreation”.

#### 4.3. Landscape: a geographical concept

From a theoretical point of view, the evolution of the concept of landscape may be traced along two strands of research: the first focuses on the quantifiable and material aspects of landscape, namely landscape ecology (Ingegnoli, 1993); the second investigates the non-material and therefore symbolic-cultural features of landscape by postulating a semiology of landscape (Turri, 1990). The first strand conceives landscape systemically, by addressing at the same time its environmental and socio-cultural features. It becomes a key factor in the field of environmental protection because it enables researchers to track crucial issues for the management of protected areas (biodiversity, human development, governance, enhancement of natural resources, management of protected areas) and is seen as a binding factor within a wider series of issues to be taken into account for implementing systemic

action. Landscape ecology is strongly focused on the study of landscape as an object, i.e. as something that exists in itself, quite independently of an observer.

The second strand focuses its analysis on the close link between landscape and territory. It starts from the idea that territory is a social product and that landscape is its visual form, resulting from the perception of a subject or an observer who is able to detect certain units of meaning, that is to say certain “iconemes” (Turri, 1998). The concept of iconeme was introduced by E. Turri, as a unit of signification which makes it possible to reconstruct an identity discourse on the history and on the actors involved in the creation of landscape (see: E. Turri, *Il paesaggio come teatro*, Venice: Marsilio, 1998, pp. 170-175). This concept comes close to the notion of eco-symbol, proposed by A. Berque, as an ambivalent entity that belongs both to the environment and to our view of the environment. See: A. Berque, *Les raisons du paysage*, Hazan, Paris, 1995, pp. 33. Such elements (or units of meaning) are identified by an observer to set up a view of landscape and once these are cross-referenced, they bring out the identity discourse of the societies which established them. This second approach insists therefore on the symbolic aspect of landscape and on the importance of the viewpoint of the observer who experiences such landscape. What matters is ultimately the orientation of the observing gaze: the landscape is nothing but the result of a symbolic interaction between territorial action and an observer.

The two strands converge into the landscape paradigm as a vast field of interdisciplinary reflection, in which “evidence of the subjective dimension of landscape does not certainly prevent a scientific reading aimed at overcoming subjectivism and detecting real phenomena in terms that are as objective as possible” (Gambino, 1997, p. 33). In addition to the subjective/objective dialectic, Gambino introduces a second dichotomy inherent in the concept of landscape, namely the tension between conservation and innovation, a dialectic relationship that makes us perceive the signs of the past (rural, religious, defense buildings...) as features that must

be preserved while also maintaining a dynamic perspective on territory over time, thereby envisioning elements of innovation and change in sustainable terms (Gambino, 1997). Based on the dynamic reading of landscape proposed by Sereni in the “History of the Italian agricultural landscape”, which focused on transformations rather than landscape types, the present study embraces a semiotic and dynamic concept of landscape. It does not, in other words, take landscape simply as a mere “view” of the earth’s surface, but as a reworking of the testimony of the symbolic, practical and organizational work that a given society has carried out over a given territory in the course of time. Accordingly, a valorization of landscape will inevitably require the involvement of local inhabitants, as active interpreters of the reading and interpretation of territory. By inhabitants we mean both the residents and users or temporary users of a given territory. And the promotion of landscape entails a recovery both of the local community’s perception of the territory in which they have inscribed their identity values, and of those who enjoy the same territory on a temporary basis and for specific purposes (tourism, leisure, sport...).

#### 4.4. Landscape analysis and the involvement of local communities

The sense of a research that attempts to recover landscape lies both in the role landscape plays in the transmission of the social and cultural values of the local community, and in the relevance this concept takes on at the international level, as a paradigm capable of promoting environmental assets by ensuring the pursuit of sustainable development actions. As a matter of fact, the recovery of landscape serves on the one hand to meet wider needs on a regional and global scale, protecting the natural and cultural resources that contribute to creating the so-called heritage of a nation or of humanity. On the other hand, it also serves to take account of local needs, preserving sites and places where each communi-

ty recognizes and registers its own identity values. Along these lines, the 2000 *European Landscape Convention* introduces the idea of the perception of territory by the people as a crucial element for defining landscape, and underlines that it represents an essential feature of local identity. The reading of landscape in terms of perception also entails a major challenge, since researchers cannot simply record the result of the interaction between natural and anthropogenic features, but must also detect the relationships established between the landscape and the population, both local and external.

This approach leads us to reflect on the potential that a territory has on a landscape level, but above all on how this role may trigger a territorial regeneration in which the local community becomes an actor capable of planning and promoting its own development in a sustainable perspective (Castiglioni, De Marchi, 2009; Dal Borgo, Maletta, 2015). It is a matter of developing what is today called “community based” planning, that is a planning based on the active participation of the various components of a community.

The local community must be made aware that its involvement in the valorization process, even from the point of view of tourism, will in fact enable it to keep its values under control while at the same time presenting such values to tourists. In the case of rural communities, in particular, we witness a progressive change in the perception of one’s living environment. And the aspect that is now privileged among others is precisely the one related to recreation and tourism, which responds to the growing desire in contemporary society to devote oneself to recreational activities on a local or proximal scale.

Tourist-based planning therefore means to valorize the intangible heritage of one’s being-place (topical qualities); of one’s being-landscape (landscape qualities) and of one’s being-environment (natural and cultural qualities). Implementation of such a project presupposes the recognition of a strategic role for local communities, as the dynamic between territory and tourist prac-

tices is co-implicative. It is, in other words, determined by the place's attractiveness, but also by the willingness of inhabitants to embrace tourism as a factor for growth, once it has been established that tourism can in fact be integrated in their life context. The perspective of resident populations is a key factor in promoting or hindering the emergence of tourist fruition for a given territory, and that will depend on the people's maturity, on their awareness of being able to either safeguard or ignore the identity shape of their territory (Casti, 2015, p. 11).

As we turn to the landscape contexts of the region of Lombardy and more specifically of Bergamo, we are presented both with original and emerging natural iconemes (reliefs, hills...)-onto which local communities have inscribed their social values over time--as well as with culture-based iconologies that bear witness to societal work on and around territorial resources in the course of history, such as artifacts (residential, religious, rural buildings...) or the alternation of production sites (woods, grazing, haying or agricultural areas).

#### 4.5. The networked approach: *empowerment*, participation, governance

If we assume the connectivity of territories as a constitutive element of tourist regeneration and the tourist phenomenon as a complex territorial process open to a wide range of economic, social, environmental and technological sectors, we can envision research trails aimed at promoting tourist regeneration in a reticular and participatory perspective. In particular, based as it is on concepts such as the reticularity of the territories of globalization; participation as the chance to use tourism as the engine for territorial regeneration; and resilience i.e. the ability of societies to set up and reshape their activities to cope with periods of crisis, participatory methodology can focus on community involvement in the planning and management of tourism and can reflect on specific strategies for translating

*empowerment*, participation and governance in operational terms. By emphasizing the potential that places have to become tourist destinations, but above all by stressing how this phenomenon can trigger a territorial regeneration that involves local communities as actors able to design and promote their own development, our methodology has identified the following: i) in *empowerment* initiatives, the chance to boost knowledge among the various actors, which produces both a recognition of the tourist value for territorial assets (landscape, environment, place) and an awareness of those actors' potential for action in tourist communication; ii) in participatory initiatives, possible strategies for recovering "spatial capital", i.e. the knowledge and territorial know-how that the inhabitants have accrued simply by building and inhabiting a given territory over time, but also the sets of skills for managing and promoting that territory, which a tourist-based approach must tap by showing the inhabitants' ability to act together as a community; iii) in governance, the opportunity to propose initiatives of active sharing in local development, requiring that public and private actors operating at local level ensure transparency in decisions, but above that they be involved in the planning tables not only as spectators but stockholders, endowed with the expertise on territorial management necessary to set up actions and initiatives of general interest, not merely limited to individual, vested interests.

The present approach reinforces the notion of favoring the establishment of "competent communities", that is to say communities whose members: i. are able to co-operate effectively in identifying the problems and needs of their territory; ii. successfully reach an effective consensus on the aims and actions to be pursued; iii. agree on the ways and meanings whereby the established goals may be implemented; and iv. are able to co-operate synergistically to carry out the planned actions (Cottrel, 1976, p. 19).

These participatory actions, based on the establishment of round tables, must be preceded by a study of the territory in question, aimed at understanding the dynamics of actors and the various interests and strategies in the management and tourist valor-

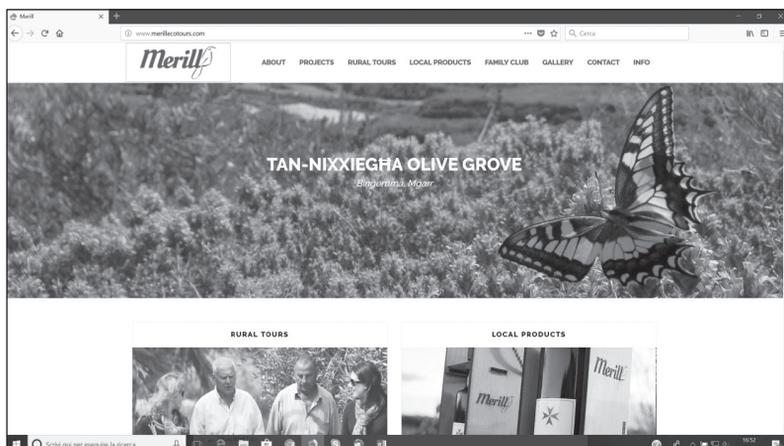


Figure 2. A best practice in networking: the merill project (Malta; source: <http://www.merillecotours.com/>).

ization already under way. It is only thanks to the recovery of the skills of the various subjects that it becomes possible to produce large-scale tourist regeneration projects, which go beyond the local scale and also open up to international interests. In particular, participatory processes will consist of several phases that include: awareness raising, with a view to reaching an adequate number of interlocutors; consultation of the various stakeholders, meant to meet their needs or to detect problems and strategies for carrying the tourist project to completion; and finally, capitalization of process results, which boosts the awareness of the various actors within a common project. These processes include the deployment of information tools and territorial knowledge sets based on geographical information technologies, i.e. the set of processes and technologies for the transmission, processing, conversion and re-processing of information to ensure the acquisition and management of geographical data in digital form, an example of which are web-based participatory cartographic systems.

Participatory processes and smart technologies make it possible to pursue tourism governance, understood as a set of subjects, procedures, regulatory frameworks, participatory processes,

geared to promote shared decisions and to guarantee the involvement of public and private agents. The aim is also to ensure that the existence, implementation and development of attraction and entertainment activities in the territories is carried out with an eye on sustainability.

#### 4.6. Research methodology: participatory territorial diagnostics for the recovery of the identity value of landscape

To adopt the landscape paradigm, we must, on the one hand, start from territory, by reading its natural and cultural features as objects to be analyzed, quantified and described; on the other hand, it is also useful to identify its iconemes, according to the observers who inhabit landscape under consideration.

With the aims to encourage a reading of landscape in its natural and cultural aspects; to facilitate the identification of iconemes on the part of observers; and to identify possible threats, we have resorted to the research methodology tested by the CST-Diathesis-Lab: the SIGAP methodology applied to the tourist regeneration of territory (Burini, 2015, pp. 56-62). SIGAP consists of modular phases set up to analyze a territory's layout, to assess its potentials or problem areas through the involvement of its inhabitants, and to recover its *spatial capital*, i.e. the knowledge and territorial know-hows that the inhabitants have accrued simply by building and inhabiting a given territory over time, but also the sets of skills for managing and promoting that territory, which must be tapped by showing the inhabitants' ability to act together as a community (Lévy, 2003, pp. 124-126). For territorial know-hows built up in the course of time can be effectively enhanced and turned into a public good for a more efficient and sustainable organization of territory. The skills acquired in the use of water and soil resources, of plant resources, and useful raw materials, as well as in the production of artifacts or in their spatial distribution

and in the scheduling of activities all bear witness to the existence of a spatial capital that, for entire generations, has ensured the repeated application of safe strategies which fell into abeyance once traditional know-how was progressively neglected. Their recovery, supported by innovative techniques centered on sustainability, can facilitate the rediscovery of local territorial knowledge, and possibly promote effective changes in the functions of spaces and resources. To recover spatial capital will be impossible unless we start with the subjects who already possess it.

What follows breaks down the phases of research and brings forward the three prerequisites of tourist regeneration: 1) enhancement and strengthening of resources and skills found in specific territories (*empowerment*); 2) emphasis on the needs and strategies of inhabitants through their active involvement via the adoption of participatory tools and techniques (*participation*) and; 3) promotion of a shared tourist planning in a reticular and sustainable perspective (*governance*)

### *Empowerment*

Starting from the premise that knowledge of the territories is essential for any other phase of analysis, we need to develop an integrated use of methods and tools aimed at understanding both the natural and cultural resources to be exploited from a tourism point of view, and the various actors involved in their management.

What matters is the identification of territorial resources that are poorly exploited and usually excluded from traditional tourist itineraries already present in cities belonging to the network. Such resources will include natural and cultural contexts, fast and green mobility areas, micro-business with environmental quality certifications: all existing territorial resources to be recovered and systematized with a view to boosting territorial regeneration under the banner of sustainability.

For each area, sub-categories have been set out in accordance with common criteria: with regard to natural heritage, the named

categories follow the criterion of international value and of environmental importance as recognized by inhabitants, such as parks, reserves, natural monuments, etc. With regard to cultural heritage, there exist internationally relevant resources, but also resources that have historical, artistic or aesthetic value, or possess symbolic or social value within the local community, such as villages of excellence, castles or historic buildings, fortifications, churches, etc.; finally, there are events and initiatives of a cultural, environmental or business and trade nature, which may be named as temporary resources useful for the promotion and enhancement of the territories in a reticular and sustainable key.

The analysis of micro-business activities enables us to understand how these bear witness to the inhabitants' know-how, and to take advantage of local skills while also ensuring consistent quality standards. Such activities are often related to accommodation facilities (holiday homes, bed and breakfast, diffuse hospitality, etc.), restaurants (inns, farmhouses, shelters, etc.), local production centers (farms, local artisans, etc.), businesses (shops, shops, crafts or food and wine retailers, etc.), or services (managers of cultural sites, tour guides, tour leaders, etc.) that have successfully established virtuous practices in the name of environmental sustainability, the rediscovery of local products, and the enhancement of historically significant local sites (Matos, 2004, p. 101). In small and medium-sized European cities, entrepreneurial initiatives of this kind often correspond to a network of family-based activities that occur spontaneously and rely on traditional skill sets. These can successfully reactivate past heritage by relaunching it through advanced communication systems (social networks, web-marketing, augmented reality, etc.) or through a creative offer of integrated activities.

With regard to mobility networks, regeneration addresses fast connections – low-cost flights and high-speed railways – but also green mobility infrastructures: bicycle paths, footpaths, old roads or disused railway tracks, public transport including cable-cars or trams. What matters is to provide alternatives to cars. That

is followed by an analysis of virtual accessibility (websites, apps, augmented reality, *social computing*) for each resource aimed at assessing reachability also by foreign tourists. Information gathered here can also be made available in informational pop-ups within the knowledge mapping system.

In order to easily monitor this wealth of resources and allow its updating over time, the first phase of the research involves the creation of a geo-referenced database of the resources described above and an interactive mapping of knowledge. In other words, a three-dimensional mapping system developed in the Google Earth environment, which may be accessed both in the field (natural and cultural heritage, micro-business, mobility) and for each category (e.g. parks, natural preserves, castles, cycle paths). Such database makes it possible to visualize the exact location of each element on the map and to include a pop-up that offers a brief description and an image of the resource, as well as contact data (address, website) of the subject or entity involved in its management.

The first research phase comes to a close, in fact, with the identification of the stakeholders involved in the management of the s-Low resources mentioned above, both individually and through existing association and business networks. The aim is to promote mutual acquaintance.

From an operational point of view, the research methodology envisages the adoption of technical tools and methods useful for the pursuit of its objectives: starting with geo-tracking, to detect georeferenced resources up until the assessment of dynamics among involved actors (*stakeholder analysis*) and the development of interactive and multimedia mapping systems that promote the knowledge of local resources.

### *Participation*

In order to make research on local territories operational, it is necessary to select a number of territorial resources that have not yet been valorized, to define territorial areas of interest – called pilot

projects – and to propose for each a participatory process preliminary to the operational implementation of the tourist regeneration project. The demand for participation in decision-making processes becomes all the more urgent and explicit when faced with the crisis of political representation and of traditional forms of social mediation: the request for transparency in decision-making and the desire for shared choices are voiced ever more clearly in view of the ever-increasing burden of bureaucracy and of red-tape associated with its procedures. Both seem ever more cumbersome when compared to the speed and the efficient complexity of social, scientific and technological innovation, even in the tourism sector. The flexibility inherent in the participatory process envisions the possibility of real-time re-focusing, in order to meet the needs put forward by different contexts and by actors.

It begins with the selection of resources that have not yet been exploited in each clustered area and with the definition of territorial reference areas. That is followed by the identification of stakeholders (public institutions, private subjects, associations) who will later be involved in consultation. The latter process is introduced by an awareness and information phase which is carried out directly online and is useful for ensuring a conscious and informed involvement of subjects. Both envisage the use of specific operational instruments. The first entails the organization of meetings and participatory excursions, workshops and focus groups aimed at involving the actors who for various reasons are interested in the natural and cultural resources to be exploited in the territory examined (management bodies, resource owners, individual subjects operating in the territorial context, etc.). That is done in order to identify the potentials or possible issues tied to the development of tourism activities. These participatory meetings envisage the broad involvement of stakeholders and the creation of working groups to achieve pre-established objectives (analysis of the opportunities and constraints that the area shows in relation to the project to be achieved). Focus groups involve a targeted (or *focused*) stakeholder group through which a specific aspect of

the project can be analyzed and the possible operational involvement of individual subjects for the pursuit of the objectives can be discussed. These are useful phases for collecting project proposals to be shared between the various actors and, at the same time, for assigning roles and responsibilities to the various subjects.

Direct consultation is also closely tied to online discussion, through *map-based* participatory systems online. One of the strengths of the proposed methodology lies in the creation of GeoWeb 2.0 collaborative systems. While these obviously include data from the knowledge mapping system developed in the previous phase, they are studied here to favor active participation of both the stakeholders involved in the project and the public in general. These systems also make it possible to add reviews or personal evaluations about the information provided, thereby promoting a ranking system. In addition to mapping, online *surveys* are set up to examine potentials or possible issues, to collect project proposals from local actors and to obtain a qualitative index on real and prospective tourism resources. This is achieved via *open source* software which can be made part of the *web server* and enables researchers to build, develop and manage online surveys. Unlike conventional *face-to-face* inquiries, this new mode secures major advantages in terms of flexibility, reliability, time and cost savings and better access to specific targets. In both cases, new technologies may be said to enable a much more complex participatory process, certainly not limited to the use of web tools.

### *Towards governance: shared and reticular planning*

Data collected in consultations with various stakeholders in the pilot projects provide the basis for the subsequent phase of shared planning. The latter consists of a testing ground for local actors potentially interested in enhancing the resources already surveyed, in promoting their interaction and networking, and in setting forth valorization schemes that connect these resources beyond national borders to the wider, new circuit of the European

network. This may be achieved by assessing the potential of the territories in terms of natural and cultural resources as well as the skills of the various subjects involved, which will be then inserted into the network in order to develop synergistic initiatives.

To this end, our methodology provides for an actual land survey in the territories related to the pilot project, during which we follow the SIGAP research methodology made available to the network by integrating it with the skills of European colleagues. The SIGAP Strategy relies on a theoretical approach that takes territory and cartography as symbiotically related, and presents the latter as a communication system useful for carrying out participatory projects, since it yields a social view of the world and a sense of place rooted in those who inhabit it (Casti, 2013). What matters is to recover the spatial capital and territorial skill sets built up in the course of time, because these can then be enhanced and turned into a public good for a more efficient and sustainable organization of territory. The skills acquired in the use of water and soil resources, of plant resources, and useful raw materials, as well as in the production of artifacts or in their spatial distribution and in the scheduling of activities all bear witness to the existence of a spatial capital that, for entire generations, has ensured the repeated application of safe strategies which fell into abeyance once traditional know-how was progressively neglected. Their recovery, supported by innovative techniques centered on sustainability, can facilitate the rediscovery of local territorial knowledge, and possibly promote effective changes in the functions of spaces and resources. To recover spatial capital will be impossible unless we start with the subjects who already possess it.

On the basis of the land survey thus conducted and taking into account the results of the participatory process outlined previously, it is possible to proceed with the planning phase. It is a matter of setting up a grid of resources, businesses, connection infrastructures, actors capable of attracting European tourists interested in discovering relatively unknown territories which actually have great environmental and cultural value within a European

network. To do this, the research team finds it useful to link the field survey conducted through the SIGAP Strategy with a SWOT analysis aimed at the pilot project. The SWOT analysis is a strategic planning tool used in a decision-making process to verify the viability of a project and the chance to achieve the desired objectives. SWOT is employed to assess the *strengths*, *weaknesses*, *opportunities* and *threats* of a given project. The analysis examines either the strengths and weaknesses of internal, contextual factors, or addresses issues to do with the external context, especially in terms of competitive threats or opportunities. If the analysis records the prevalence of weaknesses and threats over advantages, the team that carries it out must make corrective interventions to refocus its objective and review the project. Conversely, if the goal turns out to be attainable, SWOT assessments are used to generate possible creative solutions, in accordance with the following questions: How to use and exploit each strength? How to address each weakness? How to benefit from every opportunity? How to reduce each of the threats?

Our research methodology proposes to combine SIGAP Strategy and SWOT analysis because the former ensures a careful monitoring of the socio-territorial framework in which the project is to be carried out and thus lays the basis for a thorough assessment, in the latter, of strengths and weaknesses to be used for designing a territorial network of tourism promotion.

### *Capitalization and dissemination of results*

The fourth module of our methodology is built in the course of research, in order to allow the progressive dissemination of results, using both conventional research tools (reports, essays, publications, etc.) and web-based instruments. Accordingly, a portal dedicated to research is set up, with the goals to circulate knowledge on the project and its referents, to post intermediate results achieved and to implement the processes of mapping and *open mapping* envisaged in pilot projects. With a view to enhanc-

ing the potential of territories via tourism-based regeneration, pilot projects seem particularly effective for experimenting with the method, the principles underlying research and the analytical tools adopted.

#### 4.7. Landscape and territorial potential of the Bergamo area

An analysis of the context of Bergamo within the regional territory of Lombardy in northern Italy shows that over the last ten years Bergamo has undergone a territorial re-positioning with respect to the regional capital of Milan and to the other cities of northern Italy. Until the end of the 90s Bergamo remained functionally within the metropolitan orbit of Milan, with a fuzzy, city-like layout made up for the most part of small family businesses or medium-sized, highly specialized companies. Starting with New Millennium, the territory in and around Bergamo has taken on a new role, that of a recognizable node within an international network of connections that goes beyond regional and national borders.

Bergamo clearly entered a system of global relations at the center of the so-called Po Valley megalopolis, which in turns enabled organizations, institutions and companies to take on a dynamic, networked approach along with other Italian, European and non-European regions. This was made possible by accepting the challenges of globalization via careful investment in research, development and innovation, but also by tapping the potential of digital and mobility infrastructures.

One of the main engines of territorial dynamism is undoubtedly the International Airport of Bergamo-Orio al Serio “Il Caravaggio”, now ranking as the third busiest airport in Italy (Data provided by the Assaeoporti group shows a remarkable increase from just over 5 million passengers in 2006 to over 11 million in 2016). Orio currently connects Bergamo to more than a hundred cities and around thirty European and non-European countries.

This dramatic increase in the connections between local institutions in Bergamo and outside territories has drawn a wide range of new users to the city (tourists, students, workers...).

From the point of view of the territorial potential of the Bergamo context, a wealth of resources and quality initiatives has obviously emerged. With regard to the natural heritage, there are around a hundred resources, quite varied in shape and distributed mainly along mountain valleys. Among the key environmental assets, we should mention the sites listed by the European Network Natura 2000 (Sites of Community Importance and Special Protection Areas): regional parks, regional nature preserves, natural monuments, local parks of supra-municipal interest (PLIS), urban parkland, botanic gardens, other protected areas and valuable assets such as lakes, rivers, waterfalls, caves, canyons, gorges, ravines, monumental trees and *land art*. Our research highlighted two primary resources for local communities: places of varied environmental interest, of great aesthetic value to inhabitants of the Bergamo area with popular yearly excursions and destinations (such as the Serio river waterfalls), and the more than one hundred and twenty shooting stations scattered in the valleys, which as mentioned above give a tangible sign of the know-how related to hunting and shooting around Bergamo. With regard to cultural heritage, our study identified around a hundred resources, spread evenly throughout the province's territory, which indicates the wealth of assets even in less widely known territories. These include the city of Bergamo itself as an art city; the UNESCO site of the Walls of Bergamo and the UNESCO Crespi d'Adda site; listed historic villages (such as those awarded the Orange Flag by the Italian Touring Club or part of the network of the most beautiful Borghi (hamlets) in Italy or the Borghi Autentici of Italy); castle; palaces and historic houses; ruins; sanctuaries; monasteries and other sites of religious interest; industrial and production *heritage* sites; ecomuseums; museums; places of memory and other historical buildings.

If we turn to micro-entrepreneurial forms, we find more than two hundred facilities, related to accommodation and catering

and based on the criteria of quality, sustainability and typicality. Special attention was given to quality brands and membership in consortia or networks of various types. Among the many catering facilities, we specifically selected companies devoted to quality and attentive to promoting gastronomy and local products. The two sub-categories naturally overlap, with some facilities offering both services. Distribution reveals a prevalence of accommodation facilities in Bergamo, its neighboring towns or high up in the mountains and instead a concentration of restaurants in the two main valleys (Brembana and Seriana) but also in the medium-small valleys such as Valle Imagna or Valle Calepio. Either facilities seem instead scarce across the Bergamo plains, where we find a high concentration of farms but few hospitality venues. As far as sustainable mobility is concerned, there is a concentration of cycle-and footpath infrastructures in the southern belt of the Bergamo plain, with connections that allow tourists to explore the province from the west to the east near Treviglio and Romano di Lombardia. We notice similar facilities in the mountain territories near the two main valleys Seriana and Brembana.

#### 4.8. Conclusion

In order to adopt the landscape paradigm, it is important to focus on the territory which stays behind, by reading its natural and cultural features as objects to be analyzed, quantified and described; on the other hand, it is also useful to identify its iconemes, according to the observers who inhabit landscape under consideration or according to those who come from outside.

This approach to landscape as a social perception and configuration of territoriality is also linked to the concept of reticularity and networking. Local actors potentially interested in enhancing the resources in a tourist perspective should promote their interaction and networking, setting forth valorization schemes that

## The “Strada del Moscato di Scanzo”: wine landscape in a network perspective



The Moscato di Scanzo road is one of the territories that demonstrate an exceptional landscape linked to the local knowledge of the use of natural resources in the Province of Bergamo. It takes its name from the wine produced in the territory of Scanzo Rosciate, located on the first hilly ridges of the Orobic Alps, about 7 kilometers from Bergamo, in the area on the left of the Serio river, at the entrance of the Seriana valley and the Cavallina valley.

It is a territory of great scenic interest placed in a hilly amphitheater dominating on one side the plain, as a natural resource, on the other the rocky spurs of Mount Misma, which anticipates the auction of the Cherio river and the Val Cavallina. From a physical point of view the hilly area has a very superficial soil with a marl substrate that aggregates into large limestone nodules, the climate is typically Mediterranean able to guarantee a good ripening of the grapes.

In an environment characterized by a remarkable naturalistic potential, which includes the morainic ridges that make up the so-called “oriental hills” of Bergamo, a collection of bumps and basins more or less wide, in which there is a luxuriant nature with a potential cultural heritage for the presence of signs of settlements, religious, rural and historical buildings left over during the centuries by local communities, in addition to the signs of agricultural production that has shaped the slopes creating the fine wine crops.

The settlement structure is polycentric and widespread. The Municipality of Scanzorosciate born in 1927 following the merger of the municipalities of Scanzo and Rosciate, includes on its territory five settlements, each linked to a different parish: Scanzo bordered to the west by the Borgognona canal (Parish of St. Peter and Paul); Rosciate located further to the east (Parish of Santa Maria Assunta); Negrone (Parish of San Pantaleone and San Nicola); Tribulina (Parish of San Giovanni in the Woods) and Gavarno Vescovado (Parish of the Holy Trinity). These are three hamlets that dot the hilly strip that stretches to the east, famous for the beauty of the places, but also for the high quality of wine production.

The first written testimonial of the presence of the Moscato wine of Scanzo Rosciate dates back to 1347 when Alberico da Rosciate left to Jonolo da Priatini an indefinite quantity of Moscato produced in Bergamo. It reappeared later thanks to the “Effemeridi” by Donato Calvi in which the episode dating back to 1398 was mentioned in which the Guelfs took possession of 42 chariots of Moscato Rosso di Scanzo.

Worthy of note is the role of wine production, considered high level since ancient times. Just think of the meaning attributed to Rosciate or Rosate, according to the Captain of Venice Giovanni Da Lezze, according to whom the union of the greek word “Ros” (bunches of grapes), with the Celtic “ate”, which means village, from which “Rosate” originates – today Rosciate. The history of this wine is long and boasts the fact that it was a precious gift of the great architect Giacomo Quarenghi to Tsarina Caterina II of Russia. From here it quickly conquered shares of the London market and it was the Londoners who turned it into raisin wine, driven by the desire to create a new grape sherry. It is said that in the eighteenth century, it was the most expensive wine in the world, quoted on the London stock exchange. Today this landscape heritage is protected thanks to a network work between different operators (24 farms, 2 “agriturismi”, 5 restaurants, 5 hotels and B & B, 4 local dealers) who have promoted three cycle-pedestrian itineraries to discover the area.

connect these resources beyond administrative borders to a wider, new circuit that can reach other European and global territories. This may be achieved by assessing the potential of the territories in terms of natural and cultural resources as well as the skills of the various subjects involved, which will be then inserted into the network in order to develop synergistic initiatives.

For reaching this networked perspective and to use tourism as the engine for territorial regeneration, participatory methodology can focus on community involvement in the planning and management of tourism and can reflect on specific strategies for translating *empowerment*, participation and governance in operational terms. With the aims to encourage this reading of landscape, a useful methodology is the SIGAP strategy applied to the tourist regeneration of territory consisting in modular phases set up

to analyze a territory's layout, to assess its potentials or problem areas through the involvement of its inhabitants, and to recover its *spatial capital*. This methodology helps in bringing forward the three prerequisites of tourist regeneration: 1) enhancement and strengthening of resources and skills found in specific territories (*empowerment*); 2) emphasis on the needs and strategies of inhabitants through their active involvement via the adoption of participatory tools and techniques (participation) and; 3) promotion of a shared tourist planning in a reticular and sustainable perspective (governance).

#### Self-review questions

- How could you define the concept of landscape and why local communities play a strategic role in its touristic enhancement?
- Please define and explain the concept of spatial capital and networking for promoting tourism development.
- Can you describe the main phases of participatory methodologies to recover local spatial capital and promote local and international networking for tourism development?
- Could you please make some examples of territorial and landscape potentials of the Province of Bergamo, in order to promote a networked tourism project?

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## Chapter 5

# Re-purposing of Industrial Heritage

## A Swedish Perspective

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### Learning outcomes

- Understand issues connected to the problems of commercial uses of economically deprived areas and when dealing with the “heritagisation” or the ways of interpreting mining and industrial heritage while developing and searching for the alternative uses.
- Identify problems related to the uses of industrial heritage in Europe and Nordic countries in tourism.
- Understand debates on the process of identity creation and its reinforcement for the citizens in the areas affected by the industrial decline, often caused by a sudden removal of an industry.
- Become familiar with two examples from the cities of Falun and Norrköping (Sweden) illustrating the different paths taken by the local/regional stakeholders in order to redevelop industrial heritage to suit present day society needs.

### 5.1. Introduction

Mining is an activity that helped to shape human civilisation during a long period of time, it had a profound effects on the way that modern societies function today. Mining also formed certain elements of the society we live in today (workers’ social rights,

medical emergency care, economic organisation, technological advancements); (Heldt Cassel & Pashkevich, 2011). Furthermore, other industrial activities such as manufacturing have also been vital in forming the modern economic development of many countries in the world. Many of the remains from mining and other industrial activities have been re-purposed for other uses after their were abandoned. The reasons lie in the restructuring sparked by the decline in the demand for certain minerals, especially in the well-developed countries in Europe and North America and therefore state policies were put into place in order to find new creative ways of use old mining areas (Hospers, 2002). Sweden is one of the countries in Northern Europe that serves as an example portraying the re-purposing of the past mining heritage, specifically for the uses for tourism and leisure activities, but also in general for the means of urban regeneration. Several mines in Sweden after their closure were transformed into different kinds of visitors' attractions (Heldt Cassel & Pashkevich, 2011). This provides new uses and values for the areas that otherwise would be abandoned (Xie, 2006). In this chapter, we use cases from the two cities in Sweden that will help us to illustrate the process of repurposing old mining and industrial heritage for tourism and leisure activities. The industrial landscape represented by a Great Copper Mountain and its adjustment areas in the city of Falun with the copper mining activities dating back to the 11th century illustrating here an attempt to develop a solid foundation for the cultural tourism in the area. The second example, is the city of Norrköping in the eastern part of the country that since the 17<sup>th</sup> century has developed as industrial city with the remains used to create new ways of utilizing industrial heritage for both inhabitants and visitors (Legnér, 2009).

This chapter will focus on the ways that mining in particular and other types of industrial heritage have over the time acquired new roles and brought about new development dynamics connected to the post-industrial futures of these areas. Such developments can be explained as 'material biographies' where things or

monuments continuously gain new functions and values through their lives (Kopytoff, 1986). The use and reuse of heritage in general, and recent interest in redevelopment of industrial sites – in particular, have been a focus in the academic research in Nordic countries, but also gained attention from the authorities aiming to preserve heritage (see for example Gradén & Aronsson, 2016; Holtorf & Högberg, 2015; Furås, 2014; Rittsel, 2005; RAA, 2015; Small & Syssner, 2016). In the biographies of Falun and Norrköping, the industrial remains helped gaining new positive narratives and new commercial possibilities and creation of spaces of improved livability among locals, for areas that were peripheral or depressed as a direct consequence of their industrial.

## 5.2. Industrial heritage as tourist attraction

The development of tourism related to industrial heritage has started in the United Kingdom, in which the remains of the industrial revolution period became increasingly popularised for the public already after the WWII (Edwards & Coit, 1996). This trend gradually spread to other European countries with famous examples coming from redevelopment processes of the former coal mining landscapes of Ruhr in Germany. Hospers (2002) gives examples of different uses of the industrial heritage connected to mining in the European context: industrial relicts such as mines or industrial plants, which have become museums. Other industrial buildings have become places of entertainment, such as concert halls or cinemas. In other cases, industrial buildings have been consciously abandoned to show a different aspect of the process of de-industrialisation (Hospers, 2002).

The main idea behind the development of these kinds of attractions is that they can be a source of interests for many different types of local stakeholders and renew the attention from potential visitors. The attractions created on the base of the mining industrial heritage may become a source for expressing a nostalgia

over the by-gone times for some, while for instance the younger audiences may instead be looking for novelty. These attractions are also said to “preserve a region’s identity and to stimulate the formation of local service activities and employment” (Hospers, 2002, p. 398). Additionally, the interpretation of industrial heritage with the goal of educating people has been described as vital, as it helps towards a creation of a renewed sense of place (Xie, 2006).

Sweden, in particular, has a strong tradition in working with industrial heritage as collective memory and a tourism resource (RAÄ, 2015; Rittzél, 2005). The overall purpose of the Swedish industrial heritage tradition, has not only been to attract tourism development, but also to generate a more positive master narrative and identity, in areas suffering from social decline, as a result of closure of industrial enterprises. One of the examples is an establishment of the Ekomuseum Bergslagen, that helped to construct new identities for entire regions, build upon the now abandoned extraction and manufacturing of metals, for the purpose of awareness of the sites bound to abandoned mines and factories (see for example Furås, 2014; Hansen, 2016, pp. 146, 184-185, 237).

The purpose of creating tourist activities on the base of the abandoned mining sites is also a way to manage the locals’ demands for entertainment and leisure (Heldt-Cassel & Pashkevich, 2014). Furthermore, it is also a way to support the local population’s identity. “Consequently, industrial heritage tourism may improve a region’s image and function as a public relations tool to counteract public prejudices of industrial areas in decline” (Hospers, 2002, p. 401). For Nordic countries like Sweden or Finland – where the national identity is partly based on the utilization of natural recourses and industrial production – industrial heritage carries both personal nostalgia linked to a recently past era, as well as collective memory of mining, as the source to modern Nordic welfare. Hence, both locals and international tourists can get “a true” experience at industrial heritage sites, which may be even stronger than Viking sites or monuments from ‘Stormakttiden’ (the age of

great power). Heldt Cassel and Pashkevich (2011) have argued that this kind of heritage sites are a way for destinations to distinguish each other and collaboration between stakeholders is very important for the successful development of destinations.

The economic effects brought by the touristic development of the industrial heritage attractions located in the areas away from the major tourist flows are still somewhat modest. For example, the World Heritage Site in Falun only recently became an economically sustainable attraction, despite an almost twenty years effort. However, throughout Europe, we experience an increase in popularity of industrial sites – for example Zollverein Coal Mine Industrial Complex has now more than 1,5 million visitors and Røros experience massive tourism revenue increase (Niewerd 2018). Other authors suggest that path-dependency and creation of strong supporting institutions connected to the previous era of industrial production could become a hinder towards new uses of mining and industrial landscapes (Heldt Cassel & Pashkevich, 2011; Pashkevich, 2017). The issues with conservation could also potentially come in conflict with the development of an industrial object as a tourist attraction (Xie, 2006). In addition, when a heritagization process is supported by the efforts of cultural elite that is often preoccupied with the preservation of heritage rather than considering its multiple uses including creation of tourism experiences for various groups of visitors (Pashkevich, 2017). Moreover, one of the challenges identified by Heldt Cassel and Pashkevich (2011, p. 68) is the lack “of a common strategy for packaging and marketing the heritage” or considering a creation of a joint platform for cultural tourism attractions supporting each other.

### 5.3. Industrial heritage as a source of identity reinforcement

Heritage has been described as closely connected to the community in which it is located and a sense of common identity

(Ballesteros & Ramírez, 2007). This consequently creates challenges in turning the assets owned by industries into tourism resources, as well as stories connected to the processes of industrial production often considered being very local and may not appeal to visitors not being familiar with it or not particularly interested in the technical details of industrial history. Despite the numerous challenges, by using the industrial heritage buildings in new ways, there is the possibility to revitalise an area that had a bad reputation and also to promote the participation of the locals in conservation. The possibility is to create new values for the local culture by starting new initiatives. However, this is not possible without proper planning and involvement of the local community (Cho & Shin, 2014).

Furthermore, the balance between place branding as a competitive advantage along with depicting something locals can relate to and be proud of, is a widely discussed topic within heritage tourism studies (Jeuring 2016; Colavitti & Usai 2015). In the case of industrial heritage tourism, this balance becomes even more important, since the recent nature of many industrial site's decay, brings along strong feelings linked to loss of jobs, outmigration thus negatively affecting a sense of pride among local inhabitants. The attempts to re-brand and repackage of industrial heritage proved to be successful, in the examples mentioned above – Ecomuseum Bergslagen (Sweden) and Røros (Norway). However even at those sites, there is a present risk of a romanticizing and escapist experience making, to an extent where the locals' legacy becomes entertainment for tourists more than living testimonies for these places.

When the transformation of an industrial heritage occurs, one of the approaches towards a revitalisation can be a creation of heritage attractions. However, any manager must decide whether to make these monuments into commodified cultural objects, or consider the strong link to the local communities “by putting emphasis on the benefit it brings to the quality of life, social cohesion, and community development” (Gunay & Dokmeci, 2012,

p. 214). Social inclusion and possibilities allowing a multiple uses of industrial heritage are also considered very important (Loures & Panagopoulos, 2007; Mathews and Picton, 2014). As it will be highlighted in the cases presented further in this chapter, possible commodification and creation of alternative narratives and uses of physical infrastructure left from the previous era of industrial production are viewpoints that still may yield strong positions and debates.

#### 5.4. The case of the Great Copper Mine and the Industrial Landscape in Norrköping

##### *The case of the Great Copper Mine in Falun*

The World Heritage site (WHS) Great Copper mine (figure 1) is located in the city of Falun in the province of Dalarna lying in approximately 320 kilometers north-west of Sweden's capital Stockholm. The city of Falun has about 37 300 inhabitants and throughout its history it has been tightly connected with the copper mining (Olsson, n.d.). Mine has a long history of operations dating back to the Viking Age (Wehlin, 2016). The importance of minerals extracted from the mine has peaked around 16-17th century, as it became not only a resource of wealth for the Swedish kingdom, but played an important role for Europe. The large copper, gold, zinc and other mineral deposits were found on the territory of the mine in Falun that in 2001 became part of the UNESCO's World Heritage List. The mine stopped its operations in 1992 due to the decreasing profits influenced by falling world's prices for copper ore. However, even today, mine's raw materials are still used today for the production of a famous Falun red paint, which is traditionally used for painting the houses in Dalarna. The WHS of Great Copper Mountain consists of three parts comprising not only the mine itself, but also several old miner's dwellings and parts of the old city of Falun lying in vicinity to the mine. However, it is the

territory of the mine with its open pit area that is considered as a heart of World Heritage visitor services and activities that have been developed for tourists since the UNESCO's nomination in 2001 (Heldt Cassel & Pashkevich, 2011).

The long history of the mining operations in Falun has resulted in a formation of several strong stakeholders (both with connection to mining and forest industries, as well as public authorities responsible for cultural heritage conservation) with the desire to keep the legacy of the mining operations to live beyond Falun mine's closure. Moreover, the province of Dalarna following other industrial areas in Sweden was a subject for de-industrialisation process resulting in job losses and out migration to the other parts of the country throughout the 1990s and in the beginning of year 2000.

Thus, there was a need to establish opportunities for the creation of alternative uses of region's rich industrial heritage and traditions connected to it (Pashkevich, 2017). The area surrounding the Great pit (large open area created due to the accident in the mid-19th century, where by mine's roof has collapsed revealing parts of the underground excavations in the mine) is consisting of buildings directly involved in promoting visitation to the area. Among them are – the Visitor center including a souvenir shop, Mining museum, the underground mine opened for the visitation year round, several cafes, a conference center, the newly opened lunch restaurant and Bed&Breakfast. During the summer months,



Figure 1. Mining museum and administration of the World Heritage site Great Copper Mountain. (Source: Pashkevich, A.).

there is also a garden shop and the camping site specifically organized for caravans. The annual Christmas market, Lucia celebration, nation's day ceremony are also held on the territory of the site. The mining area is located in some 15 minutes walking distance from the city center of Falun that has a wide offer of leisure and tourist activities during both winter and summer months.

Several issues became apparent since the mining landscape in Falun became a part of the universally valued heritage. One of them is a long process of repurposing of the mine corresponding to the similar experiences elsewhere, difficulties in finding new interpretations of the old industrial heritage that would also reflect and embrace the views of the local communities today (Pashkevich, 2017). It is sometime proved to be a difficult task for the managers of the World heritage site to involved in the community-based development of the services and experiences (Heldt Cassel & Pashkevich, 2011). In the case of Falun several innovative approaches and inviting local community members to bring in their alternative interpretations of the industrial heritage (Heldt Cassel & Pashkevich, 2014). Local inhabitants of Falun city often get involved in the theatrical performances of the imaginary town life during the 16th century, which are carried out during the summer months with the support of Falun historical society and Falun Municipality (ibidem).

Interesting to note that the status of the World heritage is also posing certain restrictions towards what kind of narratives could become a ground for the touristic experiences. Once granted its UNESCO's status the World heritage site needs to follow a set of strict rules in order to preserve the integrity and authentic character of the heritage at place, which means that focus lies in the use of only certain period of the mine's history (World Heritage Committee, 2011). On one hand, this restricts the possibilities for the alternative interpretations of the site and may hinder creation of tourist experiences. However, overall the World heritage status secures a recognition of Falun's universal value for the humankind, as a heritage site more important than the many other industrial heritage attractions in Sweden – not to mention the tourism brand

value that comes with the World heritage status (Poria, Reichel & Cohen, 2011; Ryan & Silvanto, 2009). A site in Falun has had its challenges in becoming an economically sustainable heritage attraction. However, as pointed out by Hansen (2016, pp. 133-138), it can take up to a century to create the so-called 'super attractions' (attractions which among other things, has visitor numbers larger than the local population), and thus Falun's challenges might not come from managerial implications alone. The advantages of the collaboration started by the Foundation Great Copper Mountain with the local schools in Dalarna also becomes evident, as it stimulates the involvement of young generation in learning more about the history of the site. In the case of Falun, any manager must however be aware of how such place bound pride can be of inspiration of the entire community, and not only for the few enthusiasts with close bonds to the mine.

It deserved to be mentioned here other potential areas for the stakeholder collaboration with the WHS as a core. For example, for the stakeholders – Foundation Great Copper Mountain, County Administration of Dalarna, Falun Municipality, Dalarna Museum, Visit Dalarna, Dalarna University an establishment of a common understanding connected to the strategy towards sustainable tourism development not only based on the WHS, but the surrounding it urban environment of Falun seem to be vital. There are also potentials hidden in interpreting the mining heritage through the use of digitalization and augmented reality techniques, but most of the time the use of these techniques hindered by its considerable cost and necessity for a continuous update. The upkeep of the site with its historical buildings and an underground mine requires considerable economic resources too.

### *The city of Norrköping and its Industrial Landscape*

The city of Norrköping is located in Eastern Sweden, in the province of Östergötland. Norrköping today has about 140 000 inhabitants and it always had an industrial character of its economic

development. The main industry of Norrköping was textile manufacturing (cotton and wool); (Legnér, 2009). The industrial decline of the area during the period 1950-1970s resulted in the abundance of empty properties in the central part of the city that became known among the locals under the nickname “the Industrial Landscape”. One of the oldest buildings (figure 2) located in this area had been a subject for several discussions concerning its fate with several alternatives, in the end it ended up hosting a Museum of Work. Other parts of “the Industrial Landscape” were developed through the means of public-private partnerships and attained new functions, such as a symphony and a conference hall (Legnér, 2009). One of the universities in Sweden, Linköping University, also established its campus in Norrköping by using some of the industrial buildings in “the Industrial Landscape”. Nowadays, “the Industrial Landscape” includes a Science Park, a high school, pubs, private housing and a small shopping district with the several events organised during the summertime (Small & Syssner, 2016).

According to Legnér (2009) the plans and actions taken in connection to the redevelopment of “the Industrial Landscape” area did not seem to be viable at all times. One of the problems were economic issues connected to some of the proposed projects. However, the establishment of the Linköping University campus was considered as a breaking point for the continuous rejuvenation of this area. It was also important for creation of possibilities to a broader access and multiple uses of redeveloped properties by inviting both visitors and local inhabitants (*ibidem*). The ability of local politicians from Norrköping municipality to guide a transformation of Norrköping from an industrial city to a knowledge-intensive city also helped to understand a value of historical industrial environments and not only see them as problematic (Legnér, 2008). At the same time, Swedish legislative system connected to the preservation of the cultural heritage has helped to ensure that the architectonic qualities of the areas included into the regeneration plans were secured for the future uses.



Figure 2. *Thuresson (2005), Strykjärnet Motala ström Norrköping April 2005.*

Today, “the Industrial Landscape” has expanded when it comes to its new uses and functions. New businesses have opened and the campus of Linköping University has been renovated further. The iconic industrial building Strykjärnet (the Iron) (figure 2) is now has become a symbol of Norrköping, especially in the context of tourism promotion, as shown in some of the pictures of one of the city’s souvenir shops (Museibutik, Stadsmuseet Östergötland, n.d.). Furthermore, several of the buildings connected to “the Industrial Landscape” hosted several large temporary exhibitions, such as the Titanic Exhibition, the Harry Potter Exhibition and lately The Avengers Exhibition in the summer of 2018 (Ekfeldt, 2013; Jensen, 2017). This development influenced positively city’s image as tourist destination and resulted in the increase in hotel stays (Grentzelius, 2016; Tillväxtverket & SCB, n.d.).

The iconic buildings of Iron and Värmekyrkan (Church of Heat) (figure 3) have become symbols for Norrköping and “the Industrial Landscape”. The Church of Heat, once a power station, during the Christmas time every year is turned into the world’s biggest candlelight (Brusman, 2008; Boström, 2014, November 21), it is also a place for a concert hall and venue for larger events, which have brought many visitors to Norrköping (Grentzelius, 2016). The iconic industrial buildings becoming renewed city’s symbols recognised both by locals and visitors, but still closely

connected to their industrial past serves an important example of the possible re-use of industrial heritage.

This is not to argue that the redevelopment of the main industrial district in Norrköping was able to influence the regional development equally in all aspects and that it was problem-free. Still, the case of “the Industrial Landscape” showed a positive example of repurposing old industrial areas. The availability of services and various activities, such as pubs, shops and the university campus resulted in an inflow of various societal groups into this part of the city. Thus, this area has become gentrified and more suitable for attracting the high middle class, which is also reflected in the retail and housing offers that has become recently available (Ericsson, 2015; Välkommen in till Knäppingsborg, n.d.). However, the renewed buzzing life created by the revitalization of “the Industrial Landscape” has increased the attraction force of these old industrial grounds, as it has also happened in other Nordic countries, such as inner Copenhagen harbor, pulp and paper mills in Turku (Finland), harbor areas of Gothenburg, among others.



Figure 3. *Värme kyrkan.*

## 5.5. Conclusion

The material objects left from the times of industrial operations in Sweden have often a long history that became a part of the local identity and culture of many places throughout the country. In this chapter, we looked at the processes of the redevelopment of industrial heritage for uses in tourism and for the purposes of strengthening of local identities in the declining industrial areas. At the same time, these two cases showed that the revitalization and repurposing of industrial heritage is not possible without a creation of the strong links to the local societies as carriers of these major development projects.

One of the incentives behind the industrial heritage preservation in both cases was the desire to create attractions for the visitors that in case of Falun has led in the World Heritage nomination and in case of “the Industrial Landscape” in Norrköping in a creation of a valuable addition to the urban landscape. Both areas has through the series of local initiatives initiated by either public or private partnerships were able to find their niche and contribute to the creation of experiences based on the industrial heritage. These cases also showed a combination in between efforts trying to preserve the old buildings or mining practices, but at the same time trying to adopt them to the needs of the society surrounding them and incoming visitors.

It is true that the development of heritage attractions based on the history of industrial exploitation experience certain difficulties on the way. The high costs for the maintenance of the large industrial urban landscapes or the copper mine are difficult to compensate entirely by creation of tourism attractions. The preservation interests can also prevail to the point that does not allow the innovative approaches to be used in order to include the alternative interpretations of the heritage values, as in case of the mine in Falun restricted by the UNESCO’s guidelines for preservation of World heritage. In the case of Norrköping the developers were less restricted towards the new functions of

the industrial buildings in the area of “the Industrial Landscape” and it resulted in the creation of valuable addition to the urban fabric of the city.

Another important issue connected to the potentials of a successful destination development is the clear roles given to all stakeholders eventually affected by this development. Increased visitation by local or international visitors creates a positive development spiral, influencing the overall environment in the areas that were previously deprived in their economic activities. Still, the challenge remains is a negotiation between these varying interests from one side wanting to preserve and protect the historical sites from disappearance, but realising that it is possible by creating the possibilities for increase visitation of these heritage sites. Thus it seems that one of the valuable lessons that could be derived from the discussions involving these two cases in Falun and Norköping that the key to the more successful development is to include as diverse stakeholder groups as possible into decision-making, but also into the management of the sites. This will allow for the conservation and development perspectives to be balanced by the opinions of the different stakeholders and will create a welcoming environment for the visitors.

#### Self-review questions

- What aspects in the management of the industrial heritage sites needs to be considered while developing them for the means of cultural tourism?
- How can industrial heritage become a tourist attraction? What attributes it should have?
- How previous identities and functions given to the places or buildings become redefined? What influences this process?
- Could you think of the benefits of the stakeholder collaboration in the connection of industrial heritage redevelopment?

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- China: New Life for Historical Sites and Local Communities, <http://www.worldbank.org/en/news/feature/2015/11/23/new-life-for-historical-sites-and-local-communities>.
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# Managing the Cultural Heritage Experience through Visitor Involvement

part 3



## Chapter 1

# Co-creating Appealing, Distinctive and Memorable Cultural Heritage Experiences

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### Learning outcomes

- Understand the concept of ‘co-creation’ and its link to the ‘experience economy’ and ‘service dominant logic’.
- Understand the nature and complexity of the tourist experience.
- Become aware of the role and potential of co-creation in tourism.
- Become aware of the role and potential of co-creation in cultural heritage and creative tourist experiences.
- Understand the central elements of co-creative tourist experiences.

### 1.1. Introduction

The tourist experience, in its diverse dimensions and prolonged over time, is currently recognized as central to the appeal and competitiveness of a tourism product or destination (Aho, 2001; Binkhorst & Dekker, 2009; Campos, Mendes, do Valle & Scott, 2015) and likewise crucial to the attractiveness of cultural heritage sites (Minkiewicz, Evans & Bridson 2014). This chapter suggests a framework of co-creation in cultural tourism, based on the academic literature on a) the experience economy,

b) the tourist experience and c) co-creation in cultural/ heritage tourism.

First the centrality of the tourist experience for successful tourism products and destinations is highlighted, relating to the new 'experience paradigm' (Pine & Gilmore, 1989; Schmitt, 1999) suggested for any business activity, but particularly relevant for tourism (Binkhorst & Dekker, 2009; Campos *et al.*, 2015; Prebensen & Dahl, 2013), namely cultural tourism (Richards, 2011). Second, the conceptual debate and empirical evidence regarding the nature of the tourist experience, its dimensions, conditioning factors and outcomes will be systematized. Finally, the co-creative cultural tourist experience will be discussed, reflecting on its nature, dynamics and relevance for successful cultural heritage products/ destinations.

Some examples will illustrate the application of these concepts within the domain of cultural heritage tourism, with further development in the following three chapters. The present chapter will thus provide the conceptual background for the three following chapters, which will present more concrete examples from co-creative cultural tourist experiences, focusing on a) active participation and co-production in cultural heritage tourism, b) sensory and cognitive engagement leading to immersion in the heritage experience and c) personalization of the experience, respectively.

## 1.2. The experience economy

Tourism and leisure are amongst the sectors most affected by the emergence of what researchers design as the 'experience society' or 'experience economy' (Pine & Gilmore, 1999; Schmitt, 1999; Schulze, 1996), referring to societal and economic changes associated with an increasing value attributed to experiences rather than possessions, to sensations, emotions and symbolic meanings rather than functionality of things (Hirschman & Holbrook, 1982), implying changes in lifestyles and general consumption.

This idea of a paradigm shift in economy and market relations from an initial focus on physical goods over one of services towards the recognition of the role of experiences for value-creation has been theoretically underpinned by Vargo and Lusch's seminal work on the Service-Dominant (S-D) Logic in the process of value-creation (Vargo & Lusch, 2004). In these authors' perspective, all exchanges can be viewed in terms of service-for-service exchange, implying the reciprocal application of resources for each other's benefit (Vargo & Lusch, 2004), thus focusing on the process and the benefits of exchange, i.e. on value in maintaining and increasing the actors' wellbeing, rather than on the units of output that are exchanged. In this logic consumers are considered active 'value co-creators' and 'value co-creation' occurs in networks in which resources are exchanged among multiple actors (Vargo & Lusch, 2008). In this process of active 'value co-creation' between providers and consumers (Prahalad & Ramaswamy, 2004), consumers employ their skills and prior knowledge, which Vargo and Lusch (2004) named 'operant resources' that produce valuable experience outcomes by acting upon 'operand resources' (e.g. physical goods). Ramaswamy (2011, p. 195) defines co-creation as "the practice of developing systems, products, or services through collaboration with customers, managers, employees, and other stakeholders", relying on the interaction between different participants and the design of carefully shaped and personalized experiences (Prahalad & Ramaswamy, 2004).

Pine and Gilmore (1998) argue, in their seminal work on 'the experience economy', that the economy has evolved from a provision of undifferentiated commodities to a focus on offering differentiated experiences. They suggest that nowadays, businesses should enhance their business success through provision of personalised experiences, with a multiplicity of sensations, which should lead to involving, pleasant and memorable outcomes for the consumer. These authors present a classification of four experience realms with fluid boundaries, according to two dimensions: customer participation and his/ her connection with the environment

(Pine & Gilmore, 1998). Participation may be active when customers have a relevant intervention in the creation of the experiences, or passive if this is not the case. Connection with the environment may be one of customers' absorption of the environment where the experience is staged, or their full immersion within it. Accordingly, experiences may be classified into: (i) entertainment (absorption of the environment with passive participation); (ii) educational (absorption of the environment, but with active participation); (iii) esthetic (immersion with passive participation); and (iv) escapist (immersion with active participation).

The previously mentioned co-creation experiences involve an active participation of the customer, who modifies and influences the experience lived (Prahalad & Ramaswamy, 2004). In Pine and Gilmore's (1998) perspective, this active participation would enhance either the customers' absorption of the experiencescape (the environment where the experience occurs), in the 'educational' experience realm, or their immersion within it, in the 'escapist' experience realm.

As an alternative consumer experience framework helping systematize the experience dimensions, Schmitt (1999) distinguishes five experience modules: "sense", "feel", "think", "act" and "relate". He stresses that consumers are increasingly demanding regarding their consumption experiences, which should "arouse the senses", "touch their hearts", "engage them personally", and "stimulate their minds" to be appealing and satisfactory.

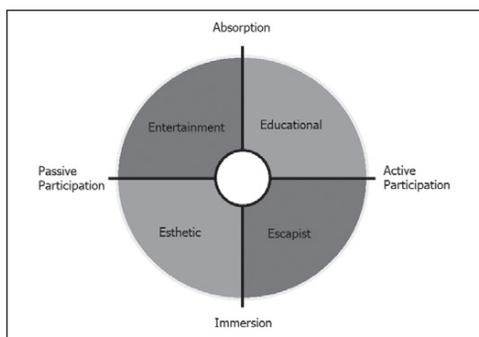


Figure 1. *Pine and Gilmore's model, source: Pine and Gilmore (1998).*

### 1.3. The tourist experience

The tourist experience needs, indeed, to be understood as central for appealing and distinctive tourism offerings (Ellis & Rossman, 2008; Mossberg, 2007; Stamboulis & Skayannis, 2003). Tourists seek – more than hotels, restaurants, monuments or museums – appealing, unique and memorable experiences of the places and cultures they visit (Kastenholz, Carneiro & Marques, 2012; Stamboulis & Skayannis, 2003). These are shaped by tourists' prior experiences in other places, the destination image, by its products, resources, people and environment and by a broader destination and travel context. The tourist lives the experience in a highly subjective manner, co-creating it actively, engaging in it with all senses and with the mind, attributing it symbolic meanings resulting in increased memorability (Campos *et al.*, 2015; Kastenholz *et al.*, 2012).

Enjoyable, engaging and 'optimally arousing' experiences, eventually leading to states of 'flow' (Csikszentmihalyi, 1990), where tourists are immersed in challenging (physical and mental) action, may be achieved through the right balance between the desire to explore new stimuli and environments and the individual's prior competences and skills to face them ('operand resources'), thus avoiding anxieties associated with the risk of too much 'novelty' (Kastenholz *et al.*, 2012). Tourists are confronted in their travel with the challenges of unfamiliar geographic and socio-cultural environments. Kastenholz (2010) found evidence in her research on the rural tourist market that travellers most enjoyed their experience in rural areas in Portugal when presenting some degree of 'cultural proximity', suggesting a need for the right balance between novelty and familiarity. Cultural heritage managers should understand these dynamics and possibly help travellers to cope with the challenge of novelty and transform it into engaging, significant and memorable vacation experiences.

Diverse frameworks for assessing the dimensions of the tourist experience have been proposed, many applying the models suggested by Pine and Gilmore (1998) or Schmitt (1999). Pine and

Gimore's (1999) model of the experience economy was first applied to tourism by Oh, Fiore and Jeoung (2007), analyzing the educational, aesthetic, escape and entertainment experience realms for bed and breakfast accommodation. These authors revealed the aesthetic dimension as highly significant in determining experiential outcomes such as arousal, overall quality perception, satisfaction and memory. Lee and Smith (2015) found escape and entertainment as the most relevant experience dimensions for overall evaluation of visits to museums and historic sites. Lee and Chang's (2012) study following Schmitt's (1999) strategic experiential model (SEM) within wine tourism in Taiwan reveals that the "act" dimension was most linked to loyalty intentions, thus confirming the importance of active participation in the experience.

Tourists reveal, indeed, an increasing interest in being part of the destination during their holidays. Many want to learn, discover and explore new places and look for a close contact with the local community, also seeking interactive, authentic and memorable experiences (Binkhorst & Dekker, 2009; Richards, 2011). The creation of opportunities for immersive experiences in destinations that allow tourists to co-create value through their own participation and involvement with local culture and people, is therefore most important (Binkhorst & Dekker, 2009; Campos *et al.*, 2015; Prebensen & Dahl, 2013). Binkhorst and Dekker (2009, p. 315) suggest that co-creation in tourism refers to "the interaction of an individual at a specific place and time and within the context of a specific act". In line with this definition, Mathis, Kim, Uysal, Sirgy and Prebensen (2016, p. 72) stress the role of the environment in promoting closer interactions between two or more parts and in contributing to a "unique, personalized, and value-added experience". These authors identify as requirements for co-creation of a tourist experience "tourist participation" and "social interaction". Several other authors propose 'active tourist participation' and 'tourist-provider interaction' as the central dimensions of co-creation in tourism (Binkhorst & Den Dekker, 2009; Campos *et al.*, 2015; Prebensen & Dahl, 2013).

Based on a literature review on co-creation in tourism, Campos *et al.* (2015) suggest a model of co-creation focusing on the on-site experience, conceptualized as ‘experiencescape’, where the tourist plays a central part interacting with other subjects and the environment, being both mentally and physically active, which should lead to a variety of psychological states and processes and determine memorability of the travel experience (see figure 2).

However, co-creation may not only be analysed from a subjective perspective of the single traveller. Within the frequently neglected context of the family tourism experience, Fu and Lehto (2018, p. 994) stress the significant role of: (i) intra-family social interactional content of co-creation; (ii) activities perceived as a core component of the experience; (iii) family co-creation, conditioned by socio-cultural (“interaction with other travellers and local communities”) and physical environments (“i.e. natural landscapes”); and (iv) the family perceptions of value, distinguishing co-creation of ‘hedonic value’ (within “micro-moments during a trip”), ‘eudemonic value’ (“value and skill acquisition”) and ‘transformative value’ (regarding “life perspectives”). Similarly, in the Harvest Festival in Dalarna (Sweden), a regional food festival focuses on local rural food production, deriving value from family

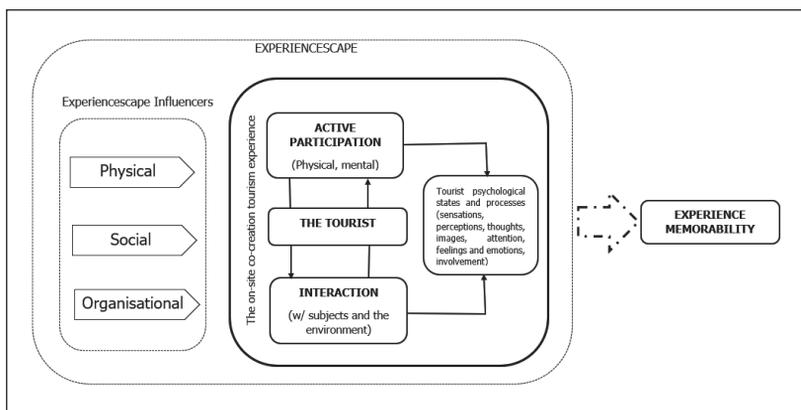


Figure 2. Campos *et al.*'s (2015) model of co-creation in tourism; source: Campos *et al.* (2015).

activities as well as the interaction between local communities and local culture. Local food experiences are promoted and engage all family members (chapter 2, part 4 by De Bernardi & Pashkevich).

In a destination context, co-creation deepens the tourist's subjective engagement with the destination, which consequently contributes to the differentiation of the tourist's place experience. A close contact between tourists and supply agents, service providers, and local community is frequently assumed (Prebensen & Dahl, 2013), as well as the opportunity to understand and live the local culture and identity (Binkhorst & Dekker, 2009; Campos *et al.*, 2015). Co-creation opportunities provided by destinations and single tourism providers lead to more 'authentic', unique and memorable place experiences (Mathis *et al.*, 2016; Minkiewicz *et al.*, 2014; Pine & Gilmore, 1998), which are highly appreciated by tourists nowadays (Binkhorst & Dekker, 2009). Value co-creation is accordingly highlighted as significantly contributing to tourist satisfaction (Kempinak, Hollywood, Bolan & McMahon-Beattie, 2017). Several studies, in different contexts, confirm that the quality of the co-creative nature of their tourism experience leads to increased satisfaction with the experience, level of expenditure, and happiness, which enhances destination's and service providers' economic success, competitiveness and sustainability (Binkhorst & Dekker, 2009; Campos *et al.*, 2015; Carvalho, Lima, Kastenholz & Sousa, 2016; Mathis *et al.*, 2016; Minkiewicz *et al.*, 2014; Prebensen & Dahl, 2011; Prebensen, Kim & Uysal, 2016; Richards, 2011).

#### 1.4. Co-creation in cultural heritage tourism

Cultural heritage tourism is currently considered one of the most important tourism segments (Richards, 2001; Timothy, 2018; United Nations, 2008), both with its primary motivation focused on tangible and intangible cultural heritage and with culture presenting one motive amongst others. Richards (2001, p. 37) defines heritage tourism as "the movement of persons to cultural attractions away

from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs". Heritage tourism has a strong relation with other types of tourism, as pilgrimage and religious tourism, food tourism, volunteer tourism or agritourism, all of them comprising cultural heritage components (Timothy, 2018). Although its recognition as a type of tourism has just emerged in the 80s and 90s of the 20<sup>th</sup> century, cultural heritage tourism was rapidly given attention in academic studies as a tourism product in itself (Timothy, 2018).

Cultural heritage may be considered a unique element of a destination, marking the tourist experience, as it represents the place's identity and attracts tourists through references to its history, cultural peculiarities and both local and global themes, mirrored distinctly in heritage throughout history and geography. The proliferation of cultural tourism and its role for the appeal and competitiveness of destinations implies the risk of a 'serial reproduction of culture' (Richards, 2011). On the other hand, the cultural tourist market has revealed increasingly sophisticated tastes, the demand for more 'authentic' and deeper experiences as well as more interactive experience co-creation opportunities (Timothy, 2018).

The potential and demand of co-creation in cultural heritage tourism experiences is increasingly recognized (Minkiewicz *et al.*, 2014), with value co-creation being highlighted as significantly contributing to tourists' satisfaction (Kempiak *et al.*, 2017). Innovative and creative approaches to cultural heritage may, indeed, contribute to deeper and more engaging experiences (see also chapter 3 part 3 by Carneiro, Kastenholz, Mesquita & Caldeira on immersive co-creation heritage experiences). As an example of customer engagement in cultural heritage sites, the Tate Gallery proposed the 'Tate Sensorium'. This consists in an immersive display through which tourists can experience sounds, smells, tastes, and physical forms inspired by the artworks exhibited, while recording tourists' physiological responses through "sophisticated measurement devices" (<http://www.tate.org.uk/whats-on/tate-britain/display/ik-prize-2015-tate-sensorium>).

This example illustrates the importance of active, sense-engaging participation where tourists are invited to experience artworks in a more immersive manner, activating all their five senses permitting new perspectives in interpreting art. Another innovative and remarkable project is RICHES (“Renewal, Innovation and Change: Heritage and European Society”), a project co-funded by the European Union’s Seventh Framework Programme for research, technological development and demonstration (<http://resources.riches-project.eu/>). This project is aimed to find new ways of engaging people with cultural heritage, stressing the vital role of co-creative citizens and the benefits of the digital world yielding the preservation and setting into value of cultural heritage. In the research line “Co-creation and living heritage for social cohesion”, this project aims, amongst other goals, to implement co-creation in cultural heritage through the intervention of different stakeholders, namely young adults, museum staff and designers, so as to create and implement intervention strategies. The project presents 10 best practices ([http://resources.riches-project.eu/wp-content/uploads/2015/12/RICHES-D4-2-Good-practices-and-methods-for-co-creation\\_public.pdf](http://resources.riches-project.eu/wp-content/uploads/2015/12/RICHES-D4-2-Good-practices-and-methods-for-co-creation_public.pdf)) all of them involving different co-creation approaches, stakeholders and heritage sites in Europe (e.g. museums, libraries and a botanic garden).

Kempiak *et al.* (2017) refer that the main motivations to visit heritage sites are the desire for knowledge and learning about the heritage. Social interaction is an important aspect that should be considered in museum experiences and should be developed by staff-mediators, heritage guides who are responsible not only for guiding visitors’ interpretation and exploration of exhibitions, but also for guaranteeing effective knowledge transfer and involvement with themes (on the role of tour guides please also read chapter 3 part 2 by De Bernardi, Pashkevich and Wagner). Regarding this valuable interaction, that offers learning opportunities, interpretation rooms, where tourists may be involved in interactive learning processes with the cultural mediator, are emerging in museums. Antón, Camarero and Garrido (2017) refer to the Reina

Sofia Museum in Spain, where these specific rooms have already been implemented. The author stresses all efforts should be made, so that visitors “feel at ease, confident, and inspired to take part”, requiring the mediators’ capacity to preview situations like “different audiences, changes in exhibits” and the need to adapt to them (Antón *et al.*, 2017, p. 17), personalizing the experience (see also chapter 4, part 3 by Caldeira, Carneiro, Vasconcelos, Mesquita & Kastenholz on cultural heritage personalization).

According to Kempniak *et al.* (2017), the availability of “information”, “communication”, “engagement” and “atmospherics” is very important, conditioning the tourists’ experience during their visits to heritage sites and determining the evaluation of the overall experience afterwards. The study conducted by these authors at six heritage sites across Northern Ireland revealed the significant role of ‘on-site engagement’, through visitors’ high interest in participating in workshops, “look[ing] for the opportunity to interact with the heritage setting” and being actively involved in the experience (Kempniak *et al.*, 2017, p. 384), which confirms the dimensions of ‘active participation’, ‘interaction with others and the environment’ and ‘engagement’ identified in the literature (Campos *et al.*, 2015; Prebensen *et al.*, 2016). Minkiewicz *et al.* (2014) stress the importance of tourists’ interaction and engagement within experiences in museums and art galleries, retrieving from their qualitative inquiries the dimensions of ‘co-production’ (active, physical participation in one or more activities), ‘engagement’ (emotional and cognitive immersion) and ‘personalization’ (tailored experiences) as the main dimensions of co-creation during the visit. They developed a model for the co-creation of cultural heritage tourism experiences, shown in figure 3.

These authors also address conditioning factors of co-creation in cultural heritage tourism, suggesting previous exposure to the type of experience, other individuals present at the site, and experience space-design as facilitating factors, while experience space-design could also represent an inhibitor of co-creation as well as perceived crowding (other individuals) within that space. Their approach

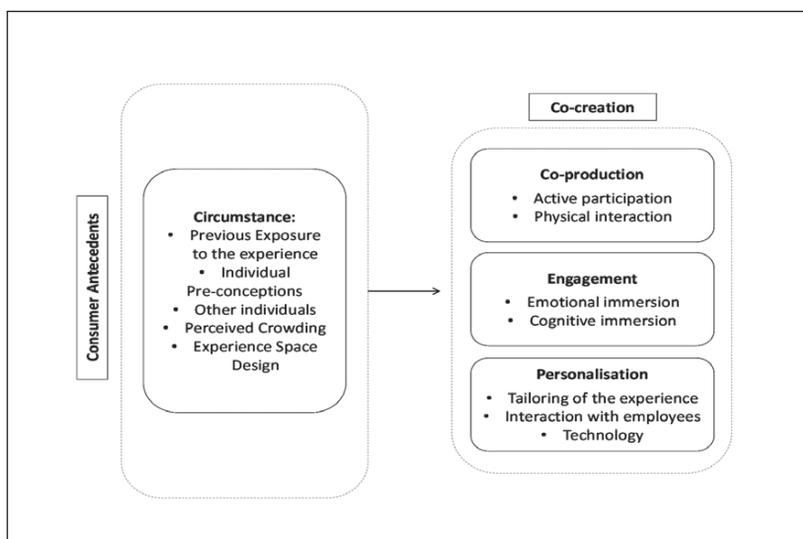


Figure 3. Minkiewicz et al.'s model of co-creation of heritage consumption experiences; source: Minkiewicz et al. (2014).

differs from Campos *et al.*'s framework by highlighting 'personalization' as a dimension of 'co-creation', while Campos *et al.* (2015) might integrate this element into 'organisational experiencescape influencers'. They also add more specific, however less systematized 'circumstances', conditioning the co-creation process, with some that may be included into Campos *et al.*'s 'experiencescape influencers', while others seem to rather represent 'consumer antecedents' (e.g. 'individual pre-conceptions' or 'previous exposure'). On the other hand, they do not consider the outcomes of 'co-creative experiences', such as 'memorability' (Campos *et al.*, 2015), satisfaction (Kempiak *et al.*, 2017) or 'place attachment'.

A final aspect that deserves attention of cultural heritage managers is the potential of developing 'creativity' in co-created cultural heritage experience, thus connecting cultural tourism and creative tourism (Richards & Wilson, 2006), providing visitors opportunities to express themselves creatively in co-creation experiences, integrating materials, processes and themes associated to the heritage

presented (Tan, Kung & Luh, 2013). This should enhance personal relevance of the experience and thus its meaningfulness and memorability (see chapter 2, part 3 by Duxbury, Kastenholz and Cunha).

## 1.5. Conclusion

Cultural heritage managers should understand the increasing role of experiences for enhancing the appeal and competitiveness of their heritage attractions and sights within the co-creative tourist experience framework. They should be aware of the centrality of co-creative visitor experiences for their success in both attracting visitors, and engaging them with the presented heritage themes, while simultaneously transmitting relevant messages in a more effective way, making them personally more relevant. This approach should additionally enhance visitor loyalty and place attachment, thus guaranteeing positive word-of-mouth and the heritage site's long-run appeal. This chapter explained these relations in detail, referring to the basic literature on the experience economy, namely Pine & Gilmore's and Schmitt's models highlighting also diverse experience dimensions. Considering these dimensions when providing heritage experiences helps in more comprehensive and systematic approaches when preparing visitor experience opportunities. Also the 'co-creation' framework suggested first for general consumption experiences by Prahalad & Ramaswamy (2004), later applied to the tourist experience by Binkhorst & Dekker (2009), systematized by Campos et al (2015) and applied to cultural heritage tourism by Minkiewicz et al (2014), are interesting frameworks of analysis for understanding how to best provide outstanding and impacting heritage experiences to tourists.

In the scope of these frameworks some studies highlighted the role of active participation, of opportunities for developing creativity, of well-designed physical experiencescapes, with sensorially appealing atmospherics, of interaction with others, particularly knowledgeable, empathetic and well communicating guides, and

of personalized experience options, aspects that may be summarized in three dimensions of co-creative heritage experiences.

In the following chapters, the reader's attention will be drawn to a more detailed discussion on these dimensions of the co-creation process, with a focus on

- *Active co-production* of cultural heritage experiences through creative tourism (please read chapter 2, part 3 by Duxbury, Kastenholtz & Cunha);
- *Sensorial and cognitive immersion* (please read chapter 3, part 3 by Carneiro, Kastenholtz, Mesquita & Caldeira); and
- *Personalization* in cultural heritage experiences (please read chapter 4, part 3 by Caldeira, Carneiro, Kastenholtz, Mesquita & Vasconcelos).

These chapters will additionally provide a series of examples illustrating how cultural heritage managers may use these concepts and corresponding approaches to enhance visitors' engagement with the heritage site, make the visitors' experiences more interesting, meaningful and memorable and thereby improve the site's appeal, cultural and social impact, as well as economic sustainability.

#### Self-review questions

- What is the significance of the so-called 'experience economy' paradigm for the cultural heritage sector?
- What are key dimensions of 'co-creation' in the cultural heritage experience?
- Considering the concept of 'experiencescape', which of its elements may condition the 'co-created experience' and how?
- What other factors, not included in the 'experiencescape' may condition 'co-creation' and how (give some examples)?
- What could managers do to address these conditioning factors (consider some types of factors and examples of possible solutions to facilitate 'co-creation')?

## Related web material

Two interesting videos that exemplify the co-creation process in cultural heritage are suggested. The first video shows the evidence of co-creation at Chester Beatty Library, in Ireland, which was developed under “The Creative Museum Project” (project funded under the Erasmus + programme Creative Museum No. 2014-1-FR01-KA202-008678; Implementation: 1 September 2014 – 31 August 2017) and the second one is related to a project from the Sint Maarten Utrecht and Museum Catharijneconvent in the Netherlands.

[https://www.youtube.com/watch?v=Sok17IxbgHA&list=UU\\_A\\_x93RxZd-QOCvpGehYHHQ&index=2](https://www.youtube.com/watch?v=Sok17IxbgHA&list=UU_A_x93RxZd-QOCvpGehYHHQ&index=2)

[https://www.youtube.com/watch?v=UpFYJv1oaV4&list=UU\\_A\\_x93RxZd-QOCvpGehYHHQ&index=1](https://www.youtube.com/watch?v=UpFYJv1oaV4&list=UU_A_x93RxZd-QOCvpGehYHHQ&index=1)

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## Chapter 2

# Co-producing Cultural Heritage Experiences through Creative Tourism

by Nancy Duxbury, Elisabeth Kastenholz  
& Conceição Cunha

### Learning outcomes

- Understand the potential of visitors' co-production in cultural heritage experiences for enhancing the experience appeal and its memorability.
- Understand the potential of visitors' and local actors'/artists' co-production of cultural heritage experiences for (re)vitalizing local culture and strengthening local identities.
- Understand the concept and potential of creative tourism.
- Identify ways of developing appealing co-creative culture-based tourism opportunities, associated with diverse endogenous resources.

## 2.1. Introduction

This chapter focuses on the cultural tourist's role as *co-producer of his/her experience, actively participating* in the heritage experience and *physically engaging* in it. As detailed in part 3, chapter 1 by Kastenholz, Carneiro & Carvalho, there is a trend of cultural tourists seeking a more *active role in co-creating his/her own heritage experience* in different moments of their journey, engaging physically, intellectually, emotionally, and creatively in it; developing knowledge and skills; and enjoying opportunities for creative self-expression (Richards, 2011; Minkiewitz *et al.*, 2014; Duxbury & Richards, 2019). Cultural tourist attractions respond to this in-

creasing demand by offering opportunities for tourists to actively ‘co-produce’ their heritage experiences, to learn ‘by doing’ and creatively engage with cultural activities of a place, making use of both heritage and contemporary cultural assets and themes (see also chapter 3, part 3 by Carneiro, Kastenholz, Mesquita & Caldeira on immersive heritage tourism experiences). Such ‘co-creation’ opportunities make cultural tourist experiences more meaningful and, indeed, ‘unique’ to the traveler in both process and outcomes, thereby avoiding what Richards & Wilson (2006, p. 1210) coined the “serial reproduction of culture,” which is typical to the still dominating, rather passive conventional cultural tourist experiences, delivered in standardized tours and events to masses of travellers.

The focus of this chapter is thus on *activities that heritage managers may offer to travellers to engage more with the heritage and living culture of the visited place* and its broader geographical, historical, cultural, and social context. Case examples will show how these experiences may become more meaningful through opportunities of creative engagement with the place’s heritage, eventually producing tangible experience outcomes (e.g., when producing, with professional guidance, food products, handicraft or pieces of art). This active participation implies *interaction* between tourists and the heritage context, including *local resources, physical, and symbolic elements of the heritage site*, but also *social interaction* with service providers, creators, local communities, and other tourists, thereby enhancing a more ‘authentically lived’ immersion in local culture, coming close to what has also been coined as ‘existential authenticity’ (Wang, 1999). This chapter presents a series of examples from a project that analyses and seeks to stimulate through action-research the development of creative tourism opportunities in Portugal (CREATOUR), in diverse geographic, historical, and cultural contexts. These examples illustrate the use of cultural heritage in small city/town and rural tourism experiences, focusing on those involved in the creation of handicrafts and art, but also on food-creation tourism experiences and other opportunities of

getting actively involved in local traditions (see also further examples in chapter 3, part 3 by Carneiro, Kastenholz, Mesquita & Caldeira on immersive heritage tourism experiences).

## 2.2. Active engagement with heritage (and self) through creative tourism

In 2000, Greg Richards and Chrispin Raymond presented what is considered to be the first definition of *creative tourism*, describing it as: “Tourism that offers visitors the opportunity to develop their creative potential through active participation in learning courses and experiences that are characteristic of the holiday destination where they are passed” (p. 18). Since then, an array of other definitions have followed (see, e.g., UNESCO, 2006; Blapp, 2015), offering different points of emphasis and stemming from different cultural and geographic contexts. In general, the notion of creative tourism has been expanding from a distinct set of artistic workshops to also incorporate a wide range of creative and immersive activities that may be co-designed and co-developed *in situ* between visitors and hosts/creative agents, and often involving other local residents.

To allow for flexibility but also set out some ‘working boundaries’ to the question ‘what is creative tourism?’, within the CREATOUR project (presented below), a concept of creative tourism has been established as: *sustainable small-scale* tourism that provides a *genuine visitor experience* by combining an *immersion in local culture* with a *learning and creative process*. To distinguish creative tourism from experience tourism, particular emphasis is placed on the creation process and capacity for the visitor to engage in the activity not only from the perspective of learning and skill-development (or, alternatively, of entertainment and relaxation) but also one of *potential for self-expression*. Thus, the vision of creative tourism guiding CREATOUR’s pilot activities is centred on active creative activity encouraging

personal self-expression and interaction between visitors and local residents, inspired by endogenous resources (place and people), and designed and implemented by local residents (Duxbury, Silva & Castro, 2019).

Creative tourism was initially contextualized within the rapid rise of attention to ‘creativity’ in societies worldwide, and associated with the emergence of the ‘creative economy’ and ‘creative cities’ (see, e.g., Richards & Wilson, 2007). Today, the societal *Zeitgeist* also includes ‘maker’ and ‘DIY’ trends and an enhanced focus on personal well-being and balance. This means that creative tourism can now also be situated within societal messages that associate personal participation in creative activities and aesthetic expression with personal self-development and well-being (see, e.g., Connor, DeYoung & Silvia, 2018, London’s annual ‘Creativity and Wellbeing Week’: <http://www.creativityandwellbeing.org.uk>, etc.). In short, one pursues personal self-expression and cultivates one’s ‘authentic’ distinctiveness through creative actions and reflections – and travel choices become part of this process (see chapter 3, part 3 by Caldeira, Kastenholz, Mesquita & Carneiro on personalising cultural heritage co-creative experiences).

Meanwhile, there is also growing concern over our generalized detachment from nature. The stresses of 24/7 connected work-lives and busy urban environments and lifestyles have propelled a growing desire for (usually temporary) ‘escape’ into the countryside, for reconnecting to nature and to self (see, for example, the “Creative Countryside” social group and magazine published in the UK <http://www.creativecountryside.com> and “digital detox” retreats in the United States, replete with “analog art” workshops and activities <http://digitaldetox.org/retreats/>). Recent research promoting the health and well-being values of reconnecting to nature, in part, to recharge one’s creativity (Atchley, Strayer & Atchley, 2012), reinforces this need, with the message widely taken up and popularized through social media. Altogether, this combination of factors positions creative tourism in smaller cities/towns and rural areas as timely experiences to offer to urban visitors to re-

charge, develop creative and ‘maker’ skills, and pursue new avenues for self-expression.

### 2.3. The CREATOUR project – developing co-creative tourism opportunities

The CREATOUR project – its full title is “Creative Tourism Destination Development in Small Cities and Rural Areas” (<http://creatour.pt>) – is a national, three-year, research-and-application project (2016-2019) to develop and pilot an integrated approach for creative tourism in small cities and rural areas in Portugal. CREATOUR’s coverage comprises the four mainland regions of Norte, Centro, Alentejo, and Algarve. The project combines multidisciplinary research (involving teams at five research centres) with the development of a network of 40 creative tourism pilots. As described above, CREATOUR is guided by a perspective on creative tourism that includes four dimensions: active participation, creative self-expression, learning, and community engagement.

See a map of the pilots’ locations here: [https://gallery.mailchimp.com/23679dd87da8700530be0d7d9/files/c869e415-1990-4456-8238-00897b001755/folheto\\_pilotos.1.pdf](https://gallery.mailchimp.com/23679dd87da8700530be0d7d9/files/c869e415-1990-4456-8238-00897b001755/folheto_pilotos.1.pdf).

CREATOUR uses the key dimensions of support to enhance value for creative sector development as a framework: 1) build knowledge and capacity, 2) support content development and link creativity to place, and 3) strengthen network and cluster formation. The project is informed by theoretical and methodological approaches from cultural/creative sector development, tourism, and regional development. The project aims to not only offer visibility through critical mass, but also capacity building through research, co-learning, and knowledge sharing. Building a platform for innovation through IdeaLabs and conferences, CREATOUR fosters regional and national networks and tests models for developing and refining new products, developing implementation

plans, and generating new knowledge. The project's pilots provide 'front line' intelligence and operate as a field for practical experimentation of concepts and actions. In the ongoing interactions with participating organizations, CREATOUR advances collaborative research approaches and knowledge exchanges between academic researchers and field actors.

Creative tourism initiatives can give added value to cultural and creative traditions, skills, and knowledge as well as to more contemporary creative practices. Furthermore, the creative tourism experiences themselves can stimulate the development of new ideas, products, and services through the interactions, conversations, and co-creation experiences that occur. By nature, creative tourism involves small groups of visitors directly interacting with local residents in creative activities; this small-scale and personalized approach appears to be particularly well suited to smaller places and rural areas (see also chapter 2, part 1 by Bougleux on sustainability and cultural heritage).

## 2.4. Creative tourism examples

The following examples will illustrate some of the previously mentioned dimensions of 'creative tourism' enhancing active participation of travelers with the heritage of the places and communities visited. They integrate a diverse range of options for developing such experiences based on the specific cultural and heritage/historical resources – and also geographic, economic, and social capital – available at each site and in each region. The cases presented here, drawn from the CREATOUR project partners, are briefly profiled and each initiative is contextualized. The way each project provides specific opportunities for tourists to live more engaging, meaningful, enjoyable, and memorable experiences is highlighted as much as the chance for the communities to show and share their heritage, traditions, and identities with visitors.

## 2.5. MosaicoLab.pt

Spanning three municipalities – Condeixa-a-Nova, Penela, and Ansião – the project “Mosaico – Conímbriga and Sicó” (<http://mosaicolab.pt/en/project-mosaic-conimbriga-and-sico/>) involves an array of creative tourism activities based on the Roman mosaic heritage present in the Sicó territory, the geographical axis constituted by the ruins of the Roman city of Conímbriga, the Roman Villa of Rabaçal, and the Monumental Complex of Santiago da Guarda. The Roman mosaic heritage present in this territory is an important artistic and cultural testimony of different moments of Romanization in Portugal – rich in materials, techniques, decorative motifs, images and narratives.

MosaicoLab organizes cultural and creative activities within the Monographic Museum of Conímbriga – National Museum, interpretative centres, and archaeological sites. It promotes active visitor experiences that involve learning about the Roman mosaic heritage, affirming this as an expression of creativity brought into



Figure 1. *Conímbriga Museum – Creative workshop.* Figure 2. *Conímbriga Museum – School visit.* Figure 3. *Conímbriga Museum – Digital research.*

the present and reinterpreting it now and for the future. Many activities are held at the Monographic Museum of Conímbriga, located at an archeological site comprising the ruins of a Roman town, with many of the building's floor mosaics still intact and available to be visited. Inspired and informed by the mosaics at this site, MosaicoLab organizes mosaic workshops that allow participants to learn about materials and techniques and also to design and make their own small mosaic to take home.

These workshops are complemented by an integrated creative programme with local schools, teaching students and training teachers to deepen the connection between the communities and their cultural heritage. As well, several public projects use the mosaic for contemporary artistic expression, in a partnership with a mosaic course of the Art School of Mérida (Escuela de Arte y Superior de Diseño de Mérida), Spain. A digital component includes digital creation in dialogue with the mosaic heritage.

## 2.6. CECHAP | Marble Route of the Estremoz Anticlinal

CECHAP (Centre for Studies of Culture, History, Art, and Heritage) is a not-for-profit cultural association, founded in 2011, that aims to decentralize studies in the areas of culture, history, arts, and heritage, and to promote awareness of these areas to protect and promote local cultures. CECHAP focuses on the “Zona dos Mármore” (“Zone of Marbles”) area in which it is located, and aims to be an active player in safeguarding the cultural identities of local communities, fighting desertification of the territory, and awakening younger generations to their culture through educational and training programmes and through collaboration with other institutions.

The “Rota do Mármore do Anticlinal de Estremoz” (“Marble Route of the Estremoz Anticlinal”), (<http://www.rotadomarmore-ae.com>) is an industrial tourism product focused on the marble stone. The route promotes this natural resource in the territory together with other natural and cultural heritages. This includes not



Figure 4. *Marble workshop*. Figure 5. *Grape harvest*. Figure 6. *Urban sketches*.

only the marble industry scene but also the cultural expressions that are intrinsic to marble. Within the CREATOUR project, CECHAP has developed a series of creative workshops and activities to enable visitors to interact with the marble in a practical and participative way.

The organized activities connect pedestrian visits to the artistic and decorative production sites, with workshops offered by marble artists/sculptors where visitors make contact with the processing techniques of the raw material. There are also opportunities to create artistic objects from marble scraps and pieces of unused marble, combining the different shades, encouraging creativity, and establishing a completely ecological cultural practice.

For example, CECHAP is organizing workshops to teach visitors on how to work this reclaimed stone: with the support of a master artisan who explains the different facets of the marble (i.e., its textures, colours, densities, etc.) and shows different ways of working the stone with diverse tools, with visitors learning through experimentation and using traditional techniques. The

‘waste’ marble used for the sculpture is thus re-used to produce marble panels with different textures and colors, challenging the visitors to create panels that they can take home.

Other workshops have combined the local heritage and context with other activities. For example, a workshop combined marble with the wine-making process, providing visitors an opportunity to also learn how to prepare wine, from the harvest of the grapes to its ‘stepping’ and its brewing, using different old and modern techniques to make the wine. Other examples (like the Harvest festival in Dalarna) can be found in chapter 2, part 4 by Bernardi & Pashkevich on local food networks as means for revitalisation of the rural areas in Italy and Sweden.

Wine workshop links: <http://www.rotadomarmoreae.com/vindima-terras-da-rota-do-marmore-ae>; <https://www.facebook.com/rotadomarmore1/posts/1468267449908057>.

CECHAP also promotes other participative creative activities, such as inviting an Elvas/Évora Urban Sketchers group to conduct a walking tour through the streets of Vila Viçosa, choosing different shapes, monuments, and urban details to draw, which included not only the outside of buildings but also their insides.

Urban Sketchers activity links: <http://www.rotadomarmoreae.com/urban-sketchers-desenhadores-urbanos/>; <https://www.facebook.com/cechap/posts/1873843225991357>.

All the CREATOUR activities promoted by CECHAP can be followed at: [www.cechap.com](http://www.cechap.com), [www.facebook.com/cechap](http://www.facebook.com/cechap) or [www.rotadomarmoreae.com](http://www.rotadomarmoreae.com), [www.facebook.com/rotadomarmore1](http://www.facebook.com/rotadomarmore1).

## 2.7. Município de Loulé: Loulé Criativo

Since 2015, the City Council of Loulé has been working on creative tourism, supporting the creation of a network of partners (see <http://loulecriativo.pt/en/turismocriativo/parceiros>). The ‘Loulé Criativo’ initiative (<http://loulecriativo.pt/en/home>), coordinated by the local authority, is committed to enhancing the identity of

the territory, with creativity and innovation as its driving force. It supports the training and activity of artisans and professionals in the creative sector, contributing to the revitalization of the traditional arts and to the dynamization of new approaches to intangible heritage.

The Loulé Criativo initiative has several aspects: Creative Tourism, which offers a program of experiences of immersion in the local culture (<http://loulecriativo.pt/en/turismocriativo/experiencias>); ECOA – Area of Creativity Crafts and Arts (<http://loulecriativo.pt/en/ecoa>), which offers a space and equipment for training; and the Loulé Design Lab, now being installed, which supports the incubation of entrepreneurs related to production and design and creative residences.

Within the Creative Tourism stream, Loulé Criativo has facilitated the development of a variety of traditional heritage-based workshops and activities that intertwine learning about heritage, traditional techniques, and trying them yourself to create an object to take home or a skill to reproduce at home. For example:

Caldeiraria Louletana offers two artisan coppersmithing workshops:

- ‘Hitting the copper and casting a bracelet’ – Tourists visit the boiler room, are presented the tools used in the profession, learn how to beat and shape copper, and create their own copper bracelet to take home.
- ‘From the workshop to the kitchen’ – Tourists visit the boiler workshop where the craft, its masters, and various objects made in copper, especially cataplanas, are presented. They also visit the Municipal Market, learn how to choose and buy the products needed to prepare a ‘Cataplana à Algarvia’, and participate in a gastronomy class on how to prepare the Cataplana.

Of note, these tourist-oriented coppersmithing workshops complement a longer (150 hours) intensive course, offered for free,

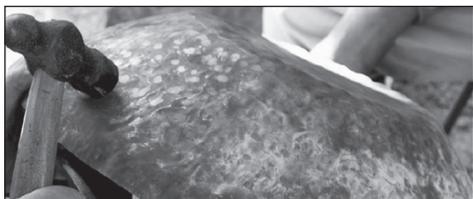


Figure 7. *Coppersmith course.*

directed to adults with experience or interest in craftsmanship and willing to carry out professional activity in the metal arts (Loulé Criativo website). Altogether, these activities aim to revive a traditional activity that has not been commercially active for many years. As the Loulé Criativo website notes,

Even a decade ago, the last coppersmith in town was here with the characteristic sounds of hammering of copper and brass, in the production of manual pans, chocolate pots and potholes.

Nowadays, the old workshops of Coppersmiths are all closed and this activity remains only the memory of a few who have learned the craft for more than 50 years.

The course comes as a solution to act quickly in order to transmit this knowledge and promote conditions for the installation of new coppersmiths with most current approaches in practice this traditional art.

Palm-weaving is also highlighted in Loulé's creative tourism activities. Loulé has long been a land of weavers and, in particular, of women who are dedicated to the weave palm, a native plant of the Iberian Peninsula. The weaved palm is used to produce various pieces, including bags, alcoves, mats, or – in the context of creative tourism workshops – smaller items like bookmarks and coasters.

For more than a century, Casas da Empreita (Palm-Weaving Shops) were the houses of palm-weaving companies that existed throughout the Algarve. The Casa da Empreita of Loulé, recently created by Loulé Criativo, was acquired by the municipality and rehabilitated to host the Workshop of Empreita. A series of different workshops are offered in which visitors observe several pieces in palm

Figure 8. *Palm-weaving.*

and gain historical contextualization, visit the Casa da Empreita, learn how to prepare and rip the palm leaf, learn and practice a meshed or weaving technique with the palm, and perhaps how to do a *baracinha* (palm wire braid) or braiding with the palm, and then create their own palm items to take home, such as a palm-meshed coaster, a braided bookmark/hairband, or a small rug.

Other creative tourism workshops are especially designed for children, such as one on lime painting offered by Susana Calado Martins and Marco António Santos. In the workshop, children are provided an opportunity to experiment with *fresco* painting. The children first make their own colored paints with lime and natural pigments and then use these paints to paint a canvas, which involves designing their own thematic drawings, experimenting and selecting the shapes they prefer, applying the drawing onto the canvas, and then painting. The paintings produced are inspired by characteristic elements of historic Loulé and the children can take them home as souvenirs at the end of the workshop.

Over time, Loulé Criativo's range of workshops and other activities have become a part of the cultural and touristic life of Loulé's historic core, attracting repeat participants (including foreign residents living full or part-time in the municipality) as well as first-time visitors. Creative tourism provides a way for visitors to discover first-hand the local culture and the special features that contribute to the identity of the destination and the wider territory in which it is located. The development of a network of partners has encouraged collaboration and built up a distributed knowledge and skills on how to offer creative tourism workshops and related activities. These activities provide

lucrative business opportunities and economic benefits for the partners and for the local community, which encourages craftsmen and other facilitators to develop additional activities. Overall, Loulé Criativo is also serving to brand Loulé as a place that cares about its living cultural heritage and traditions and its creative vitality.

## 2.8. Conclusion

The creative tourism activities presented in this chapter directly engage with the local heritage of the location where the activities are offered and its broader themes. The creation-centred workshops and other activities provide opportunities that enable tourists to directly participate in activities in a creative manner. Beyond showing, sampling, and purchasing, visitors get the chance to engage in active learning, co-creation, and self-expression through producing, with guidance, food products, handicrafts, and/or pieces of art. These activities create memorable experiences *and* (usually) tangible outcomes and self-made keepsakes to take home, further prolonging, through integration of these self-made memorabilia, the travel experience at home (Tung & Ritchie, 2011).

Such active and creative participation facilitates immersion in the local culture of a place. It implies two types of engaged interaction: on one hand, between the tourists and the heritage context, including local resources and the physical and symbolic elements of the heritage site, and, on the other hand, social interaction with service providers and creators, local communities, and perhaps other tourists as well. It also implies personal engagement with opportunities for self-expression. Through these engaging and memorable interactions with local resources, people, and culture, visitors may develop deeper links to the place and its community or 'place attachment'. The destination may thereby develop in a more sustainable manner through increased repeat

visitation triggered by setting into motion the value of its culture. Simultaneously, communities are strengthened in their identity, become more involved in their heritage as a dynamic part of their lives, develop creativity, feel pride in their cultures and traditions, and are encouraged to keep them alive.

#### Self-review questions

- What is the importance of opportunities for active co-production in heritage tourism experiences, from the perspective of the visitor?
- How does the opportunity of the ‘co-producing’ tourist also developing creative self-expression add to the meaningfulness of this experience?
- Why may such opportunities also enhance more sustainable heritage and cultural destination management?
- Explain the particular action-research oriented methodology underlying the CREATOUR project and address its advantages and challenges over traditional (e.g., survey-based) research.

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## Chapter 3

# Immersive Heritage Tourism Experiences through Sensorial and Cognitive Visitor Engagement

by Maria João Carneiro, Elisabeth Kastenholz,  
Ana Caldeira & Susana Mesquita

### Learning outcomes

- Explain the meaning of immersive experiences.
- Propose strategies that promote sensory engagement in cultural heritage, leading to immersive experiences.
- Suggest strategies which raise cognitive engagement and create immersive experiences in contexts of cultural heritage.
- Identify the main advantages of creating immersive heritage experiences.

### 3.1. Introduction

Nowadays it is widely recognised that immersive experiences can be very valuable, enriching and memorable, leading to high levels of satisfaction. Visitors are increasingly demanding this type of experiences. This chapter aims to discuss the relevance of designing and managing immersive heritage tourism experiences as well as to identify guidelines to provide this kind of experiences. The chapter begins by exploring the concepts of immersion and immersive experiences. Then, it proceeds with a discussion on different strategies that heritage managers may adopt to create immersive heritage tourism experience opportunities, identifying several potential approaches, illustrated with diverse practical cases. Finally,

the chapter ends with a reflection on the potential consequences of providing this type of experiences. The ideas discussed in this reflection highlight the relevance of offering opportunities for immersive heritage tourism experiences as well as approaches to develop them.

### 3.2. What are immersive experiences?

Several attempts have been made to define immersive experiences. According to the Cambridge Dictionary to immerse yourself in something is “to become completely involved in something” (Cambridge University Press, 2018). The English Oxford Living Dictionaries give emphasis to a mental dimension stating that immersion is a “deep mental involvement in something” (Oxford University Press, 2018).

In this chapter, we will use the definition of immersive experiences suggested by Pine and Gilmore (1998), authors widely recognised in the context of the experience economy. These authors propose that immersion is the “connection or environmental relationship that unites customers to the event or performance” (Pine and Gilmore, 1998, p. 101). Therefore, immersive experiences can be considered as those that permit the customer’s connection with the environment. In the heritage context, these experiences will permit the visitor to establish a stronger connection with the heritage context, including built attractions and events.

Immersive experiences can provide the following types of connection, among others:

- Physical contact involving senses (Black, 2005; Minkiewicz, Evans & Bridson, 2014);
- Obtaining more information and learning about the experience environment (Black, 2005; Carù and Cova, 2006; Minkiewicz *et al.*, 2014);
- Imagining an involving experience with the environment (e.g. imagining how it would be to live in the experience environment in a different time); (Minkiewicz *et al.*, 2014).

The kinds of connection that may be established with the environment will be discussed in the next part, on provision of immersive heritage tourism experiences. Pine and Gilmore (1998) suggest that immersive experiences can be more active or more passive:

- Passive experiences correspond to those where the provider is the only intervenient in designing the immersive experience and developing efforts to stimulate a closer connection with the experience environment, while the visitors assume a more passive attitude, i.e. one of a spectator.
- In active experiences the customer influences and participates in the experiences, helping to co-create it, and immersing in it in a more profound and engaging way.

It is advisable to think of a continuum of immersive experiences that range from passive to active experiences, but along which several kinds of experiences, with different levels of active participation, can be located. Visitors are increasingly demanding immersive experiences that provide them a closer contact with the environment, but are also demanding a more active role in tourism (Black, 2005; Minkiewicz *et al.*, 2014; see chapter 2, part 3 by Duxbury, Kastenholz & Cunha on co-producing cultural heritage experiences). Considering the relevance of immersive experiences where visitors have an active participation, the next part will discuss strategies to provide passive and active immersive experiences, but will give greater emphasis to the design of experiences, where customers engage more actively in co-creating.

### 3.3. Providing immersive tourism experiences in heritage contexts through sensorial and cognitive engagement

After understanding what immersive experiences are and being able to distinguish among different types of immersive experienc-

es, it is important to know how to create this kind of experiences in heritage attractions. Considering the relevance of immersive experiences, that require the engagement of the customer in the creation of the experience, it is of special importance to discuss how can active immersive experiences be provided.

Minkiewicz *et al.* (2014), referring to engagement in the context of the experience co-creation in the heritage sector, although not providing a complete identification of strategies that may promote engagement in experiences, mention, among several aspects, features related to two dimensions of the experience – sensory and cognitive – suggesting that sensorial engagement and cognitive engagement may be two important ways to create active immersive experiences. Carù and Cova (2006, p. 8) state that the process of immersion involves the “perception of a whole array of physical and mental sensations”, referring thus to the same experience dimensions. When talking about general experience-involvement, Zatori, Smith, and Puczko (2018) also highlight sensory features such as visual attractiveness and cognitive features – namely learning and thought-provoking.

Considering what has been previously said, it is proposed in this chapter that immersive experiences can be more passive or more active, and that the more sensory and cognitively engaged customers are in the experience, the more active the immersive experience tends to be (see figure 1).

In the next parts, strategies to provide immersive experiences will be presented, giving special emphasis to those that promote higher levels of sensorial and cognitive engagement.

### *Creating sensorial engagement*

Stimulating senses is a good way to promote immersive experiences, since they may help to establish a stronger connection with the environment, as expected in immersive experiences. Black (2005) points to the benefit of promoting direct contact with the environment visited. Schmitt (1999) also emphasises that sensory

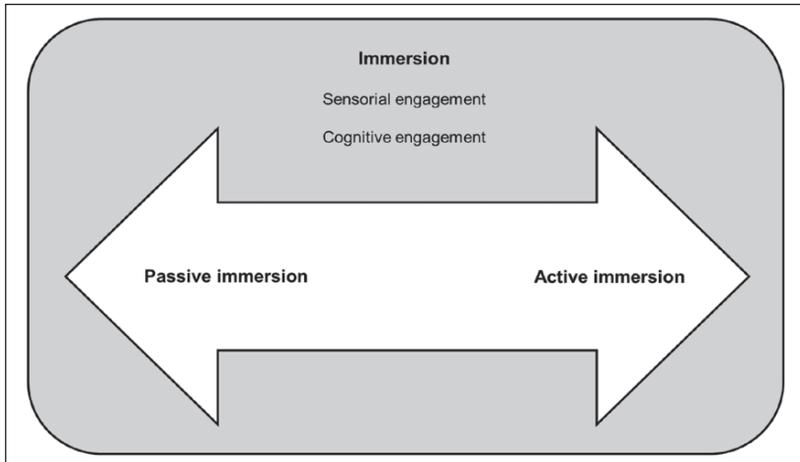


Figure 1. *The continuum between passive immersion and active immersion*  
 Source: Adapted from Pine and Gilmore (1998).

experiences, where customers have the opportunity to observe, taste, smell, hear and touch are highly valued by the customers.

Offering visitors the opportunity to capture surprising and beautiful views, as well as, to see a heritage attraction from different perspectives, can be an interesting way of designing immersive passive experiences. Many times visitors value beautiful esthetic experiences by observing landscapes with cultural heritage like typical buildings and important monuments (Carneiro, Lima & Lavrador Silva, 2005; see also the chapters of part 3 on landscape to understand the relevance of the landscape in the scope of cultural heritage management). In some attractions, it is not easy to offer these opportunities due to the existence of visual barriers. However, in these cases, intrusive visual barriers such as grids, ropes or, even, parts of walls or parts of the ground may be removed or replaced by non-intrusive visual barriers like glass divisions. This strategy is especially important to eliminate the distance between the visitor and the environment, thereby permitting more immersive experiences (Carù & Cova, 2006). In the Maritime Museum of Ílhavo (in Aveiro, Portugal), a museum dedicated to

the population's traditional engagement in codfish fishing (apart from themes related to the regional lagoon and maritime economy and biology) – this approach is followed. The museum has a, interestingly shaped aquarium of codfish, where visitors are able to appreciate these fish from different angles, looking through the glass from diverse sides, but also from above without having any visible barrier, and when walking over part of the ground which is in glass and through which they can watch the codfish floating below them.

Technologies can also be of great value to implement this kind of experiences. In some tourism attractions 360° screens are also being used to provide a better and more involving perspective of particular environments. This is the case of the Museum of the Discoveries in Belmonte (in Portugal), where visitors sit in a room with a 360° screen, where people watch a video of the sea, with waves, so that they may better imagine the experience of being in the sea, in a boat, surrounded by water and waves by all the sides. Virtual reality may also be used to create immersion, being especially important to present parts of the heritage that do not exist anymore (e.g. presenting heritage as it was in early times) or are not accessible but still interesting (Ross, Saxena, Correia & Deutz, 2017), or to present heritage in a more emotional way (e.g. simulating movement). The National Museum of Natural History in Paris offers an exhibition named “The Journey to the Heart of Evolution”, a unique experience where visitors are invited to immerse into virtual reality. With the use of 3D virtual glasses visitors can discover emblematic species and understand the origin of life on earth as well as the influence of man on the environment. Augmented reality, by re-creating in a very realistic manner some places and environments, or some more attractive parts of those places, can also contribute to create immersive experiences, since this approach may help make people feel they are in that place (He *et al.*, 2018), thus reinforcing visitors' connection with the place being visited. Projection mapping, similar to video mapping or spatial augmented reality, is another technology that may be adopted to achieve this aim. It consists of a projection

### Case 1.

#### Universalis – Immersive 360° video mapping in the Monastery of Alcobaça, Portugal

Within the themes of creation of the world and evolution of mankind, this immersive 360° video mapping was exhibited inside the Monastery of Alcobaça, the largest Portuguese Monastery, with a live choir, using more than 425000 lumen projection power on the chantry, walls, pillars, domes and the rose window. It was a unique project in the sense that the audience was in the centre of the 360° projection and, while turning around, had its own personalised experience. To produce the video mapping, a 3D matrix of the inside of the Monastery was created and then the building was «unfolded» (like an architectural blueprint) in order to work on it and do the layouts and composition. Then, the movie composition had to be taken back to the 3D cameras to export the outputs. The exhibition, which had 32 projectors to compose an immersive and seamless «picture», was watched by thousands of people.

(<https://www.youtube.com/watch?v=c5rFviNRS1I> – Concept, Creation and Production by OCUBO) Click to watch a short video.

technology used to turn objects, often irregularly shaped, into a display surface for video projection. In the heritage context, these objects may be monuments or historical buildings. Usually this kind of projections are complemented with sound effects.

Apart from using technology to promote sensorial engagement, it may also be an appropriate means to co-create more personalised experiences (this issue is discussed in further detail in chapter 4, part 3 by Caldeira, Carneiro, Vasconcelos, Mesquita & Kastenholz).

However, sensory experiences are not restricted to visual experiences, being also important to stimulate other senses. Furthermore, it is important to promote opportunities of sensory engagement, where visitors may control and influence the creation of the experience. In fact, several authors state that immersion may involve more active participation of the consumer.

Carù and Cova (2006) suggest that experience providers should support the consumer throughout the immersion process (p. 12). This may be achieved, for example, through staff that helps to explore the heritage environment or by providing incentives or stimuli to encourage the visitors to discover the environment for themselves. In some medieval events people are offered tasting stimuli, having the opportunity to taste a type of food people are not used to – typical of Medieval times – in order to have new experiences and to know what the food of other times was like (see also the chapters on food networks in part 4 to extend perspectives on how engaging sensory experiences may be developed at a regional level, within a food route experience). Approaches that appeal to smell are also available in other heritage attractions. The London Dockland Museum, for example, offers an opportunity of learning about Ancient Roman perfume rituals that includes smelling some odours presented in the exhibition.

Many museums already permit touching some replicas or, sometimes, original objects, to enhance people's knowledge but also permit them to experience several sensations, stimulating memorability of the visit. Tactile experiences are not always easy to implement, due to the kind of objects that exist in the attractions. However, even art museums such as the Victoria and Albert museum and the Museum of London, both in London, have relief pictures which visitors may touch (Mesquita, 2011). These opportunities to touch are sometimes developed to enhance heritage experiences for blind visitors, although all visitors may benefit from this approach.

Even more enriching are the multisensory experiences already offered by some heritage attractions. In fact, since individuals use three learning styles – visual, auditory and kinesthetic (more engaged by physical activities) – the opportunity to learn in tourism contexts (as in others), should also address more than visual stimuli (Luecke, 2003, cited by Pan & Ryan, 2009) to be appealing and effective. In some mines in Wales, for example, visitors are invited to go inside tunnels similar to those of mines and, at a certain moment, all lights are turned off, a sound similar to that of an explosion is heard

## Case 2.

### Multisensory experience at the London Museum

The Museum of London also offers a very interesting multisensory immersive experience. In this museum there is a gallery where people can feel like entering Medieval London. This gallery has a dark environment and some boxes that smell like sewage and smoke can be found in the walls that help to recreate the smells characteristic of that time. In the same room, there are other boxes with objects of those times, which visitors can touch to get a better perspective of these objects. A cell is available so that the visitors can experience the sensation of being imprisoned. After the Great Fire, London was rebuilt and Londoners began to need open space to relax. The Museum of London includes a recreation of an English garden with people dressed in costumes of the time. People can sit on benches, feel the atmosphere of those times and attend live events like historical recreations. Visitors are also able to smell different spices (cinnamon, clove, saffron) brought from other continents during the discovery period. Moving into another room, visitors are invited to immerse in the Victorian age, finding a recreation of the XIXth century streets of London, with their noises, barbers, bakeries, tailors, toyshops, pawnbrokers and other shops. This kind of experiences, where a wide set of senses are affected, sometimes in a surprising manner, tend to increase memorability of the visit. (Source: Own elaboration).

and the ground shakes, so that people can have a more real sensation of what a mine would feel like when an explosion occurred.

### *Creating cognitive engagement*

When visiting heritage, visitors may learn a lot through conversations with other people – staff and other visitors. Staff, especially guides, plays often a crucial role in this scope, enhancing understanding, revealing meaning and provoking thought, thereby assuming the function of ‘cultural brokers’ (Cohen, 1988) be-

tween heritage and the visitors (Black, 2005; Carù & Cova, 2006). In this line, it is possible to state that interpretation “improves the access” of visitors to heritage (Black, 2005). The impact of the staff when providing information highly depends on the personal relevance of that information (Black, 2005), on how challenging the content (Minkiewicz *et al.*, 2014) and how imaginative and enjoyable the conversation is (Black, 2005). It is necessary to have an audience-centred approach that focuses on the factors that capture the visitors’ attention (Black, 2005). The objective is to promote a “minds-on” approach by the visitors (Black, 2005). In some guided tours to mines the presentations made by the guides are extremely involving. The guides not only give information about the mine and the characteristics of the materials found in mines, but also talk about the lives of miners – about their work schedule and the extremely hard working and living conditions. Visitors are likely to cognitively engage in the experience during the tour, expanding their knowledge about mines and miners, but also reflecting on the miners’ life (see part 2, chapters 5 and 3, on mines to understand how to manage the heritage of mines). Some staff can assume a very relevant role here as storytellers (see chapter 1, part 2 by Aumann & Gronau on narratives), with particularly the presentation of personal stories being highly valued (Minkiewicz *et al.*, 2014).

Discussions among visitors about a certain topic can also be stimulated with the purpose of encouraging cognitive engagement (Minkiewicz *et al.*, 2014). Literature reveals that some information visitors received during their visit made them reflect about their own lives (Minkiewicz *et al.*, 2014) and sometimes imagining living in another context or time related to the space visited (Minkiewicz *et al.*, 2014). Minkiewicz *et al.* (2014) argue that the immersion provoked by immersive experiences can be so deep that they may even make visitors forget the reality of their lives for a short time.

In order to establish a connection with the environment and engage with it, people also need to understand the context of the objects (Black, 2005; Minkiewicz *et al.*, 2014). Therefore, many

### Case 3.

Presentation of personal stories in some mines in the Welsh Mining Experience, Rhondda Heritage Park

In the Welsh Mining Experience, Rhondda Heritage Park, in Wales, guided tours are carried out by ancient miners, which makes the tours very interesting since the guides transmit part of their knowledge and work experience during several decades in the mines. Some miners' tasks – e.g. tasks related to extracting ore and security procedures – are also described. Requirements and difficulties of the hard work in mines reported but guides also remark the benefits and pleasurable memories of being a miner. It is very interesting to hear guides telling parts of the story of their lives as miners, and highlighting special experiences they lived, particularly the more emotional ones.

(<https://www.rctcbc.gov.uk/EN/Tourism/RhonddaHeritagePark/Aboutus/MeetOurMiners.aspx>).

### Case 4.

Presentation of personal stories in the Maritime Museum of Ílhavo

In the Maritime Museum of Ílhavo there is a film of the life of some fishermen, showing them pursuing some of their daily activities. Fishermen are seen fishing, preparing the instruments for fishing, but also doing their daily prayers and singing religious songs to ask for God's protection and help for having good fishing opportunities that day. (Source: Own elaboration).

heritage attractions invest in recreating some environments. The Maritime Museum of Ílhavo exhibits, in its main room, one boat previously used in cod fishing (<http://www.museumaritimo.cm-ilhavo.pt/pages/151>). In the recreations of environments, sometimes people just pass by the objects, but other times they are stimulated to interact with the environment created. In the Maritime Museum,

visitors are encouraged to enter the boat and touch several objects related to fishing.

Several researchers argue that visitors should be encouraged to think through surprise and provocation (Schmitt, 1999). Black (2005) posits that asking visitors questions may permit to achieve this aim. Actually, heritage managers may ask visitors questions before providing an explanation to instigate thinking. In the Maritime Museum of Ílhavo, for example, visitors are confronted with some questions about cod fish, placed on a wall, before arriving at the aquarium of cod fish, where information on the fish responding these questions is provided. Here, there is a physical and time distance between asking the questions, intriguing the visitor and the responses, exactly to stimulate thinking. Questions may also evaluate the knowledge obtained in the visits, probably leading to a greater memorisation of information.

Inviting people to partially experience the life lived by other persons and to play the role of some characters is also an important approach that is already widely applied in living history events but that may be very useful, also in other contexts. For example, in some Renaissance festivals visitors are invited to come dressed with Renaissance costumes and, in specific festivals, it is offered the opportunity to rent this kind of costumes. Some organisations go a step further and invite the visitors to participate in a theatre play where they assume the role of a certain character. In the initiative of “Óbidos seen by the Children” (designed to represent a historical, fortified Portuguese small town to children), children are invited to participate in a puppet theatre play concerning the conquest of the castle, where they have to perform several roles (e.g. king, moor).

### *The relationship between sensorial and cognitive engagement*

It is impossible to completely separate sensorial engagement from cognitive engagement since many times they are associated. Many sensory experiences lead to cognitive engagement, since the sensorial

contact with objects is likely to generate a more in-depth engagement with the heritage, strengthening the overall, including cognitive involvement with it. For example, through one of the multisensory approaches described in this chapter, offered by some mines in Wales, through visual and sound experiences, as well as shaking sensations, visitors expand their knowledge on mines and, specifically, on explosions. Touching replicas may also enable to get more insights on some characteristics of heritage.

Sensory experiences also promote more reflection, probably provoking, many times, deeper thoughts and more personal engagement with the theme, as one gets more vividly, also physically, engaged through a multisensorial, personal contact with stimuli linked to the heritage theme. In this context, the previously mentioned multisensory approach provided by the Museum of London presenting Medieval London, with its dark environment, the characteristic odours of the medieval city and possibility of entering cells, not only facilitates learning but also stimulates reflection and also emotional engagement with the daily life in medieval times. Furthermore, sensory experiences, like that previously described concerning augmented reality, also encourage people's imagination to put oneself into a distinct space and time. Therefore, the overlap between sensory, cognitive and emotional engagement is quite evident.

### 3.4. Potential benefits derived from co-creating immersive tourism experiences

As several authors argue visitors appreciate sensory and cognitive engagement experiences (e.g. Black, 2005; Minkiewicz *et al.*, 2014; Schmitt, 1999). The first main advantage of offering experiences with this kind of components in cultural heritage is, therefore, to get more satisfied visitors since expectations are being met. Hence, research done in the scope of cultural heritage suggests that more immersive experiences contribute to raise levels of satisfaction

(Mehmetoglu & Engen, 2011). Furthermore, experiences which require a high level of immersion seem to be more difficult to forget (Chen & Rahman, 2018; Zatori *et al.*, 2018) and may lead, in a post-visit stage, to more positive intentions of future behaviour – either of recommending or of revisiting cultural heritage. Literature also evidences that these experiences may additionally generate positive emotions (Song, Lee, Park, Hwang & Reisinger, 2015).

The literature reviewed in this chapter and the empirical findings presented before suggest that engagement of visitors in heritage – sensorial and cognitive – can lead to immersive experiences characterised by positive sensations and by deeper understanding and meaningfulness of the experience. These may trigger positive emotions of pleasure and excitement in visitors, as well as increase their satisfaction. Moreover, these experiences, being more positive and more intensively marked by sensations and in-depth cognition, are more likely to be more memorable. Furthermore, attributing higher value to these experiences and becoming more satisfied with them, visitors will probably develop more positive future behavioural intentions towards the heritage that provided these experiences. Therefore, they will more likely recommend this heritage and, eventually, revisit it, contributing thus to the success of this heritage and to its competitiveness in the future.

### 3.5. Conclusion

The present chapter provides insights on how to co-create immersive experiences in cultural heritage tourism. Heritage managers may promote this kind of experience by offering opportunities of both sensorial and cognitive engagement. There is a plethora of strategies that may be adopted to induce this kind of engagement, ranging from the use of non-intrusive visual barriers like glass divisions, over 360° screens, virtual reality, creation of multisensory experiences, recreation of physical environments, to instigating reflection about specific topics by asking questions. Many of these

strategies may originate both sensorial and cognitive engagement. Immersive experiences can trigger more positive emotions, as well as create higher levels of satisfaction amongst visitors and more memorable experiences. Visitors who enjoyed such experiences are also more likely to recommend and revisit the heritage site where they had lived them. Managers are thus well advised in making the best use of the potential of such immersive co-creative heritage experiences in substantially enriching visitor experiences and thereby increasing the competitiveness of their cultural heritage site.

#### Self-review questions

- How would you define immersive experiences?
- Identify strategies that may be adopted to create different types of immersive heritage experiences.
- Which of those strategies lead to more co-creative heritage experiences?
- What are the main advantages of providing immersive experiences?

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## Chapter 4

# Personalising Cultural Heritage Co-creative Experiences

by Ana Caldeira, Maria João Carneiro, Sandra Vasconcelos,  
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### Learning outcomes

- Understand the concept of personalisation specifically in the heritage attractions context.
- Explain and give examples of personalisation dimensions.
- Recognize the role played by digital technologies in facilitating the co-creation of cultural heritage experiences.
- Identify main trends regarding technology and its affordances in promoting the personalisation of tourism experiences.

### 4.1. Introduction

Personalisation plays a crucial role in the co-creation of cultural heritage experiences (see also chapter 1, part 3 by Kastenholz, Carneiro & Carvalho on the essence of co-creation in tourism), by designing and adapting these experiences to different visitor types. Adopting a visitor-focused service approach requires taking into account specific visitor groups, such as children, foreign tourists and people with special needs. This chapter focus on the relevance, strategies and examples of good practices of experience personalisation in the context of cultural heritage tourism. To begin with, we explore the concept of personalisation in this tourism domain and its expressions, which can be grouped as following: (1) tailoring of the experience; (2) personal interaction; and (3) technology-mediated

personalisation. Additionally, the potential benefits and risks of personalisation are discussed, as well as the needs of specific visitor segments. Finally, we analyse examples of personalised co-creative cultural heritage experiences, stressing attractions' good practices along with the co-creative role of visitors.

## 4.2. The personalisation concept in cultural heritage contexts

### *What is personalisation?*

In general terms personalisation is defined, as “the process of making something suitable for the needs of a particular person” (Cambridge University Press, 2018) or “to change or design (something) for a particular person” (Merriam-Webster, 2018). In the business context, personalisation – that may be defined as “to offer the right products and services at the right time and in the right place to the right customers – goes by many names”, such as individualisation, segmentation, targeting, profiling and one-to-one marketing (Sunikka & Bragge, 2012, p. 10050).

“One-size-fits-all” products no longer provide full customer satisfaction: visitors expect personalised experiences. In recent years, there has been a shift in cultural attractions. The once static displays and exhibitions have been gradually replaced by interactive, diversified, co-creative experiences, according to visitors' personal characteristics, motivations, behaviours and goals (Wang *et al.*, 2009, p. 140). The “museum monologue” gave place to a dialogue between the cultural attraction and its visitors (Bowen & Filippini-Fantoni, 2004), based on information exchange and co-creation. Attractions collect more and more information about the visitors, being thus able to design and provide contents and services that fit their needs and expectations. In this context, personalisation is grounded on a process of collaborative and continuous learning and adaptation. In the personalisation process, two constituent parts should be

considered: operations (what is done at the different stages of the process) and objects (the elements that are needed to perform the operations or the end results of an operation). Thus, personalisation takes different forms according to each business.

### 4.3. Personalisation dimensions

Minkiewicz, Evans and Bridson (2014, p. 47) perceive personalisation as a dimension of co-creation and define it “as individuals tailoring their experiences to meet their needs through self-directed customisation of the experience, interaction with service representative, and technology”. Correspondingly, personalisation may take the three following forms: (1) tailoring of the experience, (2) personal interaction, and (3) technology mediated personalisation (figure 1). The authors (Minkiewicz *et al.*, 2014) propose, in this context, replacing service personalisation with the concept of experience personalisation.

Personalisation and customisation are often used as interchangeable concepts, but some authors keep on distinguishing personalisation from service customisation. It is usually considered that personalisation “is performed by the company and is based on

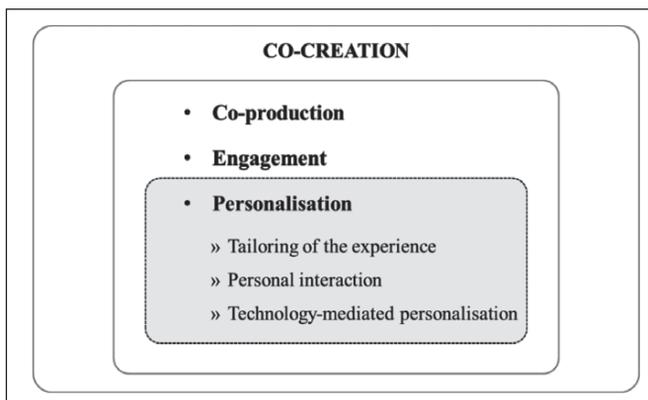


Figure 1. Personalisation – dimensions and relationship with co-creation; source: adapted from Minkiewicz *et al.* (2014).

a match of categorized content to profiled users”, whereas customisation “is performed by the user” (Cöner, 2003, as cited by Vesanen, 2007, p. 412).

Customisation is defined as the degree of tailoring services and products to respond to different customer needs (Anderson, Fornell & Rust, 1997). Corresponding to “made to order” products and services, customisation has thus been theorised as close or coincident with the concept of *tailoring*. In the heritage context, Minkiewicz *et al.* (2014) use the two concepts interchangeably.

*Tailoring of the experience* is a form of product individualisation. On the part of the heritage attraction, it may take the form of content adaptation. When cultural attractions tailor the experiences provided, the information conveyed is made dynamically suitable to different visitors, providing guidance and information about what is available, and designing and offering custom-made activities. On the part of consumers, they may choose their pathway through the experience, as well as access and personalise their experience electing the most convenient and preferred among the various modes, content, activities and support services available (Minkiewicz *et al.*, 2014, p. 50).

*Personal interaction* is another facet of personalisation. Basically, in the scope of cultural attractions, interaction comprises interpersonal, tangible and technology-mediated aspects. While interaction with objects should be considered in the domain of co-production (see chapter 2, part 3 by Duxbury, Kastenholz & Cunha), personal interaction is decisive in personalising heritage experiences. Interpersonal contacts with frontline staff, other visitors or even residents, potentially affect the extent of consumer co-creation (Minkiewicz *et al.*, 2014).

Somewhat in line with Minkiewicz *et al.* (2014), Shen and Ball (2009) sustain that service personalisation consists of two dimensions: (1) service giving adaptive behaviour and (2) interpersonal adaptive behaviour.

- *Service-offering adaptive behaviour* is evident when employees adapt an offering to an individual customer by presenting options to respond to customers’ needs;

- *Interpersonal adaptive behaviour* manifests with employees adjusting their verbal and nonverbal behaviour to the personal interaction context, such as addressing customers by first name, engaging in small talk, displaying personal attention and warmth, and demonstrating a genuine desire to assist the customer.

As Minkiewicz *et al.* (2014), Shen and Ball (2009) add a third way of personalising interactions with visitors: through information technology. Personalisation may, in fact, also occur through *technology mediation*. Over the last decades, technology has been used not only to enhance tourism experiences, but also to make them more personal and interactive. Technology serves a two-fold purpose with regards to tourism experiences. On the one hand, it acts as mediator, by facilitating and improving on an array of activities and enabling a wide range of pre-travel, on-site and post-travel services. On the other hand, it can constitute the core of the visitors' experience (Neuhofer, Buhalis & Ladkin, 2013).

Interaction may not be completely personal or totally technological: many times, there is a mixed interaction. Not & Petrelli (2018) point out that many heritage visitor experiences showcase a hybrid nature, through social, tangible, embedded and embodied interaction. Visitors are increasingly experiencing heritage via personal and technological interaction: combining material and digital elements, under a variety of experience patterns (e.g., very energetic and interactive vs. contemplative and emotional), benefiting from a synergy between sensorial and digital aspects, being invited to shared interactions (such as group conversations around a technological game or sharing tablets among family members). Shared listening may be a way to encourage interaction among museum visitors like the Sotto Voce project (Szymanski *et al.*, 2008), using group games that combine handheld devices and a large display for enhancing social interaction during the museum visit (Dini *et al.*, 2007), or blended onsite and online experience (Our Green Trail) in the Boston Children's Museum (Simon, 2010).

#### 4.4. Potential benefits and risks

Personalisation can create benefits for the customer, enhancing preference match and communication, contributing to better products and services, and promoting long-term relationships and even customer delight. Additionally, it may serve as a protection against the commodification of the offering.

In the heritage domain, personalisation greatly contributes to enhance the visitors' experience at a cultural site. In the heritage attractions context, meaning and relevance are centre-stage to produce increased engagement, satisfaction, and memorable tourist experiences (Simon, 2016). Personalised heritage experiences contribute to a more informed enjoyment and knowledge, capturing visitors' attention, strengthening awareness, promoting superior engagement with the artworks and, consequently, disclosing the cultural heritage experience's meaning and relevance (Not & Petrelli, 2018).

Personalisation may also bring costs or investments to the customer: privacy risks, spam risks, extra fees, and additional expenses and waiting time. In heritage attractions, strong personalisation may arguably lead to the isolation of the visitor within an unnatural hyper-individualised experience, though visits usually take place in groups (Lanir, Kuflik, Dim, Wecker & Stock, 2013). In fact, context plays an equally or even superior influence on the visitor's experience than the cognitive and psychological status (Not & Petrelli, 2018). When benefits exceed costs, personalisation creates value for visitors.

#### 4.5. The visitor-centred approach

Based on the user's involvement in the personalisation process, Sunikka and Bragge (2012) propose a research framework that results in a clarification of concepts linked to personalisation (figure 2):

- One-to-one personalisation (also referred as implicit, transaction-driven or adaptability);

PERSONALISATION		
	Intangibles (service, experience)	
	Individual	Group
System initiated	<p><b>One-to-one personalisation</b> (directed to an individual and initiated by a system; also referred as implicit, transaction-driven or adaptability) e.g. personalised exhibit recommendations</p>	<p><b>Mass personalisation</b> (personalisation directed to several people) e.g. heritage education designed for groups of children</p>
User initiated	<p><b>Customisation</b> (customer-initiated personalisation; also termed as explicit personalisation or adaptability) e.g. consumer chooses his own pathway or activates one-to-one interactive technology</p>	<p><b>Collaborative customisation</b> (consumers collectively personalize a service to fit their common preferences) e.g. collaborative personalised search applied to heritage attractions</p>

Figure 2. Personalisation and linked concepts according to user involvement. Source: adapted from Sunikka and Bragge (2012).

- Mass-personalisation;
- (Web) customisation (also explicit personalisation or adaptability);
- Collaborative customisation, with consumers turning into prosumers.

The scheme shown in figure 2 (Sunikka & Bragge, 2012, p. 10054) was reduced to the intangibles domain and examples in the context of heritage attractions were added. However, according to the authors, differentiating customisation from personalisation based on who takes the initiative blurs in reality. Nevertheless, personalisation is often considered as a broader concept since it covers several different combinations of individual preferences and offerings.

Adopting a visitor-focused approach implies that creators must consider its purpose and target audience. A key challenge for museums is to create more inclusive and equally accessible experiences to different kind of visitors (Mesquita & Carneiro, 2016).

For instance, the role of museums and cultural attractions as educational venues for children has long been recognized, though research and practice are frequently centred on either adults or children, even if many people visit as part of family groups.

As for people with disabilities, accessibility is a crucial matter. With regards to heritage attractions, for example, people with visual impairments usually face many constraints, which results in there being fewer activities available and poor access to interpretation and wayfinding information. To enhance their experiences, personalisation according to these special needs is required: visually impaired visitors should be able to search for information and explore the cultural site by themselves. Facilitating meaningful involvement of these special needs visitors requires, for instance,

#### Case 1.

##### Heritage interpretation directed to children

“Óbidos seen by children”, a city council initiative tailored to kids, consists of special guided tours across specific locations in this Portuguese medieval fortified village. Initially, children put on some props, such as crowns, to disguise themselves as princes and princesses. Then, the tour begins with the guide holding an oral presentation about the village’s history and heritage. Throughout the tour, several young women appear dressed as queens who have lived in Óbidos. The “queens” tell children about important episodes that took place in the village and initiatives they have carried out, highlighting local heritage aspects, such as the aqueduct, which capture the attention of children. Children are encouraged to interact with the “queens”, namely to curtsy when they appear and to accept some gifts. The language used privileges simple vocabulary whilst recreating the medieval terms and expressions. The content is adapted to the children’s age, with the intent of engaging with the young visitors. The tour ends with a puppet show about the conquering of Óbidos’ castle. The play is performed by children chosen from the group, under some counsellor’s guidance. Source: own elaboration.

having *maquettes* or relief maps of the attraction, ensuring appropriate architectural indoor design, by eliminating steps or steep slopes and places with excessive or very low lighting, as well as providing guidance (e.g. handrails, tactile ground indicators); (Mesquita & Carneiro, 2016). The authors mention other pertinent interpretation strategies, such as: texts in Braille, figures with good contrast and definition, relief or bigger size figures, extended tables in accessible language, magnifying devices, opportunities for touching original objects or – if these are vulnerable – replicas, detailed descriptions, audio guides with infrared light (activated when the visitor goes through specific places) and directional information, olfactory and tasting experiences, and multisensory approaches.

#### 4.6. Personalisation of experiences in cultural heritage contexts

##### *Tailoring of the experience*

“Not only is the visit marked by enhanced, interactive, and ‘dialogic’ engagement, but also there is an institutional recognition of the visitor as an independent maker of meaning who uses the museum in a variety of ways” (Rodney, 2016, para. 1). Heritage attractions are increasingly adopting a flexible, visitor-centred approach, by adapting the information provided and their activities to different users, as well as encouraging visitors to customise their experience themselves. Visitors are invited to select, for example, the pathway, content, modes and activities, based on personal interaction or with the help of technological tools, as discussed below.

The provision of audience-centric access to experiences is the first step to personalise the heritage attraction. In 2007, several museums in North East England decided to take a visitor-centric approach. Eighty-two museums in North East England developed an online marketing campaign called “I Like Museums” encouraging visitors to explore museum thematic trails based on visitors’ interests,

such as “To be inspired”, “Acting like a kid”, or “A nice cuppa”. The site (<https://ilikemuseums.com/>) invites visitors to submit new trails on a continuous basis. Convened to decide, visitors in the Tate Modern, in the United Kingdom, are invited to pull specific content of interest, instead of indiscriminately consuming complete exhibitions or, in another case, pamphlets allow visitors to select their own starting point according to personal interests.

Cultural attractions increasingly recognise that they must cultivate new and repeat visitors and, as such, are implementing three strategies to accomplish this: (1) empowering visitors to make meaning for themselves; (2) discovering what visitors personally want from the museum; and (3) activating the museum’s resources

#### Case 2.

##### Tailoring the cultural experience through the creation of visitor profiles

Visitor profiles constitute an interesting example of tailoring the experience. In the temporary exhibition “Heroes: Mortals and Myths in Ancient Greece” at the Walters Art Museum in Baltimore, visitors assumed an aspirational profile by picking a character from Greek mythology and then participated on a quick personality quiz at kiosks, getting an ID card for “their” hero. The cards provided more information about the heroes and served as a personal filter that gave rise to recommendations for navigation across the exhibition. At the New York Hall of Science, visitors received different coloured entrance stickers based on their membership level (non-members, members, donors, etc.), allowing staff to identify and respond to guests, depending on whether they were new or returning visitors and consequently personalise visitors’ experiences according to their history with the institution. Apart from these, there are also random profiles: in the United States Holocaust Memorial Museum, visitors haphazardly select profiles interrelating them to a historic person who was affected by the holocaust. Source: Simon (2010).

to meet these needs (Rodney, 2016). To do so, museums may partner with visitors using new curatorial strategies when developing activities and events such as co-curation projects and crowdsourcing exhibition content.

Co-curation, crowdsourcing and similar techniques, gathered together under the umbrella of ‘participation’, refer to involving wider publics into different activities related to cultural heritage, consisting on collecting, locating, transcribing and curating (Ridge, 2013). In 2014, aiming to exchange ideas with their “citizen curators”, the Seattle’s Frye Art Museum in Seattle hosted an exhibition, #SocialMedium, which was entirely crowd-curated: visitors voted on their favourite works from the museum’s collection, on various social media channels (Facebook, Pinterest, Instagram, Tumblr), selecting those to be featured in the exhibit, along with usernames and comments from the individuals that voted on the artworks. The Museum of Fine Arts launched its first crowdsourcing exhibition, Boston Loves Impressionism, by using popular vote to elect the paintings to be displayed.

#### 4.7. Personal interaction

Visitor experience results from the interaction among personal, social and environmental contexts (Dierking & Falk, 1992). Personal interaction with staff, other visitors and even residents is a core element of heritage tourism experiences. The social context of a visit shapes visitors’ experience, whose attention is divided between museum artefacts and interpretation, as well as the social dynamic of their visit (Fosh, Lorenz, Benford & Koleva, 2015). According to the authors, visitors who stay together during the visit and engage with each other socially to navigate between objects, exhibit high levels of social contact, sharing reactions and reflecting on the interpretation.

Interactions with staff are key social elements of the cultural experience (see chapter 3, part 1 about improving performance of

cultural tourism attractions and learnings from the tour guides and their visitors). The Museum of Life and Science in North Carolina is an example of an institution using the admissions desk as a point of engagement. Frontline staff members engage first-time visitors in conversation about what they might enjoy at the museum, and they go out of their way both to greet and say goodbye to members.

Interactive exhibits, when successfully executed, promote learning experiences that are unique and specific to the two-way nature of their design. Regarding the usage of theatre in museums, Liu (2008) analyzed the interaction between visitors and museums, as well as the effect on visitors' learning suggesting that museums are a place of exchange for telling and listening to stories.

Visitors may be indeed open for active participation. The Sky-scraper Challenge exhibit at the Chicago Children's Museum, in

### Case 3.

#### Heritage Experiences through socio-personal interactions and storytelling

From 2004 to 2013, the Portuguese theatre company *Fatias de Cá* staged the play "The Name of the Rose" at the Convent of Christ in Tomar, Portugal, based on Umberto Eco's novel. In another of his books, "The Pendulum of Foucault", Eco stated he imagined a Templar castle just like that of Tomar. According to the company's director, this gave him the fascinating idea of transforming the Convent of Christ, once a Templar castle, into the abbey of Umberto Eco's novel ("O Nome da Rosa' regressa", 2008). The convent was an ideal setting, making visitors feel as if they were placed in the medieval times and taking part in the plot. The show took place in the different spaces and rooms of the monument, classified as World Heritage Site since 1983. The "monks" (actors) shared the several dinner moments with the audience, and visitors accompanied and interacted with them throughout the play, across the indoor and outdoor spaces of the convent. Source: Author's own elaboration.

the United States, for example, invited visitors to work in groups to construct a mini-skyscraper and then create a photo narrative based on their experience. The kiosk prompted them to select pictures from the bank of photos taken, allowing social interaction and memorabilia potentially increasing repeat visiting.

#### 4.8. Technology-mediated personalisation

Tourism experiences are increasingly being perceived in association with the use of technology. With technological devices being integrated into our daily routines, the dividing line between mediation and integration is becoming blurred. Most tourists now use personal portable mobile devices, and the wide range of equipment and platforms available also increased the need for more personalised experiences (Neuhofer *et al.*, 2013).

There are several ways technology can support and enhance the personalisation and co-creation of tourism experiences and cultural heritage sites have been a privileged domain for this personalisation. Notwithstanding, recent technological developments and new aspects of personalisation have brought new challenges and needs, with gamification, augmented reality (AR), and wearable devices as key areas.

Due to its growing popularity, cultural heritage sites are now increasingly drawing on the concept of *gaming* (game-based activities), as not only a way of attracting more visitors and appealing to younger audiences, but also of facilitating education and culture through gameplay and, hence, contributing to better visitor experiences (Weber, 2014). In the context of tourism, gamified applications are mostly based on “treasure hunt” type games applications such as Sighter, a urban game (<http://sightergame.com>) for different destinations and cities that allows users to capture and share images of city locations and provides rewards and social media contents. Another example is “I Spy Denton (<http://www.ttia.org/?page=ttcISpy>), a digital scavenger hunt application

that promotes the city of Denton, Texas. Some institutions use gamification strategies and serious games to promote “digital curation”. Combined with augmented and virtual reality, applications such as “History Hero” or “Race Against Time” (<http://www.tate.org.uk/context-comment/apps/race-against-time>) allow users to explore specific historical periods, with an implicit educational nature. Other organizations also promote gamification as a way of providing immersive experiences: games such as “Ghost Game Wartburg Castle” provide new formats of heritage experience by adding new layers of interactivity.

Increasingly popular in museums over the last decade, *augmented reality* (AR) is currently being applied to mediate tourists’ interaction with a multitude of attractions and objects. By allowing “the user to see the real world, with virtual objects superimposed or composited with the real world” (Azuma, 1997, p. 356), AR interfaces use graphics, sounds, video, and haptic feedback to help visitors visualize and manipulate virtual objects in a real context, thus amplifying their perception of that object or destination. In the context of tourism, augmented reality applications can serve different purposes and be used in different settings:

- *Indoors* – in museums and art galleries, additional information is added through touch-screen displays, smartphones, and/or wearable devices. Some applications, e.g. the ARtours project from the Stedelijk Museum in Amsterdam, make it possible for visitors to virtually access works that are not featured in public exhibitions and take interactive walks through the museum and other virtual spaces. Another example combining AR and mobile apps is “Deoksugung, in my hands”, a multilingual application related to Deoksugung Palace in Korea. In addition to information on different artefacts, this application offers sign language video guides for people with hearing difficulties (Chung, Lee, Kim & Koo, 2018).
- *Outdoors* – applications are designed and used to enhance experiences in heritage sites, such as the immersive augmented

experience for the Roman Theatre at Byblos; as well as in urban areas, like Streetmuseum and UAR (Urban Augmented Reality) applications. Besides providing augmented walking experiences for tourists (Lima, 2014; Weber, 2014), these apps facilitate the discovering of geolocated works of art and cultural events (e.g. CultureClic), as well as architectural work, combining multimedia content with 3D modelling and geolocation. Other less layered applications (Streetmuseum app) use a more static approach, simply overlapping historical images over a real, modern day setting.

In addition to these informational affordances, other applications follow a more integrated approach, relying on social networking, virtual reality and games to promote conservation (ARLOOPA).

With personal devices becoming more portable, hardware and software developers became involved in conceiving wearable technology, such as smart watches and smart glasses. As they become available on a large-scale, *wearable devices* can also play an important role in personalising and co-creating tourism experiences within the scope of cultural heritage. Epitomising the concept of technology embodiment, wearable devices often combine augmented and virtual reality, taking the place or enhancing users' senses, going insofar as extending their sensory, cognitive, and motor limitations. In practical terms, wearable devices, such as smart glasses and smart watches, can shape how tourists move and guide themselves within a destination and how they interact with tourism attractions. Considered to be "intelligent agents", wearable devices also have the potential to model behaviour and predict actions, which can help further customise experiences.

Moreover, some cultural attractions now offer 3-D scanning and printing technology that make it possible to not only preserve but also replicate works of art, in a way that visitors can now directly interact with the pieces without damaging the originals.

#### Case 4.

#### Diversified technology-mediated experiences in the Cleveland Museum of Art

Free of charge to all, the Cleveland Museum of Art is, since 2016, the year of its centennial anniversary, an outstanding example of integration of art and cutting – edge technology. The interactive experiences in the updated Studio Play were developed with the entire family in mind and designed to build a foundation of visual literacy. Barrier free, its touch-screens are exquisitely responsive to user movement and thus accessible for all. For instance, a human magnifying glass and a Create Studio, where visitors can make their own art, were conceived to promote amusement, as well as a greater appreciation and understanding of the museum's collection. Visitors may save and share original works they develop in Create Studio on social media. The museum's ArtLens 2.0 app provides interpretive content for every artwork on display at the museum. Its AR features provide artwork-specific content and allows visitors to curate their own tours. The maps, which include special exhibitions and outdoor spaces and a "find me" function, make navigating the different galleries much easier for visitors. Using innovative image-recognition software, favorite artworks can be saved and used to create personalised tours or to share on social media. Visitors may also select from both museum-curated and visitor-created tours, as well as explore the museum's dynamic list of visitor favorites or curators' top picks of must-see artworks. ArtLens 2.0 uses Bluetooth and may be used onsite or anywhere in the world. Source: adapted from Schreiber (2016). Visit YouTube (<https://www.youtube.com/watch?v=XYR-jaZlo8lQ>) to watch a short video.

Mostly found in museums and archaeological sites, such as the Metropolitan Museum of Art, this technology enhances overall experiences, making them more interactive and sensorial (please also read chapter 3, part 3 by Carneiro, Kastenholz, Caldeira & Mesquita on sensorially engaging visitor experiences). Within this

field, artificial intelligence – “roboguides” – account for the development of unique experiences. In Leeuwarden-Friesland, one of 2018 European capitals of culture, a language lab was set up allowing to replicate, collect and share examples of multiple languages. Using smart technologies, visitors were invited to add words to a crowd-sourced language survey, creating a live, multilingual and interactive display of languages and culture.

#### 4.9. Conclusion

Visitors expect more and more personalised experiences. This constitutes an unescapable challenge for cultural attractions managers since personalisation requires a process of collaborative and continuous learning and adaptation. Moreover, certain groups of visitors (e.g. children, people with disabilities, foreign visitors) demand cultural attractions to show additional efforts on this matter.

Personalization may take place through tailoring of the experience, personal interaction, and technology mediation. This chapter presented several examples of good practices in cultural attractions that engender personalized experiences. Though cultural attractions base their offering differently in terms of the “high touch – high-tech” continuum, many times the two go hand in hand and visitors are increasingly experiencing heritage by means of a mixed interaction: personal and technological.

Personalization greatly contributes to enhance the visitor’s experience at a cultural site and constitutes a differentiation factor and as such a source of competitive advantage for the attraction. Nevertheless, it also implies costs and requests investment, along with critics on potentially unnatural and hyper-individualized experiences. One of the main goals of cultural heritage attractions is thus to promote the participation and involvement of wider publics through this kind of more personalised, co-creative approaches and activities, in both material and symbolic dimensions.

### Self-review questions

- How would you define personalisation within the scope of cultural heritage co-creation? Why is there a growing emphasis on this matter?
- Give examples of personalisation strategies and best practices in the context of cultural heritage.
- Explain possible strategies that heritage managers may use to better adapt their attraction to persons with disabilities, also addressing different types of disabilities.
- In your opinion, will technology replace personal interaction with regards to cultural heritage co-creation?

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# Food Tourism as a Mediator of Cultural Experience

part 4



## Chapter 1

# Networking as a Strategy to Improve the Value of Food and Wine Heritage

The case study of East Lombardy

by Roberta Garibaldi, Andrea Pozzi & Elena Viani

### Learning outcomes

- Understanding advantages and disadvantages of networking in food tourism.
- Understanding the organizational modes and the activities performed by a tourism network, also thanks the presentation of a case study.
- Being able to identify critical issue in developing and managing tourism networks.

### 1.1. Introduction

One of the reasons why food experiences have become important to destinations is their broad appeal. Scholarly and market researches provided evidence that enjoying food experiences while travelling is not just an inconsequential holiday necessity, but a large number of travellers actively seek and participate in both when food is a primary motivation and it is only considered as an ‘accessory’ element (TAMS, 2001; Spark *et al.*, 2005; TIAA, 2007; Mandala Research LLC, 2013; Stone & Migacz, 2016; Everett 2016; Garibaldi, 2018). Food experiences are also important to destinations as they generate economic and social benefits. They activate regional economy by creating jobs, increasing tax revenue and foreign currency reserves (Correia *et al.*, 2008; Hall, 2012). Addi-

tionally, selling food experiences can help to disseminate and reinforce information about the identity of the tourism destination, improving its image. Being food expression of the place, it can be used to market the destination and to promote local culture to tourists (Du Rand & Heat, 2006; Harrington & Ottenbacher, 2013). Chapter 3, part 4 by Gronau & Harms provide further evidence that wine products – and in general food and wine products – have a great potential as iconic aspect in destination marketing as its full potential lays in a collaborative approach of a vast number of stakeholders from wine as well as tourism industry. Finally, food experiences can directly support local cultural development by providing the cultural capital necessary to create and sustain cultural production and consumption (Richards, 2012).

Although beneficial to destinations, the development centred on food poses some threats. It depends on mutually collaboration among private and public actors, not just within one sector but also across the tourism and agri-food industry. And this has to be tuned into market demand (Hall & Sharples, 2003; Henriksen & Halkier, 2015; Everett & Slocum, 2013; Andersson *et al.*, 2017). Networking and cross-sectorial linkages are thus very important and should be aimed to share common goals and find compromises that accommodate a wide variety of stakeholders, as seen in chapter 2, part 4 by De Bernardi & Pashkevich, where is reported the role of food networks that have been created between different entrepreneurs in rural areas of Italy using the case of Emilia-Romagna and in Swedish province of Dalarna.

The purpose of this chapter is to present the approach adopted in planning and development of the stakeholders' network in East Lombardy, an Italian region awarded by the title of European Region of Gastronomy in 2017. Local stakeholders from different sectors have been engaged and actively involved in the definition of common goals and strategies aimed at turning food products into valuable tourist experiences. A particular attention is devoted to each step of this process.

## 1.2. Networking in tourism: a theoretical framework

Scholarly researches have devoted much attention to networks and networking amongst small businesses (Atkinson & Coleman, 1992; Howlett & Ramesh, 1995; Porter, 1998; Rullani, 2003). However, the same topics have received a comparatively less attention in tourism studies, although their importance for destination development (Tinsley & Linch, 2007; De Carlo & D'Angella, 2016).

A network is generally defined as a set of units or nodes that are tied together by different relationships (Fombrun, 1982). From an economic perspective, it can be seen as a strategy based on mutual collaboration that combines unique resources and specialized competences for an efficient co-development of products and services (Grandori & Soda, 1995; Gulati, 1998). Small tourism firms are affected by problems of limited resources and limited marketing and management skills (Morrison & Thomas, 1999). Furthermore, the development of these firms is often restricted by a non sufficient understanding of the collaborative strategies that can be adopted to work with other businesses in the same sector (Andriotis, 2002; Page, Forer and Lawton, 1999). Networks are thus mechanisms to overcome such weaknesses and provide mutual benefits. Actually, a well-constructed and managed network may allow small businesses to successfully enter wider markets, acquire complementary resources, increasing core competencies and improve chances of competing against large competitors (Lee *et al.*, 2010). But it also provides benefits in terms of trust creation, information networking, procedural learning and know-how transfer (Fait, 2012; Volgger & Pechlaner, 2014).

However, how to develop a network in tourism is a critical issue. In reviewing academic literature, De Carlo & D'Angella (2016) identified different organizational modes, from informal/basic networks to more structured ones. And each mode reflects a diverse capability to handle network's activities. Table 1 provides an overview of the way the activities are performed in each of the organizational modes identified, highlighting similarities

and differences. Authors argued that structured networks are more likely to generate larger benefits for the actors involved, but they require considerable efforts in terms of trust creation and conflict management.

Table 1. *Activities and organizational modes in tourism networks.*

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1. Selection, Control and Support of Members	<p>Basic networks:</p> <ul style="list-style-type: none"> <li>– Comprise actors from the same sector</li> <li>– Establish general eligibility requirements</li> </ul> <p>Semi-structured networks:</p> <ul style="list-style-type: none"> <li>– Establish rigid eligibility requirements</li> <li>– Require the fulfilment of the eligibility requirements only during the process of admission</li> </ul> <p>Structured networks:</p> <ul style="list-style-type: none"> <li>– Periodically check the fulfilment of the eligibility requirements</li> <li>– Provide support to members (e.g. training activities, coaching)</li> <li>– Establish eligibility requirements according to the typology of actors to be involved</li> </ul>
2. Management	<p>Basic networks:</p> <ul style="list-style-type: none"> <li>– Are informally organized</li> <li>– Use one-way communication (from coordinator to members)</li> </ul> <p>Semi-structured networks:</p> <ul style="list-style-type: none"> <li>– Are formally organized</li> <li>– Schedule regular meeting</li> <li>– Establish a steering committee</li> </ul> <p>Structured networks:</p> <ul style="list-style-type: none"> <li>– Are formally organized</li> <li>– Schedule regular meeting</li> <li>– Establish a full-time steering committee</li> <li>– Have a specific communication strategy to reach external audience</li> </ul>

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3. Product/Service Development	<p>Basic networks:</p> <ul style="list-style-type: none"><li>– Offer basic tourism products and/or services</li></ul> <p>Semi-structured networks:</p> <ul style="list-style-type: none"><li>– Offer a range of tourism products and/or services accordingly with the target markets</li><li>– Provide customers the opportunity to customize the products and/or services purchased</li></ul> <p>Structured networks:</p> <ul style="list-style-type: none"><li>– Offer tourism experiences</li><li>– Integrate different sectors in order to create more appealing experiences (e.g. agriculture and tourism)</li></ul>
4. Promotion and Communication	<p>Basic networks:</p> <ul style="list-style-type: none"><li>– Simply communicate tourism products and/or services offered by the members</li></ul> <p>Semi-structured networks:</p> <ul style="list-style-type: none"><li>– Promote the entire offering through specific tools (e.g. website, brochures)</li></ul> <p>Structured networks:</p> <ul style="list-style-type: none"><li>– Promote the entire offering through specific tools (e.g. website, brochures)</li><li>– Develop a recognized brand</li><li>– Define a marketing strategy</li></ul>
5. Booking and Selling	<p>Basic networks:</p> <ul style="list-style-type: none"><li>– Only create cross-communication among members</li></ul> <p>Semi-structured networks:</p> <ul style="list-style-type: none"><li>– Only provide opportunity to reserve</li></ul> <p>Structured networks:</p> <ul style="list-style-type: none"><li>– Develop a selling platform</li><li>– Establish connections with intermediaries for selling opportunities</li></ul>

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### 1.3. Case study: “East Lombardy – European Region of Gastronomy”

“East Lombardy – European Region of Gastronomy” is a project to enhance local food via tourism. Its goals are to stimulate and support the development of engaging food experiences and integrate them into the destination offering as well as to protect local producers and ensure economic and social benefits.

Project activities started in 2015, when partners involved – Lombardy region, local municipalities and Chambers of Commerce, the University of Bergamo – decided to work together towards a shared objective. Preliminary activities were performed in order to identify specific objectives, define project management tools and estimate budget and costs. Additionally, an analysis was carried out to assess the value and market attractiveness of tourism within the area as well the size and characteristics of food related offering. Greater efforts were made to develop the stakeholders’ network. Actually, the active participation of local stakeholders in designing strategies and activities was considered an essential element for the project success. Actors from different sectors – accommodations, restaurants, food producers, etc. – were invited to join the network and participate in project activities.

Despite the shortcoming goal of the organization of events for the year 2017, the project is on-going and the network is still expanding, providing evidence of its success.

#### *Food and tourism offering: an overview*

East Lombardy region comprises the provinces of Bergamo, Brescia, Cremona and Mantua in Northern Italy. Tourism offering includes a wide range of attractions, such as cultural, lake and mountain destinations as well as religious sites. Statistical data about tourism shows that the area accounted for 3,410 accommodation establishments that provided more than 143,000

bed places in 2014. Looking at the distribution by type of accommodation, non-hotel accommodations represented 67% of total establishments while hotels 33%. The latter were more popular in lake and mountain destinations, but were small-sized and with seasonal occupancy. There were approximately 12 million nights spent in the tourist accommodation, and international tourists accounted for the majority of them (62%); (data source: ISTAT, 2015). More than 22,000 people were employed in accommodation establishments, restaurants and catering (horeca) sector, which is equivalent to 7.7% of all people employed (data source: Smail, 2015). The management and promotion of tourism was not unique, as each province has its specific organization.

Agriculture plays an important role within the area, with more than 32 million of active farms in 2010 that provided raw materials to the agro-food industry (data source: ISTAT, 2011). A number of local food and drink products had been granted Protected Geographical Status, certifying their quality and reputation. East Lombardy had a total of 16 PDO, 9 PGI and 126 PAT, while 2 DOCG, 13 DOC and 10 IGT wines in 2015 (data source: own elaboration from data provided by Mipaaf, 2015). There were also 11 Slow Food Presidia within the area. As concern food related offering, East Lombardy comprised 22 starred restaurants, 8 food and wine routes and 115 educational farms, along with a number of agritourism accommodations and themed museums.

### *East Lombardy network*

East Lombardy network involved more than 1,100 actors from different sectors at the end of 2017. Members were and are currently engaged in project activities, ensuring the achievement of the project goals. Following the model proposed by De Carlo & D'Angella (2016), this paragraph presents the structure of the network and activities performed (selection and control of the members, management, product development, promotion

and communication). Due its intrinsic characteristics and the way each activity is managed, it can be considered a structured network.

### *Management of the newtwork*

The creation and management of networks are not easy tasks, as they represent critical elements for the success. To qualify the network and ensure effective collaboration towards shared goals, partners decided to adopt rigid criteria for members selection. Actors were required to fulfil specific criteria, not only during the process of admission but also afterwards. In doing so, they achieved engaging highly interested actors as well as developing a positive image that could attract other stakeholders. Criteria adopted slightly varies according to each category (accommodation managers, restaurant owners, local producers, retailers and intermediaries) but comprise common features. Members were invited, for instance, to provide to steering committee all the information required for project activities, use project logo in their communication tools, participate in training activities at least once a year, provide products or services to travel agents during educational tours at moderate prices, etc. Additionally, employees must be aware of the food offering within the area. As the fulfilment of the criteria is periodically evaluated, project partners decided to organize training activities on regular basis to support members. 13 training activities designed accordingly with local needs were performed in 2017, and more than 50 meetings were organized to stimulate mutual collaboration and exchange since the beginning of the project. Furthermore, toolkits and manuals on topics of common interest (e.g. how to prepare a pleasurable breakfast with local products, things to do to promote sustainability, why and how to use storytelling) were prepared and distributed among members.

Due to the variety of the stakeholders involved and the complexity of the project, partners established a number of entities

to co-ordinate and manage both the overall project and specific activities. The Steering Committee and the Technical Committee involve one person for each partner and supervise all the project activities, the former from a strategic point of view and the latter in terms of technical aspects. There is also a Food Committee, in charge of the protection and promotion of local products. Four working groups were also created to better address topics of common interest, specifically communication, promotion, supply chain and sustainability. Additionally, a number of special interest groups were established to handle issues related to specific categories of members involved in the network (agritourism managers, travel agents, restaurant and micro-brewery owners, pastry-makers).

### *Product development*

As the project aims at enhancing local food via tourism, a particular emphasis was posed on the development and promotion of engaging food experiences. Food experiences are generally perceived as the result of a combination of three elements, namely agriculture, culture and tourism (Cusack, 2000; Hjalager & Corigliano, 2000; Wagner, 2001; Selwood, 2003). As Du Rand & Heat argued (2006), agriculture provides the product; culture the history and authenticity; tourism the infrastructure and services and combines these components into the food tourism experience. The development of food experiences is thus a complex task, as it involves actors from different segment. Furthermore, it should be turned into market demand (Andersson *et al.*, 2017).

Project partners decided to develop specific actions to support network members in the development of food experiences. First, they provided them information, useful tools and direct support about how to create an experience appealing to tourists. Second, they stimulated cross-collaboration among different actors in order to create more integrated experiences.

### *Communication and promotion*

As a part of the communication and promotion strategy, the website [www.eastlombardy.it](http://www.eastlombardy.it) was dedicated to food experiences. East Lombardy claims to be recognized as a food destination, a place where tourists can enjoy local food and a wide range of themed experiences while travelling. Therefore, the information about food offering were displayed on the Internet, allowing tourists to get information before, during and after the trip. Through this communication channel, tourists can find a host of information including, for example, recipes from typical dishes, tourist accommodations, restaurants, food and other experiences, themed routes. Along with the website, a number of tools have been used to improve the image of East Lombardy as a food destination, including social media (Facebook page, Instagram profile and YouTube channel).

The food offering was also promoted on international markets. Project partners participated in more than 20 travel fairs, exhibitions and workshops both in Italy and abroad, as well as established a privileged contact with about 60 tour operators and incoming agencies to promote local offerings in different markets.

Communication activities mainly focus on raising awareness about the importance of food uniqueness in local communities. Journalists, bloggers and media relations experts were and are currently involved to communicate project initiatives, as to ensure a broad media coverage. A number of conferences and events that directly involved local producers – e.g. presenting their activity or offering tastings of local products – were also organized to disseminate food uniqueness to locals. To empower young generations, educational projects were carried out in primary and secondary school. Through lessons, practical activities and contests (e.g. the best food route in East Lombardy), students became more aware of the local food offering and the importance of protecting and promoting local produce via tourism.

A key role in communicating is played by food ambassadors and experts. They are talented industry professionals that were enrolled by project partners to recognize culinary craftsmanship at local level and promote local food offering.

#### 1.4. Conclusion

As food has become important to destinations, cooperation among different stakeholders (public bodies, tourism operators and agri-food industry) is gaining dramatically importance to ensure the development of tourism experiences appealing to tourists. Networking is thus increasingly perceived as a strategy to overcome weaknesses of single actors and generate mutual benefits that can be economic, social and cultural.

East Lombardy project is based on active participation of local stakeholders in designing strategies and activities. Project partners made considerable efforts to establish and manage the network and ensure its effectiveness, as well as to create a favourable environment to perform project activities through mutual collaboration. Thanks to the results obtained, it can be considered a good example of how to create and manage networks in food tourism.

In reviewing the process and activities performed, some critical issues emerged. And these can be of any importance to tourism industry. Qualifying the members through the identification of specific selection criteria and establishing diverse managing entities accordingly to the various functions (strategical, technical and specialist) may facilitate mutual collaboration towards shared goals. Furthermore, constantly providing support – e.g. through training courses and common promotional and communication activities – helps member to better perceive the advantages of being part of the network. Finally, ensuring a continuous communication may facilitate the development of a positive image that could attract other stakeholders.

### Self-review questions

- Why networking in food tourism is important? Please describe its importance also by detailing advantages and disadvantages.
- What are the main modes that can be followed in the development of a tourism network?
- What are the critical issues in developing and managing food tourism network? Please explain them detailing how these have been faced in East Lombardy project.

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## Chapter 2

# Revitalising Swedish Countryside through Food

## Local Food Events in Dalarna

by Albina Pashkevich & Cecilia De Bernardi

### Learning outcomes

- Consider contemporary issues connected to the role of food for the means of local and regional tourism development.
- Understand the ways that certain regions respond to growing consumer awareness about locally-grown food.
- Understand the role played by food in the creation of the co-operation between the providers of food experiences for the visitors to the rural areas.
- Identify issues surrounding the local ways to mobilise efforts in order to create events contributing to the branding of Swedish countryside.

### 2.1. Introduction

Local food plays a big role in the touristic experiences of people visiting different countries (Richards, 2002). Globalisation has affected the local food cultures of different countries, influencing in them becoming more and more homogenous. At the same time, it has also resulted in the increase of customers' awareness in the benefits of locally produced food for the local rural economies, but also its positive environmental and societal effects (Scott & Duncan, 2015). The role of food is repositioned in modern society and it is no longer connected to the question of providing pure

sustenance, but actually taken in wider sense and included into the consumers own lifestyles and leisure choice (Hall, 2004). Furthermore, food has been recognized as one of the pillars carrying the essence of rural identity and to be part of the tourism development at the local level (Bessière, 1998).

Food also plays a big role in the construction of our identities, it is connected to our bodies and their different shapes and it is also one of the important constituents of the environmental bubble of tourists (Richards, 2002). Italy's local food has being considered is a cultural trademark for both visitors from other countries and locals travelling around the country. Moreover, the reaction to the globalising forces has as paved the way for movements, such as Slow Food movement, which was initiated in 1986 (Jones *et al.*, 2003). It meant to combat the disappearance of local food traditions and culture connected to them. At the same time, it also was influenced by the ever-growing environmental and ethical concerns for the food growers in less developed countries influenced by the global demand towards specific foodstuffs. It was also a movement against the realities of modern life for urban dwellers where the high pace does not allow for a simple pleasures and appreciation of a home-cooked meal and not being able to connect to the food produced locally. The movement grown stronger and spread to include local initiatives in as many as 160 countries around the world (Slow Europe, 2018).

The necessity of revitalisation process of Swedish countryside was influenced by the changing character of the rural land use experienced by the most of the developed countries in Europe, but were accelerated by the diminishing role of the agriculture as a primary sector of economy, especially since Sweden has entered common European Union market since year 1995. These changes – outmigration, technological change, diminishing role of primary industries resulted in a lower demand for labour used in the countryside. Due to the globalised economies, political changes (such as the formation of EU's common market for the agricultural goods) the fundamental changes accrued influencing a human interaction

with the natural landscapes for the matters of their subsistence. The case used here illustrates the creation of an event “Harvest Festival” based on locally grown food taking place in southern part of Dalarna province, in some 300 km north-west of Swedish capital city of Stockholm. Formerly known as a joint initiative of just a few local food entrepreneurs and farmers to increase awareness in the possibilities for food making outside several larger municipalities in Dalarna it has grown into something bigger.

The informants for this case study were local food producers and farmers themselves, representatives from the regional agricultural union, employees at the Dalarnas destination management organisation Visit Dalarna. They were interviewed with the help of semi-structured interviews lasting from 30-45 minutes in person or via telephone. The questions informants were asked were connected to the role given to local food and how the initiative of “Harvest Festival” became more than only a possibility to buy locally grown food, but also to engage with food producers and how the presence of local farmers influenced sense of local pride and resulted in the growing number of small-scale entrepreneurs and visitors joining the event every year.

## 2.2. The role of food in rural tourism

As previously mentioned, food is playing an important role in the life of people. It is, for instance, conceptualised as acquiring a certain symbolism, and it is also a way to share with other people, for instance during celebrations. Food marks also class and it can become an emblem, such as the culinary heritage of a certain area (Bessière, 1998). Consumption of environmentally friendly foodstuffs have become increasingly popular, as well as “regional cuisine and country home-style Sunday lunches are often served at higher priced restaurants” (Bessière, 1998, p. 24). Furthermore, tourists can be said to be willing to pay a higher sum for something that is produced locally (Everett & Aitchison, 2008).

However, the term 'local food' does not remain undisputed. Local can be understood in terms of the region of production and distribution, but also in the sense that a product is local to a region, which makes it special, but is also available outside of the area that it is from (Sims, 2009). In the case of this chapter, the term local means that the products are from the area and mostly consumed locally through events such as the "Harvest Festival."

Food is considered a symbol, representing local heritage. It can unite people by sharing a meal, or even become a brand for a specific region. In the context of heritage, food becomes a way for the local population to achieve recognition (Bessière, 1998; also see Gronau & Harms, chapter 3, part 4 of this book) and an important aspect of tourism development. For instance, the fact that food becomes an identity marker for a certain region and "gastronomy meets the specific needs of the consumers, local producers and other actors in rural tourism" (Bessière, 1998, p. 21). Heritage is then conceptualised as being composed by both material and immaterial elements. It is a very important factor concerning a group's identity and social organisation (Bessière, 2013). Heritage provides cohesion and connects to tourism so that tourists travel and consume different manifestations of a place's heritage. To a certain level, the individual can become part of the group through the perpetuation of cultural codes, such as gastronomy (Bessière, 2013).

The development of cultural heritage products can also be a way to achieve both social, environmental and economic sustainability (Rundshagen, chapter 3, part 1 of this book; Sims, 2009). For instance, tourism related to local produce causes a shift from more large-scale modes of production to more specialised offers. There is then a willingness by particular categories of tourists to spend more on certain products, rather than cheaper ones that are produced in a standardised matter (Everett & Aitchison, 2008). This kind of consumption related to tourism has a positive effect on the seasonality of places (Everett & Aitchison, 2008). The sustainability of local food is also related to a close collaboration

between the entrepreneurs and tourism planners in order to make sure that the customers are pleased. Furthermore, local food can support the local economy and contribute to a more “environmentally-friendly infrastructure” (Du Rand, Heath & Alberts, 2003, p. 99). Furthermore, tourism connected to local products has benefits for both the hosts and the guests such as more sustainable agriculture, traditional landscape conservation and the customer demands for safe produce (Sims, 2009).

As previously mentioned, globalisation has played an important role in the politics of food during the past decades, but the relationship between localisation and globalisation should not be seen as one between opposites. Different interactions between global and local realities have resulted in new and creative ideas (Richards, 2002). Another connection to globalisation is the fact that it has caused people to “dream of friendly relationships, true and genuine values, roots” (Bessière, 1998, p. 22). Gastronomy becomes then a way to compensate for an identity that feels somehow lost (Bessière, 1998). Bessière (1998) also argues that there is a certain ideological component to a desire for a regional identity and gastronomy connected to rural tourism can be a way to connect with one’s identity connected to certain eating habits. Food festivals have been described as positive for “promoting sustainable gastronomy whilst encouraging the survival of local food production and transmission of culinary knowledge” (Scarpato, 2002, as cited in Everett & Aitchison, 2008, p. 158).

The positive effects from promotion of local and regional foods include “preserving culinary heritage and adding value to the authenticity of the destination; broadening and enhancing the local and regional tourism base; and stimulating agricultural production” (Du Rand & Heath, 2006, p. 211). Local food can then be a way to satisfy the wish that tourists have for authenticity while making a connection to certain landscapes that the tourists discover during their vacation (Sims, 2009). From a marketing perspective, food has been described as a very important factor when the tourists consider a destination for its attractive-

ness and when making decisions on travel purchase (Okumus, Okumus & McKercher, 2007).

Tourism in relation to food has the potential to be a positive force in the context of regional development. It can give local food characteristics of distinctiveness, and economic activities connected to food can become attractions. Tourism can stimulate expenditure by visitors, the creation of work opportunities, new infrastructure, and possibilities to counter seasonality, as well as to help to create a deeper sense of belonging (Bertella, 2011). The role of tourism in food production can, however, also be damaging. The fact that tourists request certain food that need to be imported due to the increased demand, can damage local production. There are also areas that have shortages of food in general and tourism can exacerbate this kind of situations (Richards, 2002).

In the case of rural areas, food festivals can be considered as celebration of local entrepreneurial spirit and pride of producing own food on a table. These aspects can be a way to establish a good relationship with the customers, especially the ones that show an interest in food (Sidali, Kastenholtz & Bianchi, 2015). In the case of Sweden, the ideas behind “Harvest festival” is the expression of a growing interest from urban dwellers in foodstuffs grown locally. Thus, offering a possibility for gathering in a celebration of food traditions, but also minimising the negative impact on the environment by avoiding unnecessary transports and revitalising the rural areas.

### 2.3. Harvest festival in Dalarna

Dalarna’s “Harvest festival” has been established since 2006 and it is a community-developed regional food festival with the focus on connecting local rural food producers with visitors, which are both local and from outside the region. The initiative was taken by a smaller group of four to five active farmers and food producers that started their businesses in the Southern part of

Dalarna province around municipalities of Avesta, Hedemora and Borlänge. The focus of the network was inclusive to all local food producers of meat, dairy, rye bread, mustard and even a brewery. Since the start, the network has attracted more producers and with the help of the money from the Dalarna's County Board Administration could become an annual event. However, it is not only meant to establish the possibilities of gaining additional income for the farmers, but also came about as a celebration of a local community feeling, the need to re-discover a sense of common identity. The event itself takes place during the first weekend of September every year with the food producers and framers opening up their facilities to the visitors. Thus giving the local inhabitants and the visitors from the adjustment municipalities not only to take part of the harvest, but also to see how the food they buy were made and meet the producers. During these days some of the municipalities inviting their local producers to put up their market stalls centrally for those inhabitants who is not able to visit the farms and rural shops. The festival began to attract more visitors, even from outside of Dalarna, but it is only an activity often taken place from morning until the early afternoon. There are no special efforts at the moment in order to increase visitation thus no specific arrangements, such as transportation or guided tours exist up to this day.

The reasons for the organisation of these events have been described as not being entirely focusing on gaining economic profit. Research on the organisation of events in rural communities has shown that the organisation of these events can result in "building community pride" and as a source of a better image (Baptista Alves *et al.*, 2010, 29-30). Even in the case studied by Baptista Alves *et al.* (2010), the residents had received more social benefits rather than economic ones. Among this kind of advantages, there is the preservation of local culture and the promotion of local businesses and activities for the families (Baptista Alves *et al.*, 2010). All of these dimensions have been presented in one way or the other in the Harvest festival, but also in the Italian case discussed above.

There is an overall movement or interest in the present Swedish society, especially in larger urban settlements that are concerned with the quality of the food that is served on the table, as well as the environmental sustainability aspect connected to the long transports of the imported foodstuffs. Food must be of a certain quality, has to be produced locally and consumed seasonally. The attention to food in modern Swedish society has become very prominent since 2000s, especially since the debates around animal cruelty and the widespread use of the antibiotics at pig farms in Denmark and Poland has resulted Swedish consumers turning their demand towards more controlled and regulated meat in the country. In Sweden, this also resulted in a “green wave” or outmigration towards the rural areas lying in the proximity of larger urban centres. It also helped to highlight the importance of countryside and people living in them and to embrace the necessity to grow food where you live, as the skills and tradition connected to it has partially been lost.

There were different initiatives supported by EU funding to counter this evolution. Several key stakeholders over the years have become identified as drivers in this process of self-organisation of food producers in Dalarna. Some of them should be mentioned here, including Anders Valla from Nås, turkey farming, Lissela mustard and Skedvi Bröd, Oppigård. The most important aspect highlighted by them was that the food produced in Dalarna should not be sold outside of this region somewhere else (to the region around Stockholm or in Sweden it is called Mälardalen, with the urban areas around two largest lakes). The main role of these successful entrepreneurs is to provide more of a moral support to the rest of the actors within the same sector of local food processing small-scale industries. These findings corresponds to the earlier research efforts by McGehee, Knollenberg and Komorowski (2015) highlighting the role of local leadership in order to sustain growth in rural communities.

The food that is locally produced helps people to realise their roots and gives them a sense of belonging. Stakeholders representing the core of the Harvest festival also pointed out the importance

of providing the food experience to the whole family, as all members are equally involved in experiencing what, for example, apples could become when they are processed into the juice or made into the jam. Most of the producers are also life-style entrepreneurs, some of them retired from their professional occupations and having a small-scale food production firm as a hobby. The farmers and food producers are aware of the fact that they are contributing to something positive. They are able to sustain themselves with food to a certain degree, but also able to sell off things like cheese, sausage, baked goods of high quality that they also claim can make their consumers feeling content and proud for contributing to the survival and further development of Swedish countryside. One of the entrepreneurs we have spoken to highlights the following:

The farmers and local entrepreneurs participating in Harvest festival also founded an economic network among themselves where they meet and discuss issues that need to be addressed collectively. It helps to create a sense of a common identity among these members and spread this positive engagement onto new potential members.

## 2.4. Conclusion

This chapter helps to illustrate the role of local initiatives connected to food and how it contribute to the process of revitalisation of Swedish countryside, in the southernmost part of

My goal with all this (locally produced food) is not to become rich. I want people to come to me in order to see how all this process is done and who is behind the food these people otherwise buy from the shop. We do not advertise much, we have some posters telling people that we exist. We rely mostly on the word-of-mouth way of spreading the information about us (Personal communication with a local entrepreneur, 2015).

province of Dalarna. The sense of social solidarity and the common identity unite the stakeholders involved in the creation of or connected to the celebration of local harvest. It has been argued that that local food has an important role in the context of creation of meaningful touristic experiences. It has created awareness of the food that has been produced locally and thus can become a trademark for the destination. The sustainable food consumption is the focus, but also the attraction of more customers. However, no touristic experiences were created up until this day.

The provision of hospitality services through the means of local collaboration creates more experiences that are meaningful for the tourists during the high season. Here, food is a strong part of the identity and cultural heritage, and it is proving to be a creative force for collaborations based on food produced locally, against the homogenisation and disappearance of the distinctiveness that can occur. The “Harvest festival” in Dalarna is a celebration of the local food traditions, as well as an attempt to reinforce the sense of local “rurality”. The identities of the local inhabitants are reinvigorated through food that has been produced with help of old traditions and techniques. Furthermore, the festival is a way to promote so-called slow food notion where the whole food chain takes place in the same region and consumers are asked to witness this transformation into the final product. The opening up of the farms and rural shops to the visitors helps to create an awareness in the ability of the rural communities to sustain themselves with much of the foodstuffs. The collaboration among the local entrepreneurs that started as the result of the “Harvest festival” is also helping to sustain local rural communities and prevent them from disappearing. Locally produced food connects the locals with their roots and it is a positive contribution to the locals selling goods and to the visitors buying them. The case chosen for this chapter has also showed that the potential of developing rural tourism based on the local initiatives were not fully recognised yet. The event or-

ganisers are not capitalising on their own brand for the creation of touristic experiences, but it is something that the stakeholders interviewed for this study are hoping to get a chance to work with more in the nearest future.

#### Self-review questions

- What makes food an important component of tourism? And of rural tourism?
- How can food be used as a matter of distinction in the tourism market?
- How does the production of local foodstuffs help to reinforce a sense of local rural identity in the case presented in this chapter? What are the key messages in the success of this process?
- How can food become a base for the creation of touristic experiences? Use your own examples to exemplify your answers.

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#### Related web material

- Food Identity | Michael Zhang | TEDxYouth@SRDS: <https://www.youtube.com/watch?v=8bXfO8VOGgg>.
- Global Food Tourism Conference 2016 – Highlights: <https://www.youtube.com/watch?v=tYvQTLorUzQ>.

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## Chapter 3

# Understanding Wine as a Multifaceted Heritage Theme

## A Case Study of the German “Wine Experience Guide”

by Werner Gronau & Tim Harms

### Learning outcomes

- Identify the key characteristics of wine and its potential for various tourism products.
- Apply the experience concept on tourism product development in the field of wine.
- Evaluate the wine experience guide concept regarding its opportunities to create a wine experience.

### 3.1. Introduction

“Wine making is quite a simple business, only the first 200 years are difficult” while putting humorous statements like this, the Baroness Philippine de Rothschild guides visitors through her chateaux close to Bordeaux (Rachmann, 1999). This mentioned scene showcases the historic role wine plays in the region of Bordeaux, the interest of visitors in wine and winemaking, as well as the related cultural setting such as the historic chateaux itself.

Therefore a narrow definition of wine tourism, such as the one, from Hall characterizing it as “visitation to vineyards, wineries, wine festivals and wine shows for which grape wine tasting and/or experiencing the attributes of a grape wine region are the prime motivating factors for visitors” (Hall, C.M. *et al.* (2002) S.3), might not be sufficient to understand the potential of wine

as key asset in a broader context of wine as a cultural heritage product. Wine does not only seem to be a simple beverage to be consumed, but rather an iconic aspect in many regions of the world, functioning as factor of regional identity, as driver of natural as well as the build environment and of course a historical asset, as its cultivation in many cases dates back almost two millennia's. Therefore one has to realize that wine has by far more potential in the field of tourism development, than just visiting wine yards and wine tasting in all its facets, which of course represents the core of the wine tourism product, but neglects its symbolic role and its overall attractivity even for not wine focused tourists. Wine as cultural asset in the context of a destination.

Bell & Valentine (1997) have already quite early addressed the relevance of local food and beverages for the generation of local identity, their work outlines that with in a given territory food and beverages are often perceived as the core of identification, as in the case of the before region of Bordeaux. Cook & Crang (1996, p. 131) even describe local food and beverages as "invented traditions" or "placed cultural artefacts". Based upon such definitions, it becomes obvious that for example local wine can be understood as local cultural asset or even as an experienceable dimension of local cultural heritage. Others scholars such as Handszuh (2000) or Bernard & Zaragoza (1999) stress this dimension as well, while emphasizing: "food and drink products of a country can be among its most important cultural expressions". That such cultural expressions of course can be utilised in the context of destination management and destination marketing in order to foster tourism has also be understood and outlined quite early. Crouch & Ritchie (1999) put it that way: "local food and drinks may contribute to the sustainable competitiveness of a destination" while Handszuh even sees "much potential to contribute to the authenticity of the destination" (2000).

### 3.2. Wine as multidimensional cultural heritage product

Understanding wine as multidimensional cultural heritage experience is based upon the diverse impacts wine can have on specific region. Keeping in mind that in many cases wine production dates back two millenniums, there is not only a undeniable impact on regional identity as mentioned in the part before, but also a clear change to the cultural landscape. Wine yards covering the hillsides of the Moselle or the Main River in Germany can be understood as iconic results of the wine cultivating culture since the roman days. Therefore the aesthetically unique cultural landscape formed by wine cultivation can be seen as tourism product as well. Offering guided walks or more active alternatives such as hiking or biking tours through this very special landscape can be seen as a valorization strategy beyond the directly wine related tourism offers. Also addressing the historic dimension of wine in a given region, for example by presenting excavations of historic wine production sites or rebuilding a traditional wine ship from the roman days as done in the case of “Stella Noviomagi” in the Moselle valley are opportunities to relate wine tourism to various other forms of tourism such as cultural or active tourism. Also forms of educational tourism can be related to wine, as courses on sommelier skills or wine production workshops. When keeping in mind the before mentioned aspects one has to consider wine as a possible general theme for various tourism forms. Therefore wine facilitates many more tourism segments than just the direct related wine tourism, following the narrow definition of example Hall (2002).

### 3.3. Wine tourism as a collaborative product

When accepting the potential of wine as a tourism product beyond the direct wine related activities while also agreeing to its potential as iconic aspect in destination marketing one has to

make sure that its full potential lays in a collaborative approach of a vast number of stakeholders from wine as well as tourism industry. Achieving existing synergies in between wine industry and tourism industry is very much depended on a cooperative approach amongst all stakeholders. Several scholars (Kagermeier 2011, Schamel 2013 and Gronau 2011) outlined that truly successful wine tourism products can therefore only evolve in an atmosphere of cooperation of viticulture and tourism. Especially the wineries and wine-maker play a vital role, due to the fact, that they do not only function solely as producers of the wine that tourists come for but form the framework conditions for the synergy of wine and tourism (Cambourne & Macionis 2000). Tourism must be understood amongst winemakers as a rather lucrative provider of additional income and therefore is an arena to get engaged in. Primary fields of involvement, as already done in many cases, are to take on the role as gastronome or as hotelier. Another important branch would of course lie in the hand of the official policy makers. Wine tourism seems to be working best, if taking place in a wine tourism cluster rather than as an isolated approach. Regarding the positive effects of synergy in the wine tourism sector there are many to be named, as figure 1 shows clearly:

### 3.4. Towards the wine tourism experience

Accepting wine as an overarching concept, as described in the part before, there is still a need for a conceptual base to structure existing tourism products while also identifying new tourism products to be developed. Following today's debate on the creation of tourism experiences mainly driven by the publications of Pine & Gilmore (1998), one might consider to utilize the experience model as a foundation. There is a good reason for that, since especially Pine & Gilmore argue that the key to long term economic success lies in the provision of a memorable experience as a new step of product enhancement (Pine & Gilmore 2011, p. 1).

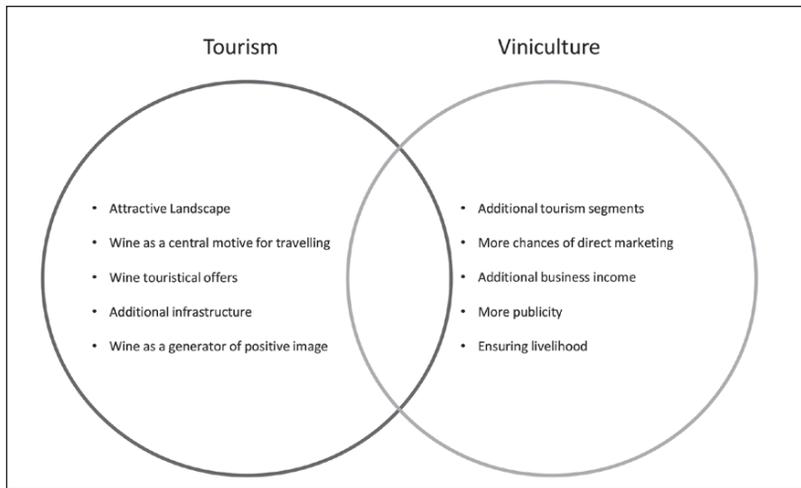


Figure 1: Positive effects of synergy regarding viniculture and tourism, Source: Authors' translation and design on the basis of Kagermeier 2011, p. 71 and Müller and Dreyer 2010, p. 12.

The modern tourist strives for more than just service provision. She or he strives for a tailored, exclusive and memorable experience (Harms 2016). Nevertheless a short review of the “experience” concept might be important, as even approaches such as the one from Schober (1993) or the one from Schmitt (1999) and Pearce (2011) might be helpful in supporting experience orientated tourism product development. While Schober (1993) introduces the three dimensions of “Sensory Experience”, “Exploratory Experience” and “Interactive Experience”, Pine and Gilmore define four realms of experiences. That all do exist in the area of conflict between passive and active participation on one axis and between immersion and absorption on the other axis. The outcome are four realms of experiences: Entertainment as a rather passive act of absorbing stimuli vs. Education as an active act of absorbing information. The Escapist results from an active immersion, while the Esthetic realm lies in the field of passive immersion (Pine & Gilmore 2011, pp. 47 et seq.).

While utilizing the concept of Schober, one might think about the following activities related to wine when developing tourism products. The sensory dimension can of course be addressed by taste and smell while consuming wine. Learning about wine, wine production and wine culture might refer to the exploratory dimension and last but not least the interactive dimension might be satisfied through socializing and interaction of participants in a guided tour for example.

Similar as in case of Schober of course also the model of Pine&Gilmore can be applied to various activities in the framework of wine, as of course there are several similarities to be found in comparison to Schobers-model. Again learning about wine, wine production & wine culture can be interpreted as educational dimension. While approaches such as storytelling and the presentation of local anecdotes related to wine might satisfy the entertainment dimension. The iconic wine landscape consisting of the wine yard terrace for example without any doubt refers to the esthetic dimension and finally offers such as wine maker for a day consisting of a one day workshops on wine making fulfill the escapist dimension.

### 3.5. The German “Wine Experience Guide” program

Based on the presented challenges, the German Chamber of Commerce introduced a vocational training on becoming a “culture and wine-ambassador”. The content of the program combines, beside other aspects, knowledge on wine related natural as well as build environment, basics of wine making, sommelier-skills, basics of tourism and presentation techniques following the experience concept. The training aims on creating awareness on the collaboration of various stakeholders and the importance of a holistic understanding of wine as multidimensional product to create a real wine experience for the guests.

In order to enable the guides to create such an experience,

one cannot expect the training to truly use the aforementioned concepts in depth. This is partly to the nature of those who undergo such a training. Rarely the trainees come with an academic background. Nevertheless, especially the concept of Schober (1993) does provide an intuitive approach to what can cause a memorable experience. The dimension of the sensory experience, meaning to stimulate the five senses of the guest directly is something that does come naturally when tasting a wine. There is the silent popping sound of the cork, slowly leaving the bottleneck. The very distinct nose which comes with any wine and can be described vocally very well. One can see the texture of it, when twirling it about within the glass. Furthermore, there is the haptic feeling that one has on the tongue when trying it. There might for example be a bit of a tickle at the tip of the tongue when the wine is still very young. And lastly there is the sensation of the taste that, again, can often be described in as many ways, as people are present. While this might sound trivial at first, there are obviously techniques and skills one can learn to facilitate these sensations in order to maximize the personal sensation of every single guest. It is one of the tasks of the wine experience guide to master this.

But there are obviously more wine-related activities one can do within a wine region. A good wine experience guide can identify the strengths of the region she or he operates in and is able to connect all kind of authentic local historic/societal themes with major landmark tourist attractions and different parts of the wine production process. She or he is not only proficient in the field of wine tasting but has at least the basic skills of a winemaker, understanding not only the processes within the cellar but also within the vineyard itself. Being a good wine experience guide means to truly understand the concept of terroir and to manage to bring it to life for complete strangers who often come without any prior knowledge. In order to achieve this, many wine experience guides do not even offer too many standardized tours any more. They tailor the tour for each group

individually, theming them in accordance with the interests of the guests. While doing so, they shed light on the history, cultural landscapes and particularities of the region and connect the local entrepreneurs and residents to the guests, creating awareness and fondness. They truly become an ambassador of their region (Harms & Gronau, 2015).

Knowing that, it does not surprise that the term “ambassador” has not been chosen randomly. It does also express a further need of the touristified German wine regions. It is the need for an official representative which leads to the wine experience guides fulfilling several tasks within the region. Often, the wine experience guides do not only serve as an advanced form of tour guide who take conducted tours to a whole new level with regard to an experience oriented concept but, when implemented adroit, truly live up to the term ambassador, as described above. If well conducted, the concept of the wine experience guide is even an integral part of a broader tourism concept, in which they fulfill the function of representing the region at official functions of very divers nature (Harms, 2017).

A perfect example for that is the installment of wine experience guides in the German wine region of Franconia, the German starting point of the wine experience guide program. After the glycol scandal in the late 1990's the wine from Franconia was a no-seller. With the wine industry in imminent danger of economic extinction and the reputation of the whole region at stake, there was a need of a fitting solution that was able to save the wine industry and restore the trust in the region in general. It was found in the connection of wine and tourism. A new touristic concept for the region was developed, involving all major stakeholders from the tourism and wine-making sectors. This concept put wine tourism in the center of all tourist activities. The key position within the concept was taken by a newly trained group of tour guides. The wine experience guide was created. Their tasks were to use their skills to provide a memorable experience to visitors, connect locals with guests and especially winemakers, and to represent the

region at major functions, therefore providing marketing to region. Another task lay in the field of internal marketing, bringing winemakers and tourism stakeholders together (cf. Harms, 2017; Harms & Gronau, 2015). Roughly 20 years later, Franconia has become the German benchmark of both, the wine regions in general and wine tourism, functioning as an incubator for new trends and innovative thinking in both tourism and winemaking. Today, the wine experience guides are the sole official tour guides of the state of Bavaria within the wine region of Franconia. This success also does manifest in the key economic statistics around wine and tourism in Franconia. In 2012 this rural wine region generated more than 6 Million overnight stays and tourism within the region generated more than 3,2 Billion Euros in revenue, creating more than 64.000 jobs (cf. DWIF 2013).

In order to enable the guides to facilitate such a success-story they have to undergo a one-year Chamber of Commerce certified programme that includes the following aspects:

- Knowledge on wine related natural as well as build environment (geographical approach);
- Basics of wine making and sommelier-skills (vinocultural approach);
- Extensive knowledge on regional history and traditions (cultural approach);
- Tourism operation (management approach).

The programme does also incorporate extensive training in soft skills (quality of service provided and organizational skills) such as:

- Presentation techniques and storytelling;
- Networking skills.

It does not only close with a written exam, but there is a practical examination in which the candidate has to comprise a full

tour and take a group of experts in the various fields of the training successfully on it. The cost to participate in the programme differs from wine region to wine region. In the Moselle valley it was 1.150,00 Euros per participant in 2018 (cf. IHK Trier 2018). Since the programme does provide a lot of additional value to the region, many of these offer financial aid to the participants which is usually fostered through some form economic development scheme.

For this investment, the German wine regions are provided with wine experience guides who:

- Act as representatives for their region;
- Increase visitor experience;
- Creating a product that is holistic towards all aspects of the cultural landscape formed by wine production;
- Create awareness for ecological problems and pricing;
- Connect guests and regional USPs;
- Connect Tourists and Winemakers (Cellar Door Sales).

In many regions the guides are networking in their own regional associations which do not only cause a lively exchange among the members but also coordinate joint marketing schemes and organize seminars and field trips to further educate their members to ensure a certain level of quality.

### 3.6. Conclusion

Food and especially wine are important cultural traits that can be utilized as a competitive advantage in tourism. Wine tourism is a collaborated product that thrives best, if chances that the existing synergies between the wine producing sector and the tourism sector provide, are used efficiently and to the full extent. In modern times tourism has advanced much from being an ordinary service of selling a standardized product. Visitors do demand

tailored products and personalized experiences. If one is able to deliver these to the customer not only revenue can be multiplied but image enhancement is most likely to occur as well. Quite a few scholars have been active in the field of experience research trying to engineer concepts to be able to trigger experiences. In order to do so, one must understand the nature of experiences at first. One of the more basic approaches is provided by Schober (1993), who separates the nature of experiences into three channels. There are “Sensory Experiences”, “Exploratory Experiences” and “Interactive Experiences”.

In the field of wine tourism, the German concept of the “Wine Experience Guide” provides a very good example of an attempt to create a group of stakeholders that function positively with regard to the general conditions of the wine tourism industry. These guides do connect the wine industry with the tourism industry. They strengthen the oftentimes rather difficult bond between the two sectors and help to both sites to profit from possible synergies. Their vast cultural, historic and wine-related knowledge provides them with the necessary background that, in combination with an experience oriented didactic approach, can create a memorable tourism experience for the visitor while enhancing the image of the region they function in. If implemented in a holistic way though, the wine experience guide does truly become an ambassador to the region.

#### Self-review questions

- Please discuss the applicability of the experience concept by Schober on wine tourism (Hint: Which dimensions can be addressed in which way?).
- Briefly describe the concept of the so called wine experience guide and discuss from your individual point of view to what extent this concept might or might not facilitated a tourism experience.

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# Cultural Heritage in Tourism: an EU Perspective

appendix



## Appendix 1

# EU Policies on Cultural Heritage

by Frédéric Fabre & Dino Babić

### Learning outcomes

- Understand European strategies in the sphere of cultural heritage.
- Understand European law in the sphere of cultural heritage.
- Understand a multisectoral approach of cultural heritage at an international level.

## 1.1. Introduction

According to a Eurobarometer survey carried out in 2007, a majority of Europeans affirmed their deep attachment to the value of culture and cultural exchange. They expected more advantage from the EU in this area. Indeed, 89% of respondents thought that the promotion of “culture” at the EU level should be more important (European Commission [EC], 2007).

Consequently, culture and promotion of European cultural heritage are major assets in this period of political and identity crisis in Europe with the rise of populist political parties threatening the fundamental values of the European Union. In contrast to populist thinking, 76% of survey respondents believe that Europe’s cultural diversity and its essential characteristics contribute to increasing the influence of European culture around the world (European Commission [EC], 2007). 10 years after the completion of this survey, can we still consider Euro-

pean Union to have a privileged place to influence the cultural policy of each Member State?

Cultural heritage is not only seen as an asset for facilitating intercultural dialogue and promoting diplomatic exchanges compared to other continents, tangible and intangible cultural heritage could be now considered one of the pillars of Europe, also as a source of economic growth jobs in Europe. By the way, according to a United Nations World Tourism Organization (UNWTO) publication titled 'Tourism highlights', in 2015 the EU is a major tourist destination, with five of its members among the world's top 10 destinations (United Nations World Tourism Organization [UNWTO], 2015). In fact, tourism has the potential to contribute to employment and economic growth, and to rural development, peripheral or less-developed areas.

For a long time, the role of the European Institutions was to support the Member States in developing a cultural policy based on the conservation and protection of the European heritage. Since the beginning of the 1990s, because of the prominent place of the European cultural heritage as an economic asset and as a pillar in terms of sustainable development, political influence of European Institutions has evolved, not only taking into account a logic of conservation, but focusing its actions on the European cultural heritage as an innovation tool in its own right and as a major source of development. The EU protects legally enshrines its diversity and cultural richness in its treaties (Treaty on European Union and Treaty on the Functioning of the EU [TFEU], 2007).

We can consider that the European Heritage Strategy for the 21<sup>st</sup> Century (Council of Europe, 2015) and the Strategic framework – European Agenda for Culture (European Commission [EC], 2018) are now fostering a holistic and integrated approach of the European cultural heritage. Promotion of cultural heritage is thus a key element of the Europe 2020 strategy to increase employment and growth in Europe. Accordingly, the enhancement of cultural heritage greatly favours innovation and tourism in Europe.

It is noted that *the Open Method of Coordination prevails as a*

*management mode that allows to manage the cooperation between the European Institutions and the Member States.* Although the role of the European Union in cultural policy tends to increase, it nevertheless remains a competence of each Member State (European Commission [EC], 2018).

## 1.2. Is cultural heritage a pillar of the European Union?

European culture is considered one of the key elements at the origin of the European Union. Article 3 of the Treaty on European Union (EU, 2012) recognizes that the EU shall

respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced (Treaty on European Union [TEU], 2007).

European guidelines on cultural policy are described in Article 167, paragraphs 1 and 2 of the Treaty on the Functioning of the European Union:

The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore. Action by the Union shall be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the following areas: improvement of the knowledge and dissemination of the culture and history of the European peoples; conservation and safeguarding of cultural heritage of European significance; non-commercial cultural exchanges; artistic and literary creation, including the audiovisual sector (Treaty on European Union [TEU], 2007).

The treaty encourages international cooperation and promotion of its cultural diversities in paragraph 3 and 4:

The Union and the Member States shall foster cooperation with third countries and the competent international organisations in the sphere of culture, in particular with the Council of Europe. The Union shall take cultural aspects into account in its action under other provisions of the Treaties, in particular in order to respect and to promote the diversity of its cultures (Treaty on European Union [TEU], 2007).

The Treaty also lays down the role of each European institution in fulfilling some of the objectives set out above in paragraph 5:

European Parliament and the Council, acting in accordance with the ordinary legislative procedure and after consulting the Committee of the Regions, adopt incentive measures, to the exclusion of any harmonization of the laws and regulations of the Member States; the Council adopts recommendations on a proposal from the Commission (Treaty on European Union [TEU], 2007).

Due to the richness and the cultural diversity as the very essence of the European Union, institutions are very active in order to harmonize cultural policies on the European scene. However, since the protection and promotion of cultural heritage remain the exclusive competence of each Member State, joint and multisectoral actions in member countries are slowed down and weakened.

### 1.3. Towards a holistic approach to cultural heritage

Since the end of the 1990s, we have witnessed a change in thinking throughout Europe concerning cultural policy in the management of cultural heritage. Cultural heritage is no longer considered just as a material vestige of the past that must be preserved. On 17th October 2003 in Paris, UNESCO adopted the Convention for the Safeguarding of Intangible Heritage. This was a turning point for recognition of the intangible value of cultural heritage, and it now makes it possible to widen the scope of new cultural practices

(United Nations Educational, Scientific and Cultural Organization [UNESCO], 2003).

EU leaders and other world leaders have adopted the Sustainable Development Goals (SDGs) under the auspices of the United Nations on 25th September 2015 as the new global framework and set 17 goals (United Nations, 2015). They aim to eradicate poverty, protect planet's resources, promote economic prosperity, and achieve sustainable development in the world by 2030, ensuring that no one is left behind. In addition to being indirectly related to each objective, culture is directly considered as a key sustainability factor in Goal 11: "*Making cities and settlements inclusive, safe, resilient and sustainable*".

The EU has a solid policy foundation for the promotion of sustainable development and is also committed to playing a leading role in the implementation of the UN 2030 Agenda, in collaboration with its member countries (United Nations, 2015). The SDGs are included in all 10 priorities of the European Commission. The EU goes even further legally with regard to the role of culture in sustainable development policies.

Moreover, several recommendations of the European Union go in this direction. European Union in line with the Council of Europe and UNESCO now recognizes the importance of the promotion of cultural heritage as a resource and an important asset for sustainable development with the socio-economic virtues laid down in the "*Council Conclusions of the European Union on the strategic dimension of the cultural heritage for a sustainable Europe*", adopted on 21st May 2014 (Council of the European Union, 2014). The Council of the European Union under the leadership of the Hellenic Presidency of the European Union invited Member States to mobilize their available resources to support, strengthen and promote cultural heritage, by following an integrated and comprehensive approach that considers its cultural, economic, social, environmental, and scientific components. Cultural heritage is for the first time recognized by European texts as a component of sustainable development, and as an economic and social asset

in the global competition of which the EU itself, and each state, should evaluate the importance in its public policies. Without being fully recognized as a pillar of sustainable development, cultural heritage is becoming a priority with positive effects on the three pillars: economy, society, and environment.

The Council of the European Union also adopted Conclusions on participatory governance of cultural heritage called “*Conclusions on Participatory Governance of Cultural Heritage*” (Council of the European Union, 2014b) and the European Commission set the guidelines in the communication “Towards an integrated approach to the European cultural heritage” (European Commission, 2014), which was adopted on 22nd July 2014.

The European Institutions develop a participatory governance strategy for cultural heritage as a shared resource on different levels, by promoting citizen participation of the various stakeholders in terms of heritage management. It is also important to stress that the European Union while respecting the principle of subsidiarity, encourages the Member States to collaborate to respond to the guidelines defined in the texts by the Council of the European Union.

The cultural heritage is felt like a shared resource that is cross-sectoral at European, national and regional level. It is necessary to engage heritage to achieve goals that are not strictly cultural but socio-economic. At the European level, culture is an essential element of the other sectors for which the EU has a role to play as well as in terms of innovation, education, and local development. The European Commission implement financing programs at European level in order to co-finance transnational projects related to cultural heritage, for example: Creative Europe, Structural Funds, Erasmus+, H2020, COSME, etc. The project coordinators shall opt for a multilateral approach to heritage management at European level.

European Union acts in close collaboration with UNESCO and the Council of Europe, an active institution in the promotion of cultural heritage as demonstrated by its involvement through the

implementation of the Namur Declaration (Council of Europe, 2015). European Ministers responsible for cultural heritage met from 22nd to 24th April 2015 in Namur, under Belgian Presidency of the Council of Europe to adopt the Namur Declaration calling for a “*Common and European Strategy for Cultural Heritage*” which defines the objectives and priorities for a future common European Heritage Strategy. The main aim of the Namur Declaration is to offer a vision and 10-year framework for actions and to promote a shared and unifying approach to heritage management. They also want four priorities to be given due attention: the contribution of heritage to the quality of life and living environment, its contribution to Europe’s attractiveness and prosperity, education and life-long learning, and participatory governance in the heritage field.

#### 1.4. Strategic framework – European agenda for Culture

As we have previously mentioned, cultural policy is primarily the responsibility of Member States and regional and local authorities, yet the European Union is committed to supporting States to preserve and enhance cultural heritage through various actions and programs.

EU’s mission is to support and complement the actions of the Member States to preserve and promote Europe’s cultural heritage. European Commission has developed various initiatives and policies to support these objectives and enhance coordination with Member States and various stakeholders.

In 2014, Ministers of Culture of the member states held a meeting within the Council of Europe and have adopted a Work Plan for Culture for the period 2015-2018 establishing four priorities to foster European cooperation and develop a common cultural policy (European Commission, 2014). The priorities are the following: accessible and inclusive nature of culture; cultural heritage; Cultural and creative sectors (creative economy and innovation);

promoting cultural diversity, culture in EU's external relations and mobility.

The work program for culture follows the objectives stressed up with the Resolution of the Council of European Union of 16 November 2007 on a European Agenda for Culture (Council of the European Union, 2007).

This work plan aims at establishing common strategies between European Institutions and its Member States. While respecting the principle of subsidiarity, this framework should foster synergies between various European actors in the field of cultural policy.

One of the primary objectives of the work plan and its annexes is to foster a cooperative strategy arising from the Open Method of Coordination (OMC). Working methods are based on this principle, including intersectoral meetings.

The framework then acknowledges the contribution of the cultural sector to meeting the objectives of the Europe 2020 strategy for economic growth and jobs (European Commission [EC], 2010).

## 1.5. Facilitating European cooperation in cultural matters

Member States of the European Union are responsible for their own cultural policies. The European Commission has a role to help them tackle common challenges and forward proposals to the European Council, which can then adopt recommendations. European cooperation in the field of culture is mainly effective through the open method of coordination (OMC). This form of cooperation is also used in other European policies. This is for Member States to discuss good practices in public policy-making in the cultural field and funding mechanisms.

In general, within the framework of the OMC, experts from ministries of culture and cultural institutions meet 5 to 6 times over a period of 18 months to exchange good practices to create manuals that will be distributed throughout Europe. Every four

years, the Member States define topics that need to be covered by an OMC in the Council's work program for culture.

The open method of coordination is a flexible management mode, i.e. non-binding. For example, the Union cannot afford to enact regulations or directives, but it allows the approximation of the national legislation of each State in the cultural field. In 2017-2018, four OMC groups have been formed on the following themes: sustainable cultural tourism; contribution of culture to social integration; skills, training and knowledge transfer: traditional and emerging professions in the field of heritage; cinema: improve the distribution of European films.

Achieving the objectives of the 2020 strategy through culture Cultural and creative sectors have largely withstood the economic crisis that has affected Europe since 2008. According to the European Commission they represent 3.5% of all goods and services produced annually in the EU and allow to employ 8.4 million representing 3.7% of the European workforce in 2017 (Eurostat, 2017).

Culture and particularly cultural heritage is a European sector that is a major source of employment contributing to fuel economic growth in the European Union. Promoting cultural heritage is an undeniable asset to promote social inclusion of individuals and support cultural diversity. The European Agenda for Culture has the full ambition to actively contribute towards the European 2020 Strategy for Growth and Jobs.

Having noted lack of strategic and financial support at a national and regional level in Europe, European Commission believes that it is necessary to increase investment and support cultural and creative sectors for several reasons: cultural and creative industries have been examples in terms of economic resistance to the crisis; they generate direct and indirect jobs throughout Europe cultural policies can be a source of local development and increase the attractiveness of territories; they help foster innovation in other economic sectors of society, particularly through the use of digital technologies.

According to the needs of the cultural sectors, the European Commission has established a work program on the following themes in order to contribute to *Europe 2020. A European Strategy for Smart, Sustainable and Inclusive Growth* (European Commission [EC], 2010). One of the most important concern is to facilitate access to funding for cultural and creative industries, in particular by promoting the circulation of information at European, national, regional and local level on the financing instruments set up by the European Commission and private institutions such as loans and equity investments, alternative financing, such as public-private funds, angel investors, venture capital, crowdfunding, philanthropy and donations. The European Commission promote and establish the role of public policies in fostering entrepreneurship in cultural and creative sectors – to foster innovation. Then, the European strategy shall enhance cross-sectorial policy in order to take culture into account when developing, implementing and evaluating policies, and measures in other policy areas, with particular attention to ensuring that it is taken into consideration in early stages and effectively within the policy process. The promotion of sustainable tourism helps identify ways to create a European tourism offering, drawing on tangible and intangible cultural heritage as a competitive factor, in order to attract new forms of sustainable tourism; consideration of how digitization of cultural content and digital services can promote expansion of trans-European tourism networks and extend further development of itineraries, including small emerging destinations, also take into account activities, festivals and cultural events in the field of contemporary arts.

The European Commission, in order to achieve its objectives, has the role of carrying out the following actions: develop concrete and reliable statistical data that can be used by cultural heritage actors to establish effective cultural policies; manage European funding programs and initiatives to support project leaders in several; economic sectors to foster an integrated and multisectoral

approach towards the cultural sector; establish close cooperation and be attentive to the actors of the cultural sector; Consult industry experts and representatives of member states to develop recommendations for changing cultural policies.

## 1.6. The specific role of the European Commission to develop sustainable tourism

The European Commission has defined work priorities for the 2015-2018 period with a view to encouraging cultural and creative sector actors to take into account the notion of sustainable tourism in their cultural policies. The key is to identify different ways to create a European tourism offer, building on tangible and intangible cultural heritage to attract new forms of sustainable tourism.

The aim of the European Commission is to urge cultural actors to digitize cultural content to promote the expansion of trans-European tourism networks and further development of itineraries, including small emerging destinations, also taking into account activities, festivals and cultural events in the field of contemporary arts.

For this purpose, through the OMC, experts from different countries come together to identify different methods and tools for developing a cultural policy based on the promotion of cultural heritage in relation to increasing sustainable tourism. The proliferation of initiatives, especially digital, concerning the protection and promotion of cultural heritage, must take into account economic and social benefits generated by tourism growth at the local and regional levels.

## 1.7. Conclusion

To conclude the cultural policy led by the European Union demonstrates that it is crucial to develop a transnational and integrated

approach, involving the maximum number of stakeholders with a direct and indirect influence on the implementation of public policies in cultural and tourist matters. The role of the European Union is paramount to bring out an innovative approach and support Member States to collaborate at the international level.

The European Commission provides European actors with statistical data and a legal framework that are used by the Member States to develop more effective public policies in line with the policies pursued by the European partners. It also allows each project leader to consider the economic, cultural, social and environmental impact of his own project at European, regional and local level. The role of the European Union is paramount to bring out an innovative approach and help member states to collaborate at the international level.

#### Self-review questions

- What is the main role of the European Commission in cultural policy?
- What are the pillars of a sustainable strategy in tourism and cultural policies?
- In 2018, the European Commission implemented 10 main European initiatives as main policy inputs for the European Year of Cultural Heritage. Could you quote at least 4 initiatives?

#### Related web material

European Commission/Culture. <https://ec.europa.eu/culture/>

Eurostat. <http://ec.europa.eu/eurostat>

Council of Europe. Compendium – Cultural Policies and Trends in Europe. <http://www.culturalpolicies.net/web/index.php>

TourismManifesto for Growth and Jobs. <https://www.tourismmanifesto.eu/>

EuropaNostra. <http://www.europanostra.org/>

European Network on Cultural Management and Policy. <https://www.en-catc.org/en/>

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## Appendix 2

# European Initiatives in Cultural Heritage

by Roswitha Kersten-Pejanić

### Learning outcomes

- Develop an understanding of the general incentives behind European initiatives in the field of cultural heritage.
- Get to know the background, incentives, application procedures and outcomes of the most prominent European initiatives in cultural heritage.
- Explore the possibilities of European initiatives in cultural heritage for your (future) work in European tourism, culture and heritage making.

### 2.1. Introduction: EU initiatives

The European Union's (EU) activities in the field of cultural heritage are steadily evolving and growing into a set of initiatives that allow its citizens to discover and experience local, national and European cultural heritage on a (nearly) daily basis. The values and principles entrenched in this shared cultural heritage display a common European setting of “remembrance, understanding, identity, dialogue, cohesion and creativity for Europe”, as the European Commission (EC, 2016: p. 2) frames it. Within its own and its member states' institutional framework as well as in close cooperation with the Council of Europe (CoE), who has been a leading organisation in cultural heritage policies in Europe for a long period of time, a whole structure of tightly related initiatives has

been established. These initiatives are coherent with the general policies of the institutions involved in the field of cultural heritage politics and can easily be identified as intentional products of the EU's and the CoE's broader political goals (Lähdesmäki 2016; Littoz-Monnet, 2012).

The following chapter will allow the reader to get a better understanding of the diverse activities framed here as *European initiatives* and will show some of these initiatives in more detail. Not only the different initiatives will be further explained in the following accounts, but also the ideals and, in EU project management terms, the *EU added value*, that is diligently enshrined in these initiatives, will be in the centre of the following considerations. This will allow the reader to trace the interrelations of the individual initiatives with the broader European politics of memories and remembrance.

Subsequently to some introductory words regarding the idea of a common European cultural heritage, the reader will be able to take a closer look at the *European Heritage Days*, the *European Heritage Label*, the *European Prize for Cultural Heritage* and the *European Year of Cultural Heritage* in this chapter. As this textbook is addressed at learners in the field of cultural heritage in the European Union, the chapter will close with a number of questions for self-testing and further study activities. This will allow the learning reader to pursue their own interest in the topic further and to develop a closer understanding of the different initiatives by looking at examples and concrete realizations of the different European initiatives.

As early as in 1954, the Council of Europe initiated the *European Cultural Convention*, a political commitment at the intergovernmental level that already clearly showed how politics of cultures by no means end in themselves but that they are neatly applicable when striving for higher goals such as “to achieve a greater unity” and to develop “a greater understanding of one another among the peoples of Europe” (Council of Europe, 1954: preamble).

Fifty years later, the EU's *European Agenda for Culture* makes it clear that within a supranational entity such as the EU, also economic reasoning can be utilized in order to gain support for cultural matters, as a central strategic objective of the document is the “promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness” (European Council, 2007: par. 2).

As Lähdesmäki (2016) convincingly shows, the many initiatives launched in the past years by the European Union share the general aim of further developing “the idea of a common European cultural heritage that fosters a shared European identity, collective memory, and interpretations of the past” (Lähdesmäki, 2016, p. 766).

### *European Heritage Days*

One of the most prominent examples of European initiatives in the field of cultural heritage are the *European Heritage Days* that take place throughout Europe every year in September. As the *European Heritage Days* initially are an initiative of the Council of Europe, they, again, show how not only the European Union but also the CoE is a major player in the field of cultural heritage. Due to these common efforts, it is clearly that cultural heritage has become a growing sector and that regional and national activities in Europe have developed a guided understanding of *Europeanness*. Since 1999, the *European Heritage Days* are a *Joint programme* of the CoE and the EU. The diversity of activities in the 50 participating states already shows the geographical and quantitative scope of this initiative. A closer look also reveals, how single activities realized under the umbrella of this initiative live up to its idealist intention of “raising awareness of European citizens to the richness and the cultural diversity of Europe”, as stated in the self-representation of the joint initiative (<https://www.coe.int/en/web/culture-and-heritage/european-heritage-days>).

The European Heritage Days were for the first time celebrated in 1985 as a shared European successor of the French “Portes ou-

vertes des monuments” (Monuments’ Open Doors), established only a year before. Six years later, in 1991, the Council of Europe took over the leadership in the Europe-wide coordination and organisation of the events, before becoming in 1999 a joint initiative of the Council of Europe and of the European Union (which is still up until today). With an annual participation of more than 30.000 participating sites and monuments, the European Heritage Days today truly have acquired a widespread European scope of its own.

The institutional framework of the organisational committee shows the joint engagement of the two major European players involved: In Straßburg, where the headquarters of the Council of Europe are situated: the “Directorate General II of Democracy”, in close cooperation with the European Commission’s “Directorate General for Education and Culture” in Brussels, organises and executes the framework for the annual event. By developing shared incentives and definitions and working together on the realization of the common framework of the European Heritage Days, these two organisations give a general orientation regarding the aims and contents of the initiatives which allow the local and national organisation committees to work together by following guiding principles and aims. The Secretariat of the European Heritage Days is also situated in Straßburg in the Council of Europe’s “Directorate of Democratic Governance”. Here, the “Steering Committee for Culture, Heritage and Landscape” (CDCPP) is the unit responsible for the organisation and execution of the initiative.

As stated under the “mission” section on the initiatives homepage, the communicated shared aims of the European Heritage Days are:

- To raise the awareness of European citizens to the richness and cultural diversity of Europe;
- To create a climate in which the appreciation of the rich mosaic of European cultures is stimulated;

- To counter racism and xenophobia and encourage greater tolerance in Europe and beyond the national borders;
- To inform the public and the political authorities about the need to protect cultural heritage against new threats;
- To invite Europe to respond to the social, political and economic challenges it faces.

These five highly current and encompassing aims directly lead to an interpretation of this and of other European initiatives as a means of strengthening European citizens' sense of "European-ness" as enshrined in both the historical aims of the CoE and the EU. This can, again, be seen very clearly when taking a closer look at the online self-representation of the European Heritage Days at the Council of Europe' home page: "Today, the European Heritage Days can be considered an essential instrument for fostering a tangible experience of European culture and history in addition to raising the awareness of the public about the many values of our common heritage and the continuous need for its protection. The number of annual visitors is estimated to be around 30 million at more than 50,000 participating monuments and sites. Relying on this unique relationship and bottom-up approach, the European Heritage Days have succeeded in stimulating civil society's participation, the specific involvement of youth, migrants, voluntary work and cross-border cooperation, thereby promoting the core principles of intercultural dialogue, partnership and civic responsibility."

The 50 participatory states in the European Heritage Days, ranging from Albania to Vatican City, are the signatory states to the European Cultural Convention. The realization of the initiative at the national level is ensured via active involvement of governments, regional and local authorities, the civil society and the private sector, as well as by the many volunteers on the ground facilitating the actual implementation of this common European initiatives.

### *European Heritage Label*

A comparably new EU initiative in cultural heritage is the *European Heritage Label* that is awarding sites and places in the EU based on their unique contribution to European history. The official labels are awarded by the European Commission based on applications that have been prescreened and decided upon on the national level. The evaluation criteria for the applications are “European significance”, the site’s ability of “strengthening the communication of the European dimension”, and the “Organisational capacity” of the site.

These sites, nominated by their national panel, reach the final application stage when scrutinized by an international expert who is “appointed at the EU level and makes the final selection” (Lähdesmäki, 2017, p. 712). The different examples of the sites awarded the European Heritage Label show in one way or another a very clear focus on questions of European identity as they all share not only a significant historic meaning but also an idealist and symbolic value for the European project altogether. Accordingly, its official self-representation on the European Commission’s website stresses the meaning of the labelled sites for their “importance and significance for the making of European history, about the European identity and the European integration” as the European Commissioner for Education, Culture, Multilingualism and Youth, Androulla Vassiliou, states in the self-presentation video.

The number of sites that have been awarded the European Heritage Label is rising every year. Despite its clear focus on quality based on the selection criteria, in order to reach its intended educational goal in teaching future generations of European citizens about the values and ideas behind the European integration, a rising number of sites and, accordingly, a growing quantity, is clearly an asset for the aims and principles of this initiative. As can be seen in its founding document, this initiative, just like the above described European Heritage Days, aims at fostering the mutual understanding and acceptance of the European people by stress-

ing “common values, history and culture as key elements of their membership of a society founded on the principles of freedom, democracy, respect for human rights, cultural and linguistic diversity, tolerance and solidarity” (EP, 2011: preamble).

### *European Prize for Cultural Heritage*

Another example of the celebration and recognition of best-practice examples in the field of cultural heritage is the *European Prize for Cultural Heritage* that is awarded to a diverse range of sites throughout Europe by the EU and *Europa Nostra*. The categories of prizes awarded shows, how this prize is meant to not simply be another award for great examples of cultural heritage sites enriching and shaping the public discourse of European history, but that it also deliberately takes into account the structural framework of cultural heritage making: The awarded *heritage achievements* receive prizes in four main categories: “Conservation projects”, “Research”, “Dedicated service to heritage conservation” and “Education, training, and awareness raising within Europe’s cultural heritage sector”, as stated on the European Commission’s homepage (see [https://ec.europa.eu/programmes/creative-europe/actions/heritage-prize\\_en](https://ec.europa.eu/programmes/creative-europe/actions/heritage-prize_en)). This diversity of perspectives enshrined in the very essence of the structural approach of the prize awarding itself has led to a variety of places, people, institutions, groups, education programs and other winners to have received the prize since its foundation in 2002. Up to 31 winners are being awarded with the prestigious prize on a yearly basis with the financial support of the EU action programme *Creative Europe* (see part 4, appendix 3, about European funding). Next to the symbolic value of the prize, a number of up to seven out of the maximum of 31 award winners are additionally awarded the *Grand Prix* which is endowed with a prize money of 10.000 €.

In 2018, special attention will be given to the *European Year of Cultural Heritage* (see below) in the awarding of the *European Prize for Cultural Heritage*, as it is considered a major tool (see the refer-

ence to the prize as the “Oscar” in European cultural heritage in the short promotion video (Link: <http://www.europanostra.org/apply-eu-prize-cultural-heritage-europa-nostra-awards-2018/>) for awareness raising in the field. This can also be seen in the fact that the award ceremonies for the winners of the prize are organised in large celebration events in different European cities.

### *European Year of Cultural Heritage*

With the slogan “Our heritage: where the past meets the future”, the European Commission has labelled the year 2018 as the *European Year of Cultural Heritage*. The *European Year* has been putting relevant and current topics in the center of its institutions’ and member states attention ever since 1983, with only the years 2016 and 2017 being left out. All the more, the recreation of the *European Year* with the topic of cultural heritage means not only a renewal of an enjoyable, while also influential, tradition for shaping the public discourse and for raising awareness of a certain matter, but also shows how cultural heritage itself is apparently perceived by EU institutions as a relevant matter that will be able to contribute in solving the problem of the European Union’s current “legitimacy crisis” (Schweiger, 2016).

The topics chosen for a certain *European Year* are to be given priority and special attention in EU grants awarding, in official programmes and in policy making altogether. For the year 2018, the emphasis on cultural heritage allows to raise awareness for cultural sites and places, but also for the broader framework of cultural heritage politics throughout the EU. While the European Commission is organising the *European Year of Cultural Heritage* on the EU level by setting the structural and symbolic framework, each member state has its own organisational structures and is actively contributing to the realization of the success of this EU initiative.

The activities of the *European Year of Cultural Heritage* are as various and diverse as the European cultural heritage itself, yet,

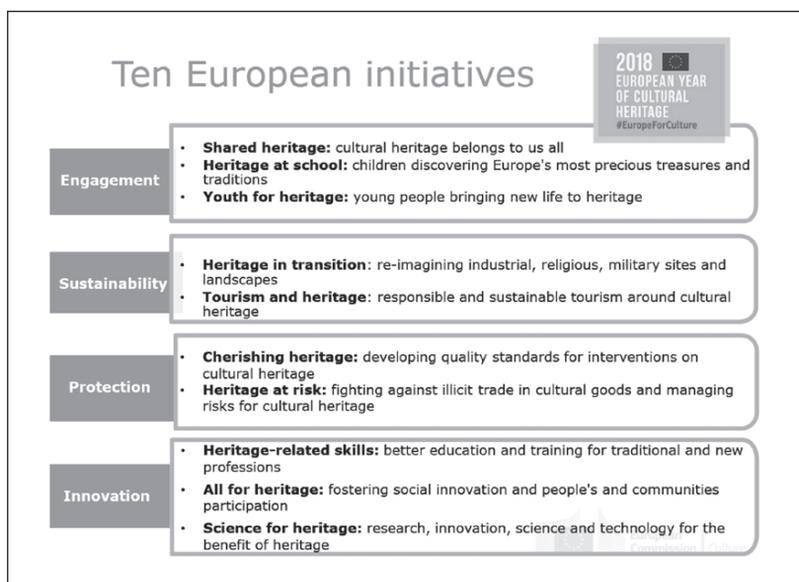


Figure 1. *Ten European Initiative*. Source: [https://europa.eu/cultural-heritage/sites/eych/files/eych-initiatives\\_en.pdf](https://europa.eu/cultural-heritage/sites/eych/files/eych-initiatives_en.pdf).

in order to, as stated on the initiatives homepage (Link: [https://europa.eu/cultural-heritage/about\\_en](https://europa.eu/cultural-heritage/about_en)), “leave an imprint beyond 2018”, ten main projects, clustered in four broader themes, have been identified that form the very core of the events and celebrations of this *European Year*, as can be seen in the following initiative’s presentation.

## 2.2. Conclusion

The above outlined European initiatives in the field of cultural heritage are complemented by other initiatives that add to the efforts taken in Europe to support development and awareness raising among people on the different approaches and sites to be observed, safeguarded and further explored. Issues of European heritage are also central for, e.g., the *European Capitals of Culture* (<https://>

ec.europa.eu/programmes/creative-europe/actions/capitals-culture\_en) with two European cities being awarded such cultural capitals every year. Other initiatives are more narrow in scope but nonetheless add to the broad effect of awareness raising and general information politics in the field of cultural heritage. Examples are the subprogrammes of *Creative Europe* such as the *Literary Translation Grants* (see [https://eacea.ec.europa.eu/creative-europe/actions/culture/creative-europe-culture-literary-translation\\_en](https://eacea.ec.europa.eu/creative-europe/actions/culture/creative-europe-culture-literary-translation_en)) or the *European Prize for Literature* (<http://www.euprizeliterature.eu/what-eupl>). Equally, the *EU Prize for Contemporary Architecture* (<http://www.miesarch.com/>) is an interesting example of further European initiatives.

Altogether, the above outlines of these initiatives show that, although many of them are being funded, managed and supported by the institutional setting also managing the EU action programme *Creative Europe*, they are nonetheless individual and separate initiatives that are, despite their thematic and – in some cases – institutional connection, unique in their history of origins as well as in their current organisation, thematic and geographical scope and, last but not least, in their actual outcomes and effects.

#### Self-review questions

- Which European institutions are in charge for the general organisation of the European Heritage Days?
- What institutions are organising the applications of the European Heritage Label and the European Prize for Cultural Heritage?
- Who is the European Commission's co-organiser of the European Prize for Cultural Heritage?
- In what way is it a good sign for the future EU support for cultural heritage politics that the European Year 2018 was dedicated to the topic of cultural heritage?
- In your opinion, are the cultural policies and initiatives organized by the European Union moving towards an integrated approach to cultural heritage in Europe?

## Further reading, watching and exploring

Please watch the following video (<https://www.youtube.com/watch?v=NobtcMmDlNY>) on the structure and the incentives of the European Heritage Days.

- For what reason is the online portal itself portrayed here as “democratic”? Do you share this opinion?
- Do a small research on local initiatives in your home region and compare it to a region in a country you would consider to be different from yours (for economic, geographical, cultural or other reasons).

Take a look at the European Heritage Label Panel Reports ([https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/ehl-2015-panel-report\\_en.pdf](https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/ehl-2015-panel-report_en.pdf), [https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/ehl-2017-panel-report\\_en.pdf](https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/library/ehl-2017-panel-report_en.pdf)) as they allow for a comprehensive insight into the evaluation criteria and decision making of the international panel.

- Take a close look at some of the examples, where the panel recommends to award the site with the European Heritage Label.
- Take a close look at some of the examples where the panel does not recommend to award the site with the European Heritage Label.
- Compare these cases: Would you have decided differently/ equally? Why so?

Please take some time to go through the award winners of the European Prize for Cultural Heritage (<http://www.europeanheritageawards.eu/winners/>). In what way is this list of award winners different from the winners of the European Heritage Label?

Watch the videos of the past ceremonies of the European Prize

for Cultural Heritage (<http://www.europeanheritageawards.eu/videos/>) in order to get an understanding of the spirit and the setting of these celebrations.

Please find the national homepage of the European Year of Cultural Heritage in your country (or any country you are interested in) under this link (<https://europa.eu/cultural-heritage/country-links>) and have a close look at the activities and the organisational structure of this initiative.

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## Appendix 3

# European Funding for Cultural Heritage and Tourism

by Luca Driussi & Dino Babić

### Learning outcomes

- Learn the importance the EU strategies and goals behind project.
- Become aware of the different management levels at EU level.
- Learn specificities of funding programmes.
- Become aware of the several European funding possibilities in the field of tourism and cultural heritage.

### 3.1. Introduction

Independently the field you are working in, tourism, museums, cultural heritage, you will have to do with European funding and European project. Indeed, European funding and European is a very important source for tourism associations, museums, universities etc. that (should) bring positive effects to the organisations or individuals active in the tourism and cultural heritage field. EU funding is present at different local, regional, national and European levels and in many different working fields.

The present chapter focuses on the different management modalities and structures present in the European Union. It also offers a selection of EU funding programmes that are relevant for tourism and cultural heritage.

While applying or while working on EU funding programmes it is important to know where to find the management body and

to which agency or administration to apply. It is also of primary importance to be able to identify relevant strategies and priorities at European level that justify your project and give it a so called “EU relevance”.

As we will see, there are EU funding programmes dealing with different topics and themes. These programmes are managed from different bodies of the EU Commission, according to their area of relevance. Moreover, there are programmes that are managed (in)directly in the member states! Hence it is of primary matter to know where to get funding and to whom address while writing EU proposals!

In this chapter, we will learn the management structure and funding modalities of the EU funding programmes. At the end of the chapter, you should be able to identify where to apply and where to receive relevant information and application documents for the funding programme you will apply to. You will also learn the different particularities of the EU funding programmes.

### 3.2. Useful lexicon for the chapter

*European Commission:* The European Commission is the EU’s politically independent executive arm. It is alone responsible for drawing up proposals for new European legislation, and it implements the decisions of the European Parliament and the Council of the EU (Website EU-Commission). It also manages the EU funding programmes.

*Call for proposals:* It is a publication issued by the EU Commission where aims, goals, priorities and conditions for funding required for the project are described. The EU Commission uses call for proposals to advertise funding opportunities and explain how to apply for them. They are accessible online in the websites of the funding programmes or in the participant portal of the European Commission. *Grants:* They are awarded to implement specific projects, usually following a public announcement known as “call

for proposals”. They may be awarded in different sector like education, research, tourism and cultural heritage. Grants are usually a form of complementary funding.

*Proposals and Projects:* A project proposal designs the full application package submitted to the European Commission or other entitled bodies. A proposal is usually composed of administrative forms, budget forms and the work description of the project. Once the proposal accepted and selected the European Commission or other bodies it will be named project.

*Directorates-General:* The EU-Commission is organized into a number of specific departments, known as “Directorates-General” (DGs), each of which is responsible for specific tasks or policy areas (execution of the budget, growth and tourism, culture, environment...).

*Executive Agency:* Executive agencies are set up for a limited period of time by the European Commission to manage specific tasks related to EU programmes.

*Managing Authority:* A managing authority is responsible for the efficient management and implementation of an operational programme (website DG Regio). A Managing Authority may be a national ministry, a regional authority, a local council, or another public or private body that has been nominated and approved by a member state.

*Beneficiaries:* Legal entities receiving European funding in form of Grants, credits etc.

### 3.3. EU strategies and priorities

Why does the EU finance projects? The EU funds you (in different forms) because you support the European Union reaching its goals and objectives in different sectors as for example in the field of tourism and cultural heritage. In each field or sector, the EU sets out yearly and longstanding objectives that should be reached within a given time. Through call for proposals, the EU looks for

service providers that will help it through their projects to reach these goals.

The award of funding is thus based on Europe-wide call for proposals. These are periodically published (yearly for example) and are based within a given EU funding programme. They contain specific deadlines that have to be respected, otherwise the proposal will not be evaluated! Usually, call for proposals are accessible in the main EU websites and some specific dedicated websites (like in the Horizon 2020 programme). A preliminary registration is usually required in the ECAS (European Commission Authentication Service) portal where a so called PIC (Partner Identification Code) is created. The PIC number is the identification number of your organisation the European Union database.

The overarching EU strategy is the Europe 2020 strategy, adopted by the European Council on 17 June 2010. This is the EU agenda for growth and jobs for the current decade and sets out goals and objectives until 2020. It emphasises smart, sustainable and inclusive growth as a way to overcome the structural weaknesses in Europe's economy, improve its competitiveness and productivity and underpin a sustainable social market economy. As overarching and ultimate European strategy, it is important always to cite or quote it while writing EU proposals. Each EU funded project should (also when in small measure) contribute ultimately reaching the goals of the EU 2020 strategy. This is a very important aspect while writing EU proposals!

In most of the cases the project as it is written in the application form is a compromise between the initial project idea and the aims and requirements of the EU funding programme. If these 2 aspects have not been reconciled, it is unlikely that the project (even if it's a good project idea) gets funded. Thus, a requested skill for applicants is to be able in the proposal to align the original idea with the wording requested in the funding programme and proposal.

Additionally to the EU 2020 strategy there are sector specific strategies you should be aware of while applying for projects in Tourism and Cultural Heritage field. For example, the "Council

Work Plan for Culture 2015-2018” with its 4 priorities: accessible and inclusive culture, cultural heritage, cultural and creative sectors: creative economy and Innovation and Promotion of Cultural Diversity, culture in the EU external relations and mobility. A new “European Agenda for Culture” will be implemented and start in 2019 and will provide the framework for the next phase of cooperation that will start in 2019 Strategic Framework-European Agenda for Culture: (2018, May), Retrieved from [https://ec.europa.eu/culture/policy/strategic-framework\\_en](https://ec.europa.eu/culture/policy/strategic-framework_en).

Also, relevant for projects in the field of tourism and cultural heritage is the communication of the European Commission adopted in 2010, ‘Europe, the world’s No. 1 tourist destination – a new political framework for tourism in Europe’. It states different goals and objective at European level for the coming year. While writing projects, you should have related to the above-mentioned strategies and explain how you will contribute to one or some of the objectives they encompass.

The communication sets out 4 main goals to be reached in tourism and cultural heritage context: 1) the joint promotion of Europe as a tourist destination, in third countries markets, 2) internationalization, Supporting EU tourism SMEs to enhance their presence in key international markets, 3) promoting the digitalization of the Tourism SMEs and 4) updating the skills and competences in the sector.

Remember: you are a service provider in the realisation of the interests and politics of the EU, but at the same time you also implement yours! You must find where and how your interests correspond to those of the EU and clearly explain it in the proposal/application form. Projects can be successful only when they correspond to EU goals and values and when there is a clear added value to the EU. Many good European proposals fail because they are not able to explain how they will contribute to European priorities and European goals in the particular fields.

An additional important future while working on EU projects or writing proposals for EU projects you should also know where

the fund or the money more in general is administrated and how the money is distributed. European funding is managed from different authorities at European but also a national level. Actually, most of the EU funding is managed directly within the member states of the European Union.

For more clarity, we will describe them as direct and shared management in order to make the difference clear. Direct management implies a direct management from the European Commission whereas shared management means that the management is responsibility of the member state. In this case, the EU Commission has no direct influence in the implementation (even though it is involved in the whole process).

About the EU Budget: the EU Budget is valid for a period of 7 years, also known as funding period. The current funding period is running from 2014 until 2020. The entire available budget for funding until 2020 is 960 Billion Euro. The budget for the entire funding period is discussed between the EU institutions and member states while approaching the end of the funding period and remains valid, once an agreement is reached, for the entire coming 7 years. The next funding period will run from 2021 to 2027 and the EU institutions are right now discussing the new budgets for the funding programmes (Stand: September 2018).

### 3.4. Direct and indirect funding

The EU provides direct funding through grants or indirect funding via financial intermediaries. As mentioned, grants are advertised through the specific call for proposals. In most cases, these grants co-finance projects in relation with EU policy objectives like improving European cooperation in research or education, in tourism or cultural heritage preservation.

There is a set of basics rules that apply to European funding and European projects more in general that you should be aware of while applying for European funding. For instance, in no cir-

cumstances shall the same costs be financed twice by the EU (non-cumulative award rule). Grants cannot be awarded for actions already completed (non-retroactivity rule) and cannot result in a profit for their beneficiaries (European Union, 2017, p. 276). The beneficiaries usually own the results of their activity in the project but should also provide access to interested stakeholders.

Indirect funding (sometimes called “access to finance”) usually consists of loans, equity financing and guarantees provided by financial intermediaries. They help SMEs through funding to start up, expand and transfer their business. The beneficiaries also own the results of their activities.

### *Different Management modes*

EU funding can be managed jointly by the European Commission and national authorities, directly by the European Commission or indirectly by other authorities inside or outside the EU, depending on the nature of the funding concerned. A good knowledge of the structure of the EU funding programmes allows you to gain time, as you will be able to recognize where and how to get funding and whom to ask for information while seeking for grants (or other finances).

The European Commission manages the budget of projects carried out by its departments, at its headquarters, in the EU delegations or through EU executive agencies. This includes awarding grants, transferring funds, monitoring activities, selecting contractors, etc.

### *Shared Management*

The European Commission has ultimate political responsibility for ensuring that all money from the EU budget is spent correctly (European Commission, 2016, p8). However, a consistent amount of EU funding is directly managed from the member states. Some funding programmes are implemented by national authorities ei-

ther inside or outside the EU, international organisations, or development agencies of EU countries. This is the so called shared management.

Up to 80% of the EU budget expenditure is managed by member states under the shared management in areas such as agriculture, growth and employment aid to EU regions. These funds are mostly the so called European Structural and Investment Funds. EU countries assign the management of EU funding mainly to managing authorities such as ministries and other public bodies. These institutions are responsible for organising calls for proposals or tender procedures (European Commission, 2016, p8)

For funds in 'shared management', the Commission currently entrusts the Member States with implementing programmes at national level. member states then allocate these funds to end beneficiaries (e.g. companies, farmers, municipalities, etc.). The Member State has primary responsibility for setting up a management and control system which complies with the requirements of the Regulations, ensuring that this system functions effectively and also preventing, detecting, and correcting irregularities (EU-Commission, Glossary (2018) retrieved from: [https://ec.europa.eu/regional\\_policy/en/policy/what/glossary/s/shared-management](https://ec.europa.eu/regional_policy/en/policy/what/glossary/s/shared-management)).

Of course, there are some important differences between the 2 kinds of funding that we will explain in the coming paragraphs. That increases also the difficulties and time for applying to these funds; nevertheless, one should one be afraid while applying.

### *Specificities of funding programmes*

*European Commission Programmes (direct management)*: the projects within these funding programmes are in nearly all the cases transnational projects with European partners coming from the 28-member states. Usually, the basic rule is 3 partners coming from 3-member states at least. Nevertheless, in most of the cases, you should have more partner then 3 and try to have a good European coverage. That means, you should try to have a balanced

mix between partners coming from north, central, south, East and West Europe. When possible, try to have a mix between new and old member states!

A good geographical coverage and a balanced mix of partners brings you additional points in the award criteria. The call for proposals are Europe wide and should tackle European issues that are present in the member states and at European level more in general. So, you have to collect information from the project partner about their needs at their national level and give these need a European dimension! Such projects mostly focus on the exchange of know-how, the transfer of know-how, learning from each other and developing new products and innovations together that are not yet present at European level. So, they should have an innovative dimension and be also sustainable. Sustainability means that the project must be able to run and produce effects also after the end of the EU funding.

In the framework of the project there is always an exchange of information, experiences and practices between the participant organisations. It is usual within a project that an organisation possessing a given knowledge transfer this knowledge or know-how to other organisations that do not have it. This represents an added value of European funded projects. Such transfer of know-how is very well appreciated by the European Commission.

*Structural funds and rural areas:* These are national projects with or without local partners. The call for proposals is in each Member State or region (not at European level) and the management and administration are responsibility of each member state. We have also a decentralized award procedure of funds from Land or Municipalities that manage these funds.

*External Aid:* There is a set of European funds that are foreseen for countries outside the European Union, mostly in Africa, Asia and South America. The EU has set the fight against poverty in the heart of its cooperation and development policy, in particular with regard to the Millennium Development Goals (MDGs). This is what we intend under external aid of the European Union. Eu-

European entities can apply for these funds but the activities (with some few exceptions) have to be implemented outside the European Union. Most of these funding is for cooperation and development projects foreseen, but activities like policy dialogue, good governance, human rights can also be implemented.

### 3.5. Examples of funding programs within the direct funding (EU action programs)

In the coming pages we will provide you with examples of funding programmes in different fields that are relevant for you, student, stakeholder, lecturer, professional when wanting to apply for a project in tourism and or cultural heritage. These funding programmes are both European and national and are related to different themes, like the education, the research, the culture etc.

#### *Erasmus+*

Erasmus+ is the EU Programme in the fields of education, training, youth and sport for the period 2014-2020. Training, youth and sport can make a major contribution to help tackle socio-economic changes, the key challenges that Europe will be facing until the end of the decade and to support the implementation of the European policy agenda for 2020 (DG Education and Culture, 2018, p. 4).

Erasmus+ programme is one of the most popular funding programmes and has a budget of 14,6 Billion for the entire funding period. It has different management levels, in Brussels by the Executive Agency for Audio-visual and Culture (EACEA) and in the members states with the National Agencies (NA). It covers different educational fields like school education, higher school, vocational education and training, adult education and youth. According to the area you are applying to, it will be either the EACEA or the National Agencies responsible for the project. Erasmus+ has

thus a double management structure according to the measure and educational field one is applying to.

Erasmus+ is divided into 3 main key actions or sub programmes (we keep the term key action as it is the one used by the programme): Key action 1, mobility of individuals, Key Action 2, Cooperation for Innovation and Exchange of Good Practices and the Key Action 3, Support for Policy Reform. In this chapter, we will focus in the first 2 Key Actions as they are more relevant in relation to the tourism and cultural heritage sector.

For the Key Action 1, the mobility project it is possible to organize traineeships (or working placements) for higher education students abroad in an enterprise or any other relevant workplace for 2 to 12 months and receive a given amount of money in form of lump sums for the entire duration of the stay. It is possible to organize traineeships in any relevant workplace related to tourism and cultural heritage for apprentices and students in vocational training schools from 2 weeks to 12 months. Also, in this case the EU gives support for the travel cost, for the subsistence and if necessary for language classes, according the country the person is going. These funding measure is mostly for universities and other higher education institutions, Professional or vocational schools and all legal persons active in the labour market or in the fields of education and training (e.g. SMEs), chamber of commerce, trade union and NGOs active in the field of tourism and cultural heritage.

You can take advantage of the mobility projects for doing a work placement abroad while you are at university or while doing a vocational training in Tourism management and cultural heritage. You will then gain experience abroad, learn new languages, working methods and increasing your personal skills and networks!

The Key Action 2, Cooperation for Innovation and Exchange of Good Practices supports the creation of innovation in several educational fields related to tourism and cultural heritage. In particular, relevant for the field are the Strategic Partnerships that aim to support the development, transfer and/or implementation of innovative practices as well as the implementation of joint initiatives

promoting cooperation, peer learning and exchanges of experience at European level. The Strategic Partnerships for Innovation are expected to develop innovative outputs and products in the tourism and cultural heritage sector or they can intensively exploit existing and newly produced products or innovative ideas.

So, for example, if you plan to develop new teaching materials, new tools, new approaches in the field of tourism and cultural heritage that will have a positive impact at European level, you should take into account this funding measure. You can develop also new form of trainings or new educational approaches related to tourism and cultural heritage in order to improve teachers and student's proficiency by using ICTs tools for example.

The Strategic Partnerships are open to all legal persons like for example SME, higher education providers, chamber of commerce, trade unions, education providers in different fields, NGO, foundation, cultural organisations, museums, library etc. The complete list is available in the Programme Guide which is published each year.

Hint: while writing proposals in the Erasmus+ programme you should have a good knowledge of the Programme Guide and information contained in it. It requests a given time to learn the

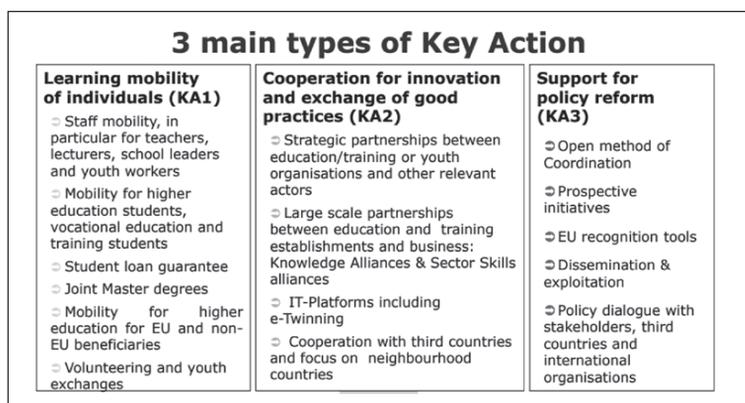


Figure 1. Structure of Erasmus+. Source: [http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail\\_en\\_o.pdf](http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail_en_o.pdf).

structure of it as it is made of 350 pages, but it is a very helpful tool that you must use while writing proposals in Erasmus+.

The graphic in figure 1 shows us where and how the money is allocated in Erasmus+. One can clearly see that most of the amount is given to the Key Action 1, the mobility projects and then to the KA2, the cooperation for innovation and exchange of good practices.

The graphic in figure 2 shows us to which sector of Erasmus+ the money is allocated. Most of the money goes for the education and training.

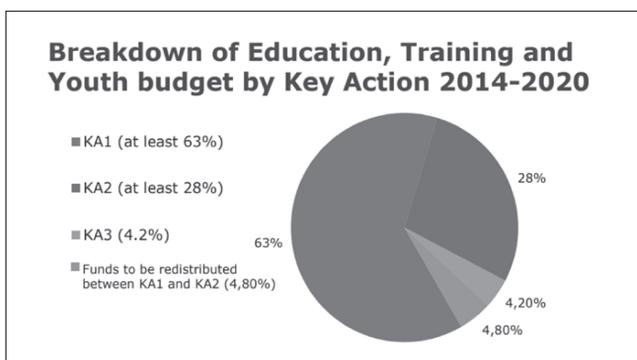


Figure 2. Budget breakdown. Source: [http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail\\_en\\_o.pdf](http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail_en_o.pdf).

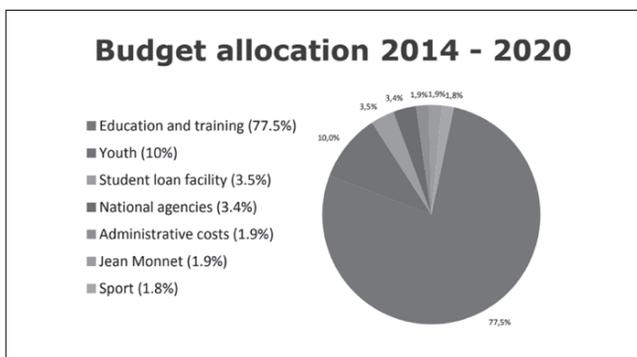


Figure 3. Budget allocation. Source: [http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail\\_en\\_o.pdf](http://erasmusplus-lebanon.org/sites/default/files/documents/erasmus-plus-in-detail_en_o.pdf).

### *Creative Europe*

The Creative Europe programme helps cultural and creative organisations to operate transnationally, the circulation of works of culture as well as the mobility of cultural players. “Creative Europe” is made of 2 sub-programmes:

- The “Culture sub-programme” for cultural & creative sectors;
- The “Media sub-programme” for the audio-visual industries.

### 3.6. Type of tourism related actions eligible for funding within the programme

#### *Transnational cooperation projects*

The “Culture sub-programme” funds transnational activities within and outside of the EU, aimed at developing, creating, producing, disseminating and preserving goods and services which embody cultural, artistic or other creative expressions. This encompasses activities to develop skills, competences and know-how, including how to adapt to digital technologies; to test new business and management models; to organise international cultural activities, such as touring events, exhibitions, exchanges and festivals; as well as to stimulate interest in, and improve access to, European cultural and creative works. These activities can contribute in an increase of tourism offer in and outside the EU as they seek for example new audiences.

#### *Research and innovation: Horizon 2020*

Horizon 2020 is the EU Framework Programme for Research and Innovation (2014-2020). Focus is in this funding programme on research field and high technological innovation, as for example the development of new interactive tools and software for making

museum visits more attractive and interactive. Very important is also the digitalization of content for example related to cultural heritage. The programme Horizon 2020 is very extensive and has over then 77 Billion Euros for the funding period.

Being a very extensive funding programmes, there are many funding measures and call for proposals relevant in the field of tourism and cultural heritage. Furthermore, application procedure in this funding programme is very time consuming as project must have high quality and contain research elements. Usually, the average amount for projects is at least of 1 million Euro.

It is made of “programme sections” (also called “pillars”), some being divided in sub-sections.

The most interesting sections for tourism and cultural heritage probably are: “Excellent Science”, o sub-section MSCA (“Marie Skłodowska-Curie Actions”) for career development and training of researchers – with a focus on innovation skills – in all scientific disciplines through worldwide and cross-sector mobility. MSCA focus on individual fellowship enabling researchers to work on research projects within or outside the EU.



Figure 4. Horizon 2020.  
Source: <https://www.gfz-potsdam.de/zentrum/gfz-projektbuero/eu-ausschreibungen/>.

“*Industrial Leadership*”, o sub-section programme LEIT (“Leadership in Enabling and Industrial Technologies”), among other things, for greater competitiveness of the European cultural and creative sectors by stimulating ICT innovation in SMEs Technologies.

“*Societal Challenges*”: This is probably the most relevant funding measure of of Horizon 2020 while wanting to write proposals related to tourism and cultural heritage. Within this funding measure there are some sub-section that you should be aware of.

Sub-section programme “Europe in a changing world – Inclusive, innovative and reflective societies”, hereafter Reflective societies, to address in particular the issues of memories, identities, tolerance and cultural heritage. it is also worth considering challenge No. 7 “Climate Action, Environment, Resource Efficiency and Raw Materials”. A link can, for instance, be made between (cultural / natural) heritage and lines of activities such as “Fighting and adapting to climate change” or “Protecting the environment, sustainably managing natural resources, water, biodiversity and ecosystems”. For instance, there are several interesting calls about digitalisations, tourism and cultural heritage that are planned for 2018, 2019 and 2020.

This sub-section programme funds in particular “Research & Innovation Actions”, “Innovation Actions” and “Coordination and Support Actions” on transmission of European cultural heritage, the preservation of European coastal and maritime cultural landscapes, digital cultural assets and virtual museums, 3D modelling of cultural heritage and innovative models for re-use of cultural heritage.

Possible applicants for the Horizon 2020 Programme are all natural or legal persons, and public body, company, research organization, universities, NGOs that also possess the operational and financial capacity to carry out the proposed research project. In particular, as mentioned, projects under the H2020 have big budgets and complicated to carry out. Organizations should be able to find the co-financing and should also possess the organizational capacities to carry out the project.

Some examples of call for proposals within the 3<sup>rd</sup> pillar “Societal challenges “Europe in a changing world” that are linked to tourism and cultural heritage:

- *TRANSFORMATIONS-04-2019-2020*: Innovative approaches to urban and regional development through cultural tourism;
- *TRANSFORMATIONS-08-2019*: The societal value of culture and the impact of cultural policies in Europe;
- *SU-TRANSFORMATIONS-09-2018*: Social platform on endangered cultural heritage and on illicit trafficking of cultural goods;
- *DT-TRANSFORMATIONS-11-2019*: Collaborative approaches to cultural heritage for social cohesion;
- *DT-TRANSFORMATIONS-12-2018-2020*: Curation of digital assets and advanced digitisation<sup>17</sup>;
- *TRANSFORMATIONS-04-2019-2020*: Innovative approaches to urban and regional development through cultural tourism.

Other example of call for proposals within the Horizon 2020 Program that deal with tourism and cultural heritage:

- *SC5-19-2018*: International network to promote cultural heritage innovation and diplomacy;
- *Initiative*: ‘Heritage Alive’ outreach actions related to the European Year of Cultural Heritage 2018.

Protecting and leveraging the value of our natural and cultural assets: Heritage alive.

## COSME

COSME is the EU programme for the Competitiveness of Enterprises and Small and Medium-sized Enterprises (SMEs). It runs from 2014 to 2020 with a planned budget of €2.3 Billion. COSME

in particular support a better access to finance for SMEs, access to markets for SMEs, entrepreneurship and more favourable conditions for business creation and growth.

*Access to finances:* COSME aims to make it easier for small and medium-sized enterprises (SMEs) to access finance in all phases of their lifecycle – creation, expansion, or business transfer. Thanks to EU support, businesses have easier access to guarantees, loans and equity capital. EU ‘financial instruments’ are channelled through local financial institutions in EU countries. To find a financial institution in your country, visit the Access to Finance portal.

*Access to markets:* COSME helps businesses to access markets in the EU and beyond. It funds the Enterprise Europe Network that helps SMEs find business and technology partners, and understand EU legislation; the Your Europe Business portal that provides practical information on doing business within Europe. It also finances a number of IPR (intellectual property rights) SME Helpdesks.

*Improving business conditions:* COSME aims to reduce the administrative and regulatory burden on SMEs by creating a business-friendly environment. COSME also supports businesses to be competitive by encouraging them to adopt new business models and innovative practices. This complements actions in areas with high growth potential such as the tourism sector (COSME, 2014).

Several interesting calls are published in the yearly work programmes of COSME in relation to tourism and amelioration of business conditions for SMEs working on tourism and cultural heritage field.

One example of a past call is the following that was open until the 29th June 2017.

*COS-TOURCCI-2017-3-03:* Supporting the promotion and development of transnational thematic tourism products linked to cultural and creative industries.

This call for proposals aimed at co-funding projects developing and promoting transnational tourism products related specifically

to the Cultural and Creative Industries (CCI) subsector ‘cultural heritage’. A particular focus was placed on using CCIs-related technologies in promoting these tourism products and enhancing visitor’s experience.

Another interesting call for proposals within the COSME programme is the one coming for 2018: GRO/SME/18/C/06: Enhancing the competitiveness of the European Tourism Sector. It has the general objective to strengthen the competitiveness of the tourism sector and increase its contribution to economic growth and jobs in the EU. This action particularly aim at improving the business environment for tourism enterprises, through enhanced socio-economic and market intelligence and exchange of best practices, as well at diversifying an increasing the visibility of Europe’s transnational tourism offer and promoting Europe as tourism destination in third markets.

Programmes in the Indirect Management, managed directly from the member states or from other appointed entities.

### *ERDF and INTERREG*

The European Fund for Regional Development (ERDF) is the European Union’s key instrument for regional development. It supports measures which strengthen economic and social cohesion in the European Union by correcting the most significant imbalances between its regions. To achieve this objective, regional economies are developed and structurally adapted, and cross-border, inter-regional and trans-national cooperation encouraged. The ERDF is aimed at strengthening competitiveness and innovation, increasing employment through the creation of permanent jobs, and promoting sustainable development.

The ERDF regulation mentions specifically the protection, promotion and development of cultural heritage among its investment priorities under the objective “Preserving and protecting the environment and promoting resource efficiency”. In addition, there are funding opportunities under other thematic objectives

such as: research and innovation, information and communication technologies (ICT), SME competitiveness, employment-friendly growth through the development of endogenous potential, social inclusion and education and training.

Being shared management, it is managed from national authorities in the member states.

There are also other funding programmes that are funded within the ERDF and that are transnational. This is the case for the multi-country cooperation programmes under the European Territorial Cooperation (ETC) goal, also known as INTERREG Programmes.

INTERREG is one of the two goals of cohesion policy and provides a framework for the implementation of joint actions and policy exchanges between national, regional and local actors from different member states. The overarching objective of the ETC is to promote a harmonious economic, social and territorial development of the Union as a whole. Interreg is built around three strands of cooperation: cross-border (Interreg A) representing cooperation along common border, transnational (Interreg B) covering territorial cooperation in larger European areas and interregional (Interreg C), which represents thematic co-operation between regional and local bodies of the EU without necessarily common borders.

These programmes may for instance support:

- Tourism-related research, technological development and innovation, including service innovation and clusters (tourism service incubators, living labs, demonstration projects...);
- The development of tourism-related ICT products (apps, data mining...);
- The development of innovative tourism services, in particular in less favoured and peripheral regions with underdeveloped industrial structures and strongly dependent on tourism (new business models, exploitation of new ideas...);

- The development of high value added products and services in niche markets (health tourism, tourism for seniors, cultural and ecotourism, gastronomy tourism, sports tourism, etc.) by mobilising specific local resources and therefore contributing to smart regional specialisation;
- Clustering activities among different tourism industries as well as with creative industries, to diversify regional tourism products and extend the tourism season (e.g. in the nautical and boating tourism industry, as well as for the cruise industry);
- Activities connecting the coastal regions to the hinterland for more integrated regional development;
- Measures to improve energy efficiency and renewable energy use among tourism SMEs;
- The protection, promotion and development of natural and cultural tourism assets and related services;
- Small-scale cultural and sustainable tourism infrastructure;
- Measures in favour of entrepreneurship, self-employment and business creation as well as the internationalisation of tourism SMEs and clusters;
- Vocational training, skills upgrading (European Union, 2016, p. 15).

There are several INTERREG programmes according to the area of territorial cooperation. Most of them provide support to the protection and development of cultural heritage and tourism related to it. Several INTERREG projects are about cultural heritage and tourism.

Here a list of these projects funded under the INTERREG Programme: <https://www.interregeurope.eu/policylearning/news/657/interregional-cooperation-in-support-of-cultural-heritage-routes/>.

The different INTERREG transnational programmes are listed below:

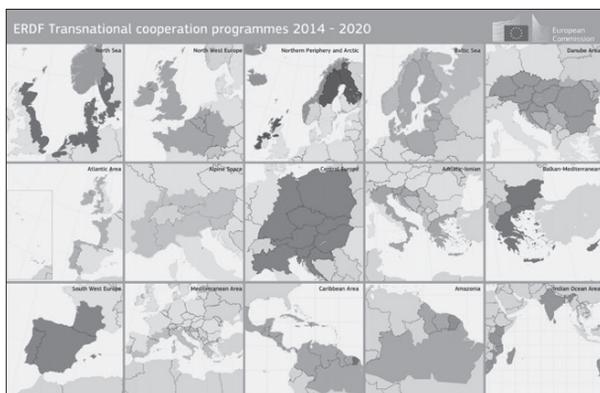


Figure 5. ERDF programmes. Source: European Commission Website.

### *European Fisheries Fund*

The European Fisheries Fund (EFF) is available for community-led local development in fisheries areas. In this case, projects promoting cultural heritage in coastal and inland fisheries areas are often supported by the EFF. Budget for the EFF is about 5,7 Billion Euro for the funding period. EFF is a typical indirect management programme.

Community-led local development (CLLD) is a term used by the European Commission to describe an approach that turns traditional “top down” development policy to bottom-up projects. Under CLLD, local people take the reins and form a local partnership that designs and implements an integrated development strategy. Within this fund, local development strategies can promote social well-being and cultural heritage in fisheries areas including maritime cultural heritage. This has a direct effect in term of tourism visitors and brings also very positive effects at the local level, attracting visitors from abroad through the valorisation of heritage of maritime areas (European Union, 2015, p. 24). Several projects have been funded in this area. With this fund, the Commission support different maritime regional strategies like the EU Strategy for the Baltic Sea Region, the Atlantic Strategy and the

EU Strategy for the Adriatic and Ionian Region, where cultural heritage and tourism together are specifically addressed.

A very interesting call for proposal under the EFF was the call “Thematic Routes on Underwater Cultural Heritage”, which general objective was to promote the creation of touristic thematic routes on underwater cultural heritage and its preservation as way to promote the competitiveness of the coastal and maritime tourism sector and to promote diversification in tourism offer.

You find more information related to the call for proposals under the link below: <https://ec.europa.eu/easme/en/call-proposal-thematic-routes-underwater-cultural-heritage>.

### 3.7. Conclusion

To conclude, we have seen in this chapter a selection of possible funding programmes that deal also with tourism and cultural heritage. These funding programmes vary from sector to sector and tourism and cultural are only some between many topics covered from the programmes. It is important while applying for European funding to invest time in the research and in learning the priorities and application modalities. It is also important that you get familiar with the different websites of the management bodies responsible for the funding programme you want to apply to.

#### Self-review questions

- If you want a project with Italy, Finland and Portugal, to which fund should you apply?
- What is the name of the overarching strategy of the EU for growth?
- What is the name of the EU strategy for tourism?
- How many Key Actions has the programme Erasmus+?
- Which is the EU funding programme with the biggest budget?
- What makes a project an “EU project?”

## Further reading

- Guide: EU Funding for the Tourism Sector: [https://ec.europa.eu/maritime-affairs/sites/maritimeaffairs/files/guide-eu-funding-for-coastal-tourism\\_en.pdf](https://ec.europa.eu/maritime-affairs/sites/maritimeaffairs/files/guide-eu-funding-for-coastal-tourism_en.pdf).
- Guide to EU Funding 2014-2020: [http://www.europarl.europa.eu/EPRS/Funding\\_Guide\\_EN.pdf](http://www.europarl.europa.eu/EPRS/Funding_Guide_EN.pdf).
- Beginners guide to EU funding: [http://ec.europa.eu/budget/news/article\\_en.cfm?id=201503051134](http://ec.europa.eu/budget/news/article_en.cfm?id=201503051134).

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- EU funding: [https://europa.eu/european-union/about-eu/funding-grants\\_en](https://europa.eu/european-union/about-eu/funding-grants_en).
- Mapping of Cultural Heritage Actions 2017: [http://ec.europa.eu/assets/eac/culture/library/reports/2014-heritage-mapping\\_en.pdf](http://ec.europa.eu/assets/eac/culture/library/reports/2014-heritage-mapping_en.pdf) [https://enrd.ec.europa.eu/policy-in-action/rdp\\_view/en/view\\_projects\\_en.cfm](https://enrd.ec.europa.eu/policy-in-action/rdp_view/en/view_projects_en.cfm).
- Guide to EU Funding 2014-2020: [http://www.europarl.europa.eu/EPRS/Funding\\_Guide\\_EN.pdf](http://www.europarl.europa.eu/EPRS/Funding_Guide_EN.pdf).
- Beginners guide to EU funding [http://ec.europa.eu/budget/news/article\\_en.cfm?id=201503051134](http://ec.europa.eu/budget/news/article_en.cfm?id=201503051134).
- Guide on EU funding for the tourism sector – updated version, 2015: [file:///C:/Users/Test/Downloads/EC%20%20Guide%20EU%20of%20funding%20for%20tourism%20-%202016%20April%20over%203%203%20-%20EN%20\(2\).pdf](file:///C:/Users/Test/Downloads/EC%20%20Guide%20EU%20of%20funding%20for%20tourism%20-%202016%20April%20over%203%203%20-%20EN%20(2).pdf).
- Guide: EU Funding for the Tourism Sector: [https://ec.europa.eu/maritime-affairs/sites/maritimeaffairs/files/guide-eu-funding-for-coastal-tourism\\_en.pdf](https://ec.europa.eu/maritime-affairs/sites/maritimeaffairs/files/guide-eu-funding-for-coastal-tourism_en.pdf).
- DG Education and Culture, Erasmus+ Programme Guide 2018.
- We welcome Europe: European funding 2015: a comprehensive guide.
- Wewelcome Europe: Eurofunding 2013: the 2013 guidelines for European project leaders.
- Erasmus+ programme guide: [http://ec.europa.eu/programmes/erasmus-plus/sites/erasmusplus/files/files/resources/erasmus-plus-programme-guide\\_en.pdf](http://ec.europa.eu/programmes/erasmus-plus/sites/erasmusplus/files/files/resources/erasmus-plus-programme-guide_en.pdf).
- European Union, July 2017: Financial Regulation applicable in the general budget of the Union and its rules of application.
- Project Cycle Handbook – Terre des Hommes: [https://www.tdh.ch/sites/default/files/tdh\\_mcp\\_en\\_interactif\\_docprinc\\_23-10-12\\_-\\_mono\\_ok\\_o.pdf](https://www.tdh.ch/sites/default/files/tdh_mcp_en_interactif_docprinc_23-10-12_-_mono_ok_o.pdf).

## Appendix 4

# Best Practices in Tourism and Cultural Heritage at European Level

by Luca Driussi, Frédéric Fabre & Dino Babić

### Learning outcomes

- Get familiar with EU funded initiatives at European level.
- Become aware of these initiatives or best practices and become more curious about them.
- Become keen on researching and have more interest for such initiatives.
- Understand the variety and importance of such best practices.

### 4.1. Introduction

In this chapter we will go through some best practice initiatives at European level that are of particular interest for any interested stakeholder or organization active in the field of tourism and cultural heritage. We will provide here only a selection of some initiatives that we think make a very substantial contribution to tourism and cultural heritage in the framework of the present project. The selected examples are quite different in terms of scale and objectives: our choice was inspired by the diversity and the added value for tourism, but also for cultural heritage each initiative brings. The common point each initiative has is that they are all EU funded and represent the political will of the European Commission to push tourism and cultural heritage (sometimes together, sometimes separated) forward.

There are of course several other initiatives, being the list of those presented within this chapter a non-exhaustive one. You can research on your own for other initiatives as they can be easily found in Internet.

## 4.2. Case 1: Europeana

Europeana is conceived and implemented for the use of European digital cultural heritage. How? Thanks to the digitalization of more than 546.000.00 artworks, artefacts, books, video and sounds coming from more than 3,500 museums, galleries, libraries and archives across Europe.

Europeana is the EU digital platform for cultural heritage. The platform promotes several initiatives and represents the European level in the field of cultural heritage digitalization.

It brings together cultural heritage and technology professionals from across Europe. It works with partners and allies to develop frameworks, standards, strategy and policy relevant to digital cultural heritage and to raise funds. Europeana also provides digital expertise and platforms for bringing cultural heritage to wider audiences in order to bring digital cultural heritage to everyone. Eu-



Figure 1. *Europeana Website* (source: *Europeana Website*).

ropeana is made of thousands of cultural heritage and technology professionals from all over Europe. These belong to the so called Europeana Ecosystem and work to provide the organizational structure, expertise and content institutions needed to create and maintain a platform for Europe's cultural heritage. Europeana looks also constantly for new collaborations and collaborators!

Moreover, it is built on a foundation (Europeana Foundation) which has been tasked by the European Commission and a governing board of experts and representatives from European cultural and scientific heritage. There is also a Europeana Network Association consisting of more than 1700 member that directly or indirectly work for the organization and also of course share interest for digital cultural heritage and tourism. The work they provide for Europeana is linked to the work they implement in their organization. The platform also offers a huge brand of interesting initiatives linked to digitalization of cultural heritage: here a non-exhaustive list of these.

The Europeana Collections rely on the goodwill and cooperation that come from more than 3500 galleries, libraries, museums and archives. All of them work and collaborate with Europeana through a number of regional, national, domain and thematic aggregators, communicating through an aggregator forum (Europeana Website). Europeana Collections host a diverse and growing range of thematic collections, for example, on the topics of art, fashion, photography, 1914-1918 and music (as of July 2018). Behind these collections are advisory boards, and content and curation experts, from individuals to groups that have been actively working in the digitalization and creation of these online archives that are open to everyone wanting to visit and use the content without any cost.

EuropeanaTech is a community of experts and researchers from the Research and Development sector. As per its name, the role within Europeana is to make sure that Europeana remains up to date in the technological field and implement the latest technological software and techniques.

Digital Cultural Heritage and Europeana (DCHE) is an EU member countries expert group. It provides a forum for cooperation between member countries and the European Commission in the areas of digitization, online accessibility of cultural material, and digital preservation. It also gives guidance on Europeana's annual work programmes.

The Europeana Communicators Group brings together cultural heritage professionals with an interest in communication, marketing, PR and social medias.

Europeana Music: it explores the world of music on historic recordings, instruments, photographs of musicians and other topics related to field (Europeana, 2018).

The platform has furthermore several priorities that are pursued during the year and that are related to several different themes that contribute to the valorization of digital cultural heritage.

### *Europeana priorities*

The priorities of Europeana are resumed in the following screenshot.

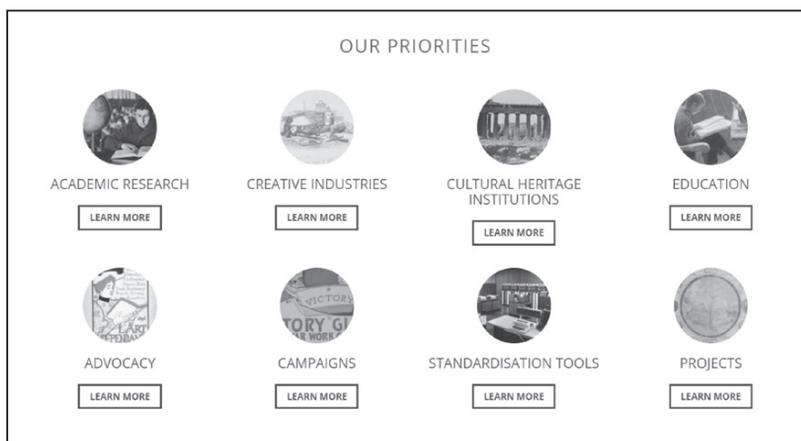


Figure 2. *Europeana Website.*

### *Academic Research*

In order to bring digitalization of cultural heritage goods from and to galleries, museums, libraries, archives cultural heritage sites etc., collaboration with researchers and scientific institutions is needed, as these provide the necessary knowledge and know-how to achieve these goals. Europeana receives guidance from the “Research Advisory Board”, that consists of a wide-ranging spectrum of experts in the field of digital humanities. The board develops and steers the work of Europeana Research, with a particular focus on digital humanities and social sciences. The academic research works strictly in contact with research infrastructures and projects seeking for common solution. Stakeholders interested can join the research community, apply for a Grant programme or re-use the datas to create their own research tool (Europeana Research, 2018).

### *Europeana labs*

The Labs community consists of creatives (developers, designers, makers and entrepreneurs) who are interested in using digital cultural heritage material in their (sustainable) projects. It offers four frees APIs (Application Programming Interface), datasets including over 1 million of the best directly accessible objects of over 50 million records, like newspapers, books, photos, art, artefacts, audio clip and more, most of them open license and free to use. The Labs also organize online competitions to select and fund the best ideas for creative reuse of digital cultural heritage. Finally, it offers crowd and match funding, where people can show and propel their idea forward getting benefits from crowd and other kind of funding.

### *Cultural heritage institutions*

Europeana brings together digitized cultural heritage material from over 3,500 cultural heritage institutions. By sharing their col-



Figure 3. *Europeanana Website.*

lections, these institutions are able to reach a wider audience, that is able to see their material alongside related items from different countries, presenting different perspectives, offering new opportunities to make connections and creating new networks in Europe but also world-wide. Europeanana represents these institutions at European level and advocates for their interests. The network is very engaged in different advocacy activities and campaigns on important topics like the public domain and copyright, having an advocacy framework that provides a clear structure for advocacy activities (Europeanana Cultural Heritage, 2018).

This represents a win-win situation because institutions offer their digitalized content and access to it, Europeanana works on the amelioration of the digital content, and on the other hand the institutions gain audience once the content is more and more visible to a much broader audience all over Europe and all over the world, being the material showcased in blogs, galleries, online exhibitions, campaigns and social medias.

Europeanana Education: is for all those who want to embed Europeanana's collections in both formal and informal education. It is an informal digital network open to the whole education community, including educational publishers and providers, NGOs and other professional and membership associations and representatives from Ministries of Education.

Europeanana collections provide multiple perspectives on historical, political, economic, cultural and human developments across Europe and also outside Europe. There are several partnerships,

services and resources that can be used for educational goals and that are related to cultural heritage and digitalization. Everyone can join the Europeana Education Community, in particular in linkedIn group where useful information is constantly provided. If anyone is interested should definitively have a look as there is a lot of material available.

Representing the European Union continent and its countries, Europeana also implements different activities related to digitalization of cultural heritage in the member states. For example, it publishes country reports and other interesting studies on the state of the art in the (still) 28 EU Member States or other content strategies related to cultural heritage and digitalization.

Furthermore, several campaigns, such as the Year of Cultural Heritage 2018, the Europeana Migration or the centenary tour for Europeana 1914-1918, are organized. Their aim is to promote the role of Europeana and digital heritage sector. Interesting campaigns are organized each year, so it is worth have a look as collaborations are possible!

The network also sets up standards for the European level in order to allow every institution to work with them, using models

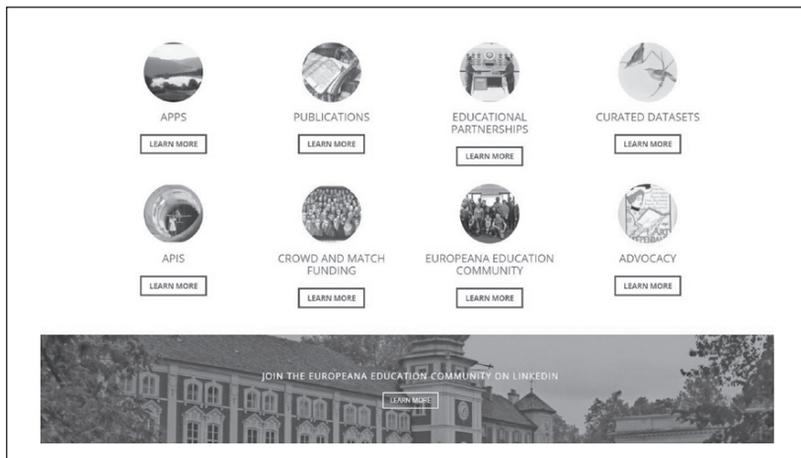


Figure 4. Europeana Website (<https://www.europeana.eu/portal/de>).

and systems that can work for everyone. The developed frameworks for interoperability and standardization of data, rights, and measurements of impact have been on top of those widely implemented from institutions in the EU member countries as well as in other continents (Asia, North and South America). Europeana also helps in project managements and regularly publishes different tools and resources related to project management, communication and sustainability.

### *Europeana and its link to tourism*

Europeana published a position paper for tourism in December 2014, proposing a set of policy recommendations and identifying key actions for the use of European digital cultural heritage in the framework of Europeana, in tourism.

The goal of this policy recommendation was to “increase the use of Europeana-enabled cultural heritage content through its systematic implementation in niche and participative tourism.”

Key actions to be done according to the recommendation are the following:

- To create demand within the tourism sector for the Europeana-enabled content of the cultural heritage organisations;
- To promote a high quality supply of Europeana-enabled content from the cultural heritage organisations for re-use;
- To better articulate the value of linking supply with demand through case studies and best practice examples;
- To establish and build on the relationship between cultural institutions and tourism bodies Europeana for Tourism (2014).

A diagram of key parties and dynamics between tourism and digitalized cultural heritage was also developed.

Europeana's team set out also a list of additional recommendations for tourism policy-makers and cultural policy makers in par-

ticular regarding the integration of digitalized cultural heritage content in cultural tourism marketing strategies. It was observed that digitalized cultural heritage content is a valuable asset in the advocacy and promotion of cultural tourism marketing strategies. Tourism and cultural policy-makers should thus encourage the development of mobile applications at local, regional, national and European levels.

Next to these recommendations there was a set of specific recommendations for cultural institutions. For example, to take responsibility to better understand user needs, motivations and behaviors, and carry out online basic user needs analysis; to create access to authentic, authoritative digital cultural heritage content that is fit for re-use by the tourism sector; to define, with Europeana, the standards that make cultural heritage material fit for purpose in tourism. With this recommendation Europeana is seeking to create synergies between its digitalized content and other initiatives and the use of this content in tourism industries.

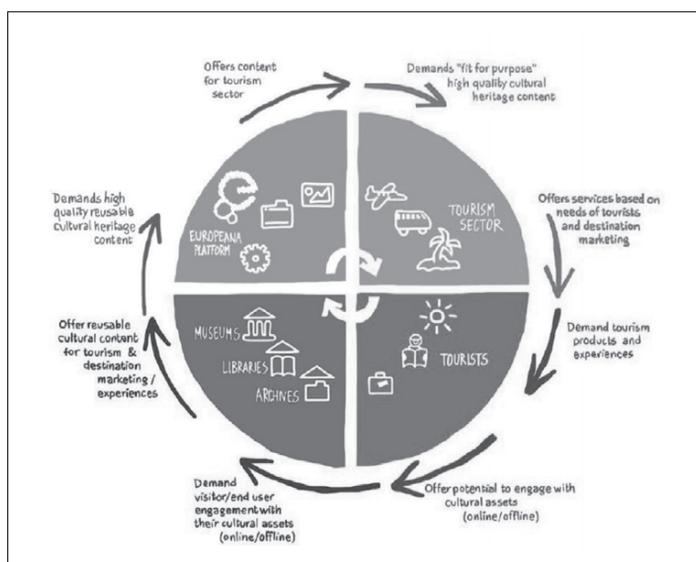


Figure 5. *Europeana for Tourism* (2014).

*Interesting to know*

In 2017 the European Commission published a call for proposals under the funding programme Connecting Europe Facility with the goal of ameliorating European ways of working and tools.

The priority outcomes of the call were 2:

- To provide tools for users to highlight, share or enrich materials accessible through Europeana: tools to list personal favourites, to share discoveries on social media, to upload personal memorabilia or enrich descriptions (crowd-sourcing);
- To produce concrete examples of re-use of the materials accessible through Europeana in other sectors, such as in research, education, creative industries or tourism.

The wished results related to the call for proposal were the following:

- Improve the end-user experience, through tools or services complementing the Europeana Core Service functionality and support end-users to further use the material accessible through Europeana;
- Improve the Europeana database, through tools or services enabling end-users to enrich object descriptions and contribute to the correction of automatically generated metadata.
- Develop tools, products or services offering an engaging experience capable of attracting and retaining new users. showcase the value of re-using cultural material, accessible through Europeana, in innovative products or services for unleashing its full economic and/or societal potential;
- Increase cross-border re-use of cultural material in a range of sectors.

Call for proposals concerning project of common interest under the Connecting Europe Facility in the field of trans-European Telecommunication Networks (February 7, 2017). Available at: [https://ec.europa.eu/inea/sites/inea/files/20173\\_europeana\\_call-text\\_final\\_280617\\_.pdf](https://ec.europa.eu/inea/sites/inea/files/20173_europeana_call-text_final_280617_.pdf).

You can use the call for proposal as additional learning material relevant in particular for the field digitalization of cultural heritage.

#### 4.3. Case 2: Mons: 2015 European Capital of Culture

Mons is a Walloon city and municipality of about 93,000, and the capital of the province of Hainaut in Belgium. Mons is at the eastern end of an area of Walloon known as the Borinage. The Borinage comprises around thirty municipalities that were heavily reliant on coal mining from the 18th century until the 1960s. Since the closure of the last mine, the Borinage has suffered industrial decline and associated problems of high unemployment.

##### *Development of Mons2015*

The idea for Mons to host the European Capital of Culture emerged from the wider strategy of the municipality to regenerate the city and its surrounding area, which had suffered from the decline of coal mining in the post-war period. In line with the chronological order of entitlement set out in Decision 1622/2006/CE (European Parliament, 2006), Belgium was entitled to host a European Capital of Culture for 2015. Mons was the only city to submit an application. Once the title had been awarded in 2010, an early priority was to establish the governance and management arrangements. The “*Foundation Mons 2015*” was entrusted with the task of developing and implementing the cultural programme and the associated communications activities.

### *Cultural impacts*

Mons2015 presented a cultural programme during the title-year that was more extensive, more innovative and more European in nature compared to the city's cultural "baseline" offering in previous years. It included 219 projects (of which 117 were interdisciplinary in nature) featuring 2,390 events of different sizes, cultural disciplines and art forms, as described above. Whilst some events and festivals within the cultural programme represented the continuation of activities established before 2015. Most of the activities organised by Mons2015 in 2015 were news activities (Mons2025, 2018).

### *Where technology meets culture*

Where Technology meets Culture is one of the slogan stressed out by Mons2015. It is maybe the most emblematic one of the 2015 European Capital of Culture with the idea to reflect about European Citizenship, digital identity and creative industries (Mons2025, 2018). Indeed, at the origin of Mons 2015 is the Digital Innovation Valley where more than 100 companies working in digital innovation, several of which are European or global references in their field. A remarkable economic and commercial boom for an average-sized town, completed by a unique experience in digital literacy for the population thanks to the training centre, TechnoITé, which organises 300 teaching modules and trains 5,000 people a year; thus reinforcing the conditions which enable local entrepreneurs and young people from the region to envisage a future career in digital sectors in Mons.

Their aims are to use technology to reduce the social and digital divide, to initiate empowerment and invent new artistic and economic models: create bonds, warmth, inter-generational activities. CAFE EUROPA is one of the projects which aim to change how people see and how people use new technologies. It was implemented by the Foundation in collaboration with local education providers, cultural operators, enterprises and 15 European partners in different cities (including Dublin, Kaliningrad, Pilsen, Riga, Rome, San Sebastián

and Sarajevo). About fifteen Café Europas all over Europe were connected via screen walls in public spaces (Creative Valley, 2018).

The concept is to stimulate people and engage the visitor to live dynamic experiences through artistic concepts using technology and connect with people from other countries via audiovisual equipment (Mons2025, 2018).

### *Access and participation*

The greater number, diversity and accessibility of events meant that cultural events in 2015 attracted higher audiences than in previous years. Events within the programme of Mons2015 attracted nearly 2.2m people, most of which must be considered as additional to the audiences of previous years, as most events were new in 2015 and there is no evidence that events and venues outside the Mons2015 cultural programme suffered any significant loss of audiences. However, the total visitor numbers suggests that Mons2015 attracted a more diverse audience with its new cultural programme than in the previous years (Mons2025, 2018).

### *International profile*

Mons2015 has strengthened the international dimension of cultural activity within Mons and the Borinage. The international collaborations have increased the number of connections with new partners performing in other countries: approximately 40% of the respondents report having collaborated with some of the partners for the first time, while more than 20% collaborated for the first time with all partners. Mons2015 has been effective in attracting international tourists and other visitors. As noted above, the tourist office in Mons experienced a five-fold increase in tourist visits during 2015, reaching a total of 250,000. Data from the local evaluation demonstrated an increase in visits to the tourist office to 157,000 in 2015 compared to the baseline in 2014 of 50,000 (Mons2015, 2016 & European Commission [EC], 2016).

### *Mons2015 as an example of best practice*

Mons2015 has been a good example for the governance of the European Capital of Culture and the representation of the culture as a strong asset of the local development (European Commission [EC], 2018).

### *Embedding the European Capital of Culture in a wider strategy for development*

For many years, almost every European Capital of Culture has been intended to promote the development of its host city through culture. In the case of Mons, the idea was explicitly embedded in the city's development strategy from a very early stage, i.e. more than 10-12 years before the title-year (European Commission, 2016).

### *An authentic representation of the culture and heritage of the territory*

Although Mons and the Borinage have not traditionally been seen as cultural destinations, much of the cultural programme of Mons2015 directly drew on or was influenced by the culture and heritage of the territory. Some of that culture was by very well-known artists, as in the case of Van Gogh or Verlaine, but the European Capital of Culture gave greater prominence to the specific connection between those artists and the locality, in terms of their time spent there and the consequent influence on their work. In other cases, the European Capital of Culture brought to light a cultural heritage that was not particularly wellknown and made it more visible to local and international audiences, as in the case of Lassus. At the more local level, the European Capital of Culture allowed expression and celebration of the “*arts modestes*” of the different communes and towns of the Borinage (Mons2025, 2016 & European Commission, 2016).

### *Cross-party political support and stable governance*

The history of the European Capital of Culture shows that putting in place effective governance and management arrangements for a large but one-off event can be challenging. There can be different interests and personalities to reconcile, both artistic and political. By definition, there is not usually any precedent within the city that can be drawn on. Compared to other European Capital of Culture, the operation of the governance and management arrangements of Mons2015 has been relatively smooth and stable, despite the complexity of the Belgian governance context. One key factor was the strong, high-level political support offered by the mayor at the time of the decision to apply, Elio di Rupo (who later served as Prime Minister of Belgium from 6 December 2011 to 11 October 2014), which does not seem to have come at the cost of cross-party support. Indeed, such support seems to have been reasonably consistent across the application, development and conception of the European Capital of Culture and at the different levels (regional, provincial, local). Within the management of the European Capital of Culture, Mons2015 is also unusual in having continuity within the key members of the operational team throughout the process. Moreover, that team was very much rooted locally, although with the necessary international experience and connections required to deliver an effective European Capital of Culture.

#### 4.4. Case 3: ENCATC – The European network on cultural management and policy

##### *What is ENCATC?*

ENCATC is an independent organisation established in 1992 in Warsaw (Poland). It is the only European network in the field

of cultural management and policy. Currently, it is made up of more than 100 member institutions in 40 countries. ENCATC is an NGO in official partnership with UNESCO and an observer of the Council of Europe Steering Committee for Culture (European network on cultural management and policy, [ENCATC], 2018). ENCATC receives structural support (Creative Europe) which is its main financial resource.

#### *Who are ENCATC members?*

ENCATC's members are higher education institutions, training centres, cultural organisations, consultancies, public authorities, and artists. ENCATC cooperates with the Council of Europe, UNESCO, European institutions, and the European Cultural Foundation. As results of its internationalisation policy, ENCATC is also a strategic partner of the Asia-Europe Foundation, and the Association of Arts Administration Educators in the United States. In 2017 ENCATC has 133 members in 49 countries (European network on cultural management and policy, [ENCATC], 2018).

#### *What are ENCATC missions?*

ENCATC stimulates the development of cultural management and cultural policy education in Europe and beyond, engaging and responding to new developments in politics, economics, societies, and technology. ENCATC plays a crucial role in ensuring the sustainability and in strengthening the competitiveness of the cultural and creative sectors since its members are directly responsible for the education of tomorrow's managers and operators and of the future European citizens who will profit from cultural offers at the European, national and local levels (European network on cultural management and policy, [ENCATC], 2018).

### *What are ENCATC Objectives?*

ENCATC aims to influence policies at European and international level by providing high-level expertise. As an international network, ENCATC encourages cross-border cooperation and knowledge sharing by bringing together people and their skills in stimulating learning environments.

The European network on cultural management and policy implements activities promoting the following objectives: modernizing and strengthening the sector by providing high-quality education and training programmes, encouraging joint programmes among members, testing innovative solutions, establishing creative partnerships with members and major stakeholders to further develop theory and cultural management learning that is rooted in practice; anticipating the future and better understanding the past through scientific research and an annual gathering of young and confirmed researchers from around the globe; rewarding excellence through the Cultural Policy Research Award; promoting the internationalization of programmes and careers of the members by fostering the mobility of academics, researchers, students and cultural institutions; building knowledge societies through the transfer of information and knowledge inside and outside the network.

### *What are ENATC activities?*

In line with its mission and objectives, ENCATC operates around four complementary strands of work.

- Influence Policies:

ENCATC develops and influences policies by engaging in advocacy actions through partnerships, expertise, policy recommendations, consultations, meetings and public speeches. Since 1992, the network has been a key partner for constructive dialogue with UNESCO, the Council of Europe, the European Commission, the European Parliament

and Member States. Additionally since 2011, to press Europe to invest more in cultural heritage, ENCATC is an active member of the European Heritage Alliance 3.3.

- Networking:  
Through a major annual conference, a wide range of projects, activities and events, ENCATC enable academics, researchers, cultural operators, students, artists, and policy makers to operate in a transnational context, find new audiences, and share ideas, projects, methodologies, experiences and research.
- Stimulating education:  
ENCATC offers its members and non members a wide range of opportunities to enhance and strengthen their knowledge, skills, competencies and abilities. The ENCATC Scholars online bulletin is published to satisfy the growing demand for the latest teaching material from academics, researchers, cultural operators and students. On an institutional level, ENCATC uses its knowledge and experience as a network to facilitate other cultural organisations in becoming more established and prominent players.
- Fostering Research:  
ENCATC promotes access to cutting-edge research in the field of cultural management and cultural policy. It also ensures that research feeds into policy making so decision makers have a better understanding of cultural policy and educational issues as well as of the ways to address them. As part of its commitment to strengthening the European Research Area, ENCATC has an Award to recognize excellence, and organises an annual Forum for young and early career researchers. It also publishes the ENCATC Journal on Cultural Management and Policy, organises an annual Research Session for established and emerging researchers, and has its own Book Series on Cultural Management and Cultural Policy Education to foster critical debate and publish academic research.

#### 4.5. Case 4: The European Heritage Label

The European Heritage Label originated out of an intergovernmental initiative created in 2006, under which 68 sites in 19 countries received the label. Then the European Heritage Label was established at the level of the European Union by the Decision 1194/2011/EU of the European Parliament and of the Council of 16 November 2011 published in the official Journal of the European Union, OJ L 303, 22.11.2011, p. 1-9 (European Parliament, 2011).

The European Heritage Label has two main aims. Firstly, the label shall promote sites that made a strong contribution to European History and culture, and/or impact on the construction of the European Union. Then, the aim is to promote and highlight sites' European dimensions to European citizens (European Commission [EC], 2018). The European Heritage Label promotes tangible (monuments, landscapes, books, archives, objects) and intangible heritage linked to the territory and the place. Until December 2017, 38 sites were awarded the European Heritage Label (European Commission [EC], 2018).

##### *European district of Strasbourg*

Strasbourg's European district was awarded the European Heritage Label in December 2015 (European Commission [EC], 2015). The European district was labelled thanks to a procedure undertaken by the city of Strasbourg in conjunction with the institutions located in the district (European Parliament, Council of Europe, European Court of Human Rights, European Culture Channel...).

The beginning of the European district of Strasbourg is marked by the signature of the treaty of the Council of Europe in 1949 (Council of Europe, 1949). United Europe concerns became very high after the Second World War and more and more buildings were built for European Institutions in this district (the Palace of Europe, the Agora building housing the Council of Europe's

administration, the European Court of Human Rights, the European Parliament of the European Union...). European district of Strasbourg was awarded because of its European significance, European dimension and its strong governance role (Strasbourg Eurométropole, 2018).

### *European significance*

Strasbourg has been closely linked with Europe for many years. The city was known for its European cultural significance. Bilingual Strasbourg has a symbolic location in the center of Europe. After the Second World War, European institutions created for maintaining peace were housed in an area which became the European district of Strasbourg. These institutions are the drivers of European consolidation; they are central to the throughout Europe for its untiring quest for freedom and overstepping borders. The capital of printing and the home of Rhineland humanism, Strasbourg, a city shunted between France and Germany for centuries and a symbol of separation and suffering, then became a symbol of European reconciliation. The choice of Strasbourg as European capital is the fruit of this convergence towards a single ideal founded on universal values: strengthening human rights, the defence of democratic values and the rule of law. The district is also hosting many events relating to Europe which reinforce its European dimension. As candidate site, the district meets the criteria for European significance required for the European Heritage Label (European Commission [EC], 2018).

### *Foster the communication of the European dimension*

The city of Strasbourg wants to convey to visitors the European aspects of the area and launched two projects in 2014 in order to obtain the European Heritage Label.

### a) The Lieu d'Europe

The Lieu d'Europe was created in the 1980s with the support of the civil society. It is a place open in order to increase awareness about European citizenship, improve knowledge about Europe and strengthen their feeling of belonging to a community of values.

The lieu d'Europe is a space where the visitors may find exhibitions, resource centers, and meeting rooms with the following missions: Inform the general public on the institutions, the history of Europe and its close links with the history of Strasbourg; promote construction of European citizenship and stimulate exchanges of ideas and debate; bring citizens closer to European institutions; explain and share values of democracy, peace and human rights; make the wealth and cultural diversity of the different European countries known to all (Strasbourg Eurométropole – Maison de l'Europe, 2018).

### b) The European Journey

The European journey is enhancing the European district that comprises one of the wealthiest areas while also raising awareness among the general public, in particular, the younger generation, about European integration. The guided tour offers a 2.5 km walk to nine of the major buildings and headquarters located in the heart of the European district.

The European Journey, a trilingual (English, French, German) tour highlighted with three different types of informational panels, will follow a particular trail: the Lieu d'Europe, the Agora, the European Court of Human Rights, the Council of Europe, the European Ombudsman, ARTE, the European Parliament, the European Youth Centre and the European Pharmacopoeia. Some institutions, such as the Parliament, the Council and the Court, are well-known to Strasbourg and tourists, while others are not. The tour will provide a spotlight on the other locations to make them equally well-known.

This “Europe in Strasbourg” can be visited by means of a tourist circuit that gives visitors the possibility of strolling through the European neighbourhood, discovering all the emblematic buildings in which our European history is being written (Strasbourg Eurométropole – Maison de l’Europe, 2018).

### c) A strong work plan and organisational activities

The city of Strasbourg has set up a special team to manage the project and to coordinate the initiatives of the different stakeholders. The candidate site is regulated by several protection schemes and the Orangerie Park, while three buildings in the district are listed as historic monuments. The candidate site has adequate operational capacity to implement the submitted project and meets the criteria required for the European Heritage Label.

Conclusion To conclude, the examples of best practices detailed above demonstrate the need for the EU to promote and increase visibility to the best cultural projects and networks that have a positive touristic impact for the territories, as was the case in 2018 with the European Year of Cultural Heritage. Indeed, the promotion of more cooperation at regional and European levels is a major asset in order to harmonize cultural policies that contribute to Europe 2020 and respect the principles of sustainable development and cultural diversity in Europe.

#### Self-review questions

- Could you define the characteristics of the European heritage?
- Could you propose two best practices in the field of cultural heritage and tourism. Please explain your choice.
- Could you quote another European Heritage Label site? Please, explain its European dimension.
- Could you quote two types of stakeholders members of EN-CATC? Why do you think they shall increase their collaboration at an international level?

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## Additional video material

A call to culture:

<https://vimeo.com/205185358>

<https://vimeo.com/183833345>

<https://pro.europeana.eu/our-mission/who-we-are>

<https://pro.europeana.eu/what-we-do>

Video material by Europeana:

<https://www.youtube.com/watch?v=oyEsNzV82tw>

Europeana call for proposal:

[https://ec.europa.eu/inea/sites/inea/files/2017-3\\_europeana\\_calltext\\_final\\_280617\\_.pdf](https://ec.europa.eu/inea/sites/inea/files/2017-3_europeana_calltext_final_280617_.pdf)

## Appendix 5

# Basics of Project Management in European Projects in the Field of Tourism and Cultural Heritage

by Luca Driussi & Dino Babić

### Learning outcomes

- Understanding the importance of project management for projects in tourism and cultural heritage.
- Understanding also the institutional requirements for projects in the field.
- Students understand the structure of EU projects.
- Understanding of important wording for project management.
- Students are aware of the soft and hard skills a project manager need.
- Students can implement small projects.

### 5.1. Introduction

When implementing European projects, different professional figures are needed to successfully complete them. Usually, the overall responsibility of European lie in the hands of a project manager. This person or professional figure is responsible for the coordination and the implementation of the tasks within a project. The project partners rely on him and are coordinated by him. Usually, a good and professional project management is a condition sine qua non to successfully implement European funded. In this

chapter, we will focus on the most important characteristics and attributes of project management in EU funded projects.

## 5.2. Definition of Project Management

What is Project Management? Project Management can be described as the activities of planning, organizing, securing, monitoring and managing the necessary resources and work to deliver specific project goals and objectives in an effective and efficient way (Kourounakis & Marsaslis 2016, p. 7). Project Management is usually taken over from the entity leading the European project, the lead applicant. For this task, a project manager (also known as project coordinator) is appointed. The project manager will be the person responsible for managing and coordinating the project. For doing that, he needs different skills, knowledge and the support of its institution and project consortium (also known as project partners). In this chapter, while talking or referring to the project management, we mean the person of the project manager working for the entity leading the project. the lead applicant organization.

The project manager has a double role: he or she needs to have the technical skills of project management, but at least as important are the leading skills he has to implement during the project life cycle (Bienzle 2012, p. 12.) These kind of skills are usually acquired through the experience in the management of European projects.

Thus, from the one side, the management of projects needs different technical skills as for example the capacity to plan, organize, administer, monitor, report and doing contractual management. These tasks have to be implemented throughout the whole project life cycle until the conclusion of the project. That means that good management competences and good knowledge of EU funding programme's rules are indispensable. Also, tools like plans, tables and chart are very important in project management

(Bienzle 2012, p. 12). All the above-mentioned skills are described in the literature as “hard skills”.

Other skills the project manager should have are described as “soft skills”. These are as important as the above mentioned hard skills while managing EU projects. The soft skills encompass good communication, motivation and conflict solving skills, as well as understanding how team working functions. A good communication with the project partners is also very important for the success of projects.

### *Definition of project*

A project is a temporary organisational structure usually between different project partners, which is setup to create a unique product or service (output) within constraints such as time, cost, and quality. In order to better understand what a project is, it is important to understand some important features of the projects.

- Temporary means that the project has a well-defined start and end.
- Unique selling point means that the project’s product or service has not been created before. It may be similar to another product but there will always be a certain level of uniqueness. Without such unique selling point, you won’t get funded.
- A project’s output may be a product (e.g. new application) or a service (e.g. a consulting service, a conference or a training programme in the field of tourism and cultural heritage).
- The (EU) project is defined, planned and executed under certain external (or self-imposed) constraints of time, cost, quality, as well as other constraints related to the project’s organizational environment, capabilities, available capacity (Kourounakis & Marsaslis 2016, p. 5). These 3 constraints are interdependent, and a project manager should always be

aware that changing one constraint will have an effect on the other.

Standards EU projects usually consist of five major phases that are partly dependent and connected. This is the so-called project life cycle. The consistent phases are the following:

- Initiation is the phase in which the project is started and its frameworks are defined. These will include aims, outcomes, main activities and resources. This phase normally includes a stakeholder and feasibility analysis, a target group analysis, a needs analysis at European level and a SWOT (strength, witnesses, opportunities and threats) analysis. These are vital steps to be done while starting a project proposal.
- Planning comes next and is much more detailed than initiating. It involves all project aspect. You can plan the entire life cycle of the project, with budget, resources, time, costs, persons involved, activities etc.
- Executing is the phase in which the project activities are implemented.
- Controlling is the part of project management in which the implementation is observed and assessed. It involves monitoring of progress towards established aims and evaluation of the quality of all aspects of the project. in this part you should analyze, assess and mitigate risks that may endanger project realization. You should also as a project manager have the control of the quality within the project or should appoint someone being responsible for it.
- Closing a project should be a formal act in project management. It involves a review of achievements, reporting and formal acceptance (or rejection) of results.
- (Bienzle 2012, p. 15).

A good and solid project management starts with the project elaboration while you are initiating the project.

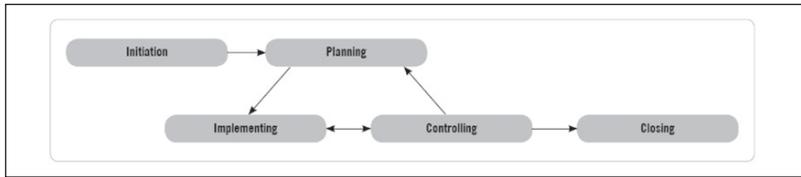


Figure 1. Typical project management phases (Bienzle 2012, p. 15).

The project manager should appoint the project team that will be working on the project. The team can consist of a financial manager, a project assistant and also experts of tourism and cultural heritage. The experts or professional will work on the content related tasks under the supervision of the project manager. The project manager should possess the necessary capacities, soft and hard skills to manage the project and create a good work environment.

In most of EU proposals project management as a work package as well as a defined project management structure is required in the application. You have to clearly describe the activity and how project management will be done during the whole project. A good project management methodology is part of the award criteria in many funding programmes so you should not give points away. It is a fundamental requirement in order to be able to get funded and to successfully implement the project.

EU funding programmes and EU projects are very competitive, it is of primary importance to apply with good methodology and quality, otherwise you will not have a chance to get funded!

### *Institutional requirements for EU projects in the tourism and cultural heritage sector*

Fundamental while carrying out European funded projects is the support within the organization for the planned or ongoing European project. It is also of primary importance to have clearly in mind the workload to be accomplished and the challenges that European funded projects bring, in particular for project manag-

ers but also from the financial and accounting aspects. For this, it is of relevance to receive fully support from the director of the company or institution one is working for.

Please take note of an additional very important aspect while carrying out European funded projects: while they represent great opportunities for organizations, push them forward and let them grow, European funded projects can unfortunately bring negative and unexpected consequences. They can show organizational weaknesses of organization by not having appropriate institutional decisions or by under assessing the work load to be done. If organizations are not well prepared and institutionally ready, European funded projects can point out and show the internal organizational limits. This is the reason why organization should carefully assess their institutional readiness (also known as institutional capacity) and willingness to apply to and implement European projects.

Furthermore, European funding can represent a financial source for organisations, but organizations cannot (should not!) rely only and exclusively on EU funds. It is important and it should be understood that EU funding does not restructure the financial capacity of organizations. It is not its goal, as co-financing is one of the basics principles of EU programmes/projects. Only in a few given exceptions you will receive a 100% financing. EU project are usually an add on to the normal daily live business of organizations and institutions that help them developing new products, approaches, tools etc. If you are a beginner and never applied nor implemented European projects, it is very important to start with smaller projects as your organization may not be ready to manage big projects. Beginners can also start as partner to gain experience and not having excessive responsibilities. You will be able afterwards to apply directly as lead applicant organization, leading thus the projects.

There are also specific ways of proceeding to bring your organization applying for organization in European funded projects: firstly, you should identify aspects of your own work or the work

of the organisation that may coincide with the interests and goals of the EU. For that, you must invest time researching for the relevance at European level of your project idea.

Look for strategies, priorities or goals of the EU that may combine with your project idea, as for example in the EU communication: “Europe, the world’s No 1 tourist destination – a new political framework for tourism in Europe”. You will find important goals and objectives for the coming year related to tourism and cultural heritage in the European Union. It is very probable that your project idea in the field could correspond to one or many of them! Your task will be to explain in the application form how both your interests and those of the European Union correspond!

### *European dimension*

Try to determine a European dimension of your work and learn how to transfer contents to the partners through European cooperation. European dimension means not only relevance to EU goals and objectives but also identification of common needs at European level in the countries participating in the project. There are much more common needs than what one can think and it is important to explain it in the project proposal. For example, organisations coming from different countries may face the same problem in relation to a diminution of visitors in cultural heritage sites or experiences that are not satisfying in some given museums. These common problems may be handled together in a European project.

While implementing European projects in your company (or institution) you should stay regularly in touch with EU themes, policies and funding programmes. Identify the funding programmes that may be relevant for you and your institution and become familiar with them. Stay informed about the news at European level, try to attend conferences and workshops and be aware of the content! Funding programmes have yearly priorities you should be aware of. The European Union set a lot of value

on communication with stakeholders. Enroll for example newsletters and visit European Union websites and use also social medias. There are often live conference and a lot of interesting news about funded projects, funding programmes and other interesting European initiatives in the field of tourism and cultural heritage. Doing so, you will be informed about all new happenings of European programmes and can ask questions directly to experts working for the European Union.

### *Partner consortium or partnership*

As project manager you must emphasize the European dimension of your project in the composition of the consortium (also known as partnership) and also in the location of the actions at European level. It is very much appreciated the creation of a so-called PPP: private public partnership by bringing together actors from the private and public sector or also between private and associative structures. As a general rule, while applying for European funding you will need 3 partners from 3 different European countries at least (sometimes it can be more). You should always check as there are often differences in the regulations of the funding programmes, so it is always funding programmes specific.

Build also a reliable and sustainable network of partners, for that you can use conferences related to funding programmes or look for them on databases or groups on linkedin and facebook. Try to have a pool of partners you rely on and you can share the project with. Of course, you have to check very well their willingness and capacity to participate in the project and take over some activities in it! Pay attention also to new partners, try to involve also new partners in your projects, trying not to have always the same constellation of partners in the consortium.

Many programmes websites offer a “partner research” service.

Alternatively, the page advertising a specific call often contains a section where potential partners can post their offer or request. Additionally, you can also look for partners in the “En-

The screenshot displays the Horizon 2020 participant portal interface. On the left, there is a sidebar with 'EU Programmes 2014-2020' and a list of calls including H2020, 3rd Health Programme, Asylum, Migration and Integration Fund, Consumer Programme, COSME, and European Statistics Programme. The main content area features a 'TOPIC : Collaborative approaches to cultural heritage for social cohesion' with the following details:

- Topic identifier:** DT-TRANSFORMATIONS-11-2019
- Publication date:** 27 October 2017
- Focus area:** Digitising and transforming European industry and services (DT)
- Types of action:** RIA Research and Innovation action
- DeadlineModel:** single-stage
- Planned opening date:** 06 November 2018
- Deadline:** 14 March 2019 17:00:00
- Time Zone:** (Brussels time)

Below the topic details, there is a section for 'Horizon 2020' with a logo, 'Pillar: Societal Challenges', 'Work Programme Year: H2020-2018-2020', 'Work Programme Part: Europe in a changing world - Inclusive, innovative and reflective societies', and 'Call : H2020-SC6-TRANSFORMATIONS-2018-2019-2020'. A link for 'H2020 website' and a 'Call budget overview' are also present.

At the bottom, a 'Partner Search' section shows '13 Organisations are looking for collaborating partners for this topic' and a 'VIEW/EDIT PARTNER SEARCH' button. Below this, a note states: 'LEARs, Account Administrators or self-registrants can publish partner requests for open and forthcoming topics after logging into the Participant Portal.'

Figure 2. Examples from the Horizon 2020 participant portal, call for proposals: “Collaborative approaches to cultural heritage for social cohesion”. Screenshot made in May 2018.

terprise Europe Network” and its “Tourism and Cultural Heritage Sector Group”. The European Small Business Portal also has a “business partners” section, where organisations active in the tourism and cultural heritage field are listed (European Commission, 2016, p. 2).

Project partners can be selected or chosen in different ways and it is very important to select the best partners possible for the project. It is important to have a reliable team able to take over the activities in the project and to develop the planned products. The partners have to be able to implement the activities and to develop the products with the team. Every partner will have to work independently in the project but the project manager should have a global overview and management of the project.

In the proposal it is important to point out some important features and skills of the partner in order to get the points for funding: for example, you should explain their expertise in the specific area (tourism and cultural heritage), their motivation in participating in the project, their geographical coverage (North, West, East South Europe), the skills and expertise of the key

persons involved, their role and responsibilities in the project (which activities will they do in the project and why?). For that, read carefully the proposal form, you will find there all requested information!

In agreement with the partners, the project manager has to plan the tasks and make all the needed arrangements in the form of work packages (also known as project activities).

### *Innovation*

Point out the innovation of your project! If your project is not innovative, you won't get funded by the EU! Innovation is not only a technological point of view, it is also related to other aspects such education (training, courses, learning methods) or in social sectors (new approaches etc.). For that, you need to do preliminary researches looking for already existing initiatives, methods, tools etc.

**D.5.2. Background and Experience**

Please briefly present the partner organisation/group (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners and members of the group).

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

Yes ▾

Please indicate:

EU Programme	Year	Project Identification or Contract Number	Applicant/Beneficiary Name

Figure 3. Example from a proposal form (2017) of an Erasmus+ KA2 Strategic Partnerships project related to the part “partner description”.

### *Capacities (personal and of the organisation)*

As mentioned, you should evaluate your capacities and resources, those of your organisation and check the competences and qualifications of the employees. Did you evaluate the financial resources correctly? Have personal capacities and resources (man power) been correctly assessed and estimated? Are there enough language competences? Is there a management system? And a quality management system?

Good proposals need their time, do not be on a hurry while applying. Identify a call for proposals early and take the necessary time for writing the proposal. It is a very competitive process, so you should have a solid working base. Usually, between 7% and 25% of the submitted proposals get funded (depending on the funding programme and on the budget available for the specific call for proposal).

A tip: calls are sometimes forecasted, you may know approximately when they will be opened and published! For that, as already mentioned, you need to be familiar with the different sites of the EU and the funding bodies! (See part 4, appendix 3, *European Funding for Cultural Heritage and Tourism*).

### 5.3. Executing: definition of the executing phase

#### *Figure of Project Manager*

In most of the cases the lead applicant of the project is also the entity responsible for project management therefore it is important to well chose the project coordinator as he will be the direct responsible for the project. The project coordinator should have enough experience in project management, it should be competent and be open to discussions within the consortium.

The project manager should be involved in the project conception and project elaboration, even though it unfortunately

happens that project managers enter later projects or change institution. The project manager should be accepted by the project consortium and be competent in project management. If possible, he should have a certification as project manager, but it is not an obligatory condition.

### *Contracting*

The project manager has to prepare the contract and all documents linked to the project. The needed documents have to be always verified for each specific funding programme and specific funding measure, but usually the lead applicant prepares the so called partnership agreements. These agreements apply between the lead applicant organization and each project partner.

The lead applicant organization has also a specific contract with the funding body. This specific contract is called grant agreement. The grant agreement is an EU standard contract defining the basic conditions for the project financing. Apart from these conditions, which are stipulated in the main part of the contract, the grant agreement consists of different annexes which are specific according to each funding programme.

### *Monitoring*

Another task for which the project manager is most of the cases directly involved is the monitoring of project activities, as one of the typical project management activities: the objective of monitoring project performances is to know if the project is progressing as it should. The project manager tracks the project dimensions (scope, schedule, costs and quality), monitors risks, project change and overall project performances, and should be able to report on and forecast the project's evolution to project stakeholders (Kourounakis & Marsaslis 2016, p. 55).

## *Risks*

The achievement of project objectives is always subject to influences beyond project manager's direct control (assumptions and risks). It is therefore important to monitor this 'external' environment to identify whether or not the assumptions that have already been made are likely to hold true and in time, which new risks may be emerging, and take action to manage or mitigate these risks where possible (EuropeAid Cooperation Office 2004, p. 103).

Risk management is a continuous and systematic process for identifying, assessing, and managing risks to be in line with the accepted risk appetite. Risk management improves project teams' ability and confidence to handle uncertainty. It focuses on handling proactively any event that might threaten project objectives (Kourounakis & Marsaslis 2016, p. 62). Analysis of the project risks: the project manager, supported by the project consortium, has to analyze the risks during the project. He is also responsible to monitor and control them during the entire project period.

A good way to identify relevant risks can be an open brain-storming session either during the project development stage or very early on in the start-up phase on 'What can go wrong?' All partners should be involved in this process to a) raise their awareness about possible risks, and b) to identify as many relevant risks as possible (especially with reference to different countries, legislations, sectors, types of institutions involved). Do not let this exercise get out of hand: It is not about spreading gloom and panic but rather identifying issues where a few sensible precautions can be taken.

The project manager has to implement a solid risk analysis and should be able to counter these risks once they threaten the project. He should also be able to foresee the risk or at least its nature and where he is coming from. Once potential risks have been identified, they need to be qualified according to their impact on the project and their probability of occurring. As with most other aspects of planning, the assessment of probability can often only be

**Table: Risk assessment matrix**

	Low impact	Medium impact	High impact
High probability	Medium risk	High risk	High risk
Medium probability	Low risk	Medium risk	High risk
Low probability	Low risk	Low risk	Medium risk

Figure 4. Risk assessment matrix. *Interact Project Management Handbook (2015): Chapter V, p. 6.*

based on assumptions and educated guesses. The impact, however, can often be estimated in relation to the budget and time lost or indicators not achieved. This assessment allows projects to prioritise risks – the ‘high risk’ decisions and actions have to be taken first.

### *Financial Management*

Several relevant legislations have to be considered for finances in European projects. These are the EU financial regulation, the funding programme’s legal basis, the call for proposals, the guide for applicant, the financial guidelines and the application form. All partners have the same obligations toward the legislation.

The payment of the budget necessary for carrying out the project is paid by the European Commission (or any other entitled body under different management methods) to the lead applicant organization. A pre-financing comes at project’s start and further payments (one or more) in the middle of the project, depending on the duration of the project. After having assessed the final report and having approved it, the European Commission also pays the balance, which is the last amount of the budget for the project. It is important to reach the qualitative and quantitative goals as the European Commission has the right not to pay the balance if these goals are not reached. The lead applicant organisation has

the overall responsibility for the EU project budget. He is also responsible for the coordination of the cash-flow with the partners.

There are some important rules to be observed while managing the project from a financial point of view: a very transparent communication and information related to the whole budget; clear communication and rules concerning the cash-flow within the project life cycle; clear information during the kick-off meeting about all financial issues and principles (it allows a good start in the project!) and all the other meetings used to inform partners and last but not least, it is important for project coordinators to share templates and other additional documentation with the project partners.

The lead applicant organisation must also submit a financial report to the funding body. It has to be sent within 2 months after project completion (as a general rule, but you have to check it out for each specific funding programme and funding measure. A specific person is usually charged of financial management but she/he must strictly work with the project manager. So, it is a shared competence and it is very important that the project manager is also well informed about the finances in the project. It is important that she/he coordinates the finances in the project (useful material: Financial KIT EACEA, 2013).

### *Skills*

There is a set of skills the project manager should possess in order to be able to correctly implement European funded projects. These are usually divided into soft and hard skills.

Project Managers (PMs) should understand:

- How to effectively manage the initiation, planning, execution, control and closing of a project.
- How to communicate, lead, motivate, negotiate, solve problems and deal with issues, conduct meetings and workshops, report project status, etc... This encompass both soft and hard skills.

- The business context of the project and the general project environment (i.e. sociocultural, political, physical, etc.).
- Subject-specific knowledge (e.g. tourism, cultural heritage, IT, policy, etc.).
- How the end-product or service will be maintained after it is delivered, thus ensuring sustainability of the project (Kourounakis & Marsaslis 2016, p. 10).

Commonly referred to as “soft skills”, interpersonal skills include leadership, communication, negotiation, expectations management, influencing, problem-solving, trust building, organization, active listening to the partner but also decision making. Usually, soft skills are intangible, not associated with a specific project deliverable or a concrete output (even though they are essential to develop them!) and are generally used without the use of tools or templates, in opposition to the hard skills that require such use.

Also check these “Top 5 Must-Have Hard Skills for Excellent Project Managers”: <https://www.linkedin.com/pulse/top-5-must-have-hard-skills-excellent-project-managers-ondiek/>.

### *Intercultural elements of EU funded project*

As we have seen in the previous chapters, a team involved in European projects consist of people coming from different countries with different working methods and different ways of quality interpretation but also different attitudes and behaviors while working in team. While acting in such European teams and being manager of such projects, you should be aware of such cultural differences and cultural practices (See examples Bienzle 2012, p. 75). You have also to be able to make compromises with the team. To make a practical example, you can think about lunch break: for Italy and Spain, it will be normal to do it at 14h00, for northern countries at 12h00. While making a project meeting, you should be aware of such differences!

The ideal situation is when both project manager and team

members have a high level of intercultural competences. This means abilities and attitudes that are necessary to obtain positive outcome from working and encountering from people with different background and nationalities. Usually (but not in all the cases!) intercultural competences are higher in persons having implemented several European funded projects and have different intercultural relations, but only in the case they had a positive attitude learning from these experiences, may it be consciously or not.

“Hard skills”, that is, the more technical aspects of the project manager’s role, generally involve the creation of a tangible deliverable such as a work breakdown structure, project schedule, critical path diagram, earned value reports, project budgets, dashboards, and so forth. These skills are more technical in nature, and they often incorporate the use of tools such as scheduling software, spreadsheets, modeling tools, and a myriad of deliverable templates available.

Basic planning tools: here some basic project management tools can help planning a project, also described as hard skills. The project manager should be able to handle with such tools.

#### 5.4. Work Breakdown Structure

The Work Breakdown Structure (WBS), or Project Structure Plan (PSP) gives a complete overview of the important elements and tasks (also known as Work Packages) of a project. It divides the project aims into manageable sub-units. It can be organised by products, phases or work packages, and lists all the tasks necessary to complete the particular unit chosen. It can be represented as a tree diagram or a list. The project manager has to decide on the detailed breakdown for each task. There is no general rule for determining this lowest element. It should be concrete enough so that it can be clearly determined whether it has been completed, neither should it be too complex and it should not run over a very long period of time.

For example, in relation to a (fictive) project in the revalorization of given area in term of increasing the number of tourist,

the WBS should foresee all activities that will be needed to successfully reach the goal and developing the project. This may be related to awareness campaigns, more advertising, development of applications for smartphone that may offer and added value to the area for the visitors etc. All the work packages (or activities) that are necessary to reach the project goal, inclusive of the management activities necessary within the project. It is an outline of what work is to be performed within your project.

Video example of how to create a WBS: <https://www.youtube.com/watch?v=Mf2ThUC7Cgg>.

### 5.5. Gantt chart

A Gantt chart is a bar diagram which illustrates a project schedule where each bar indicates the start and termination of an activity. The work packages and tasks identified in the WBS can be timed

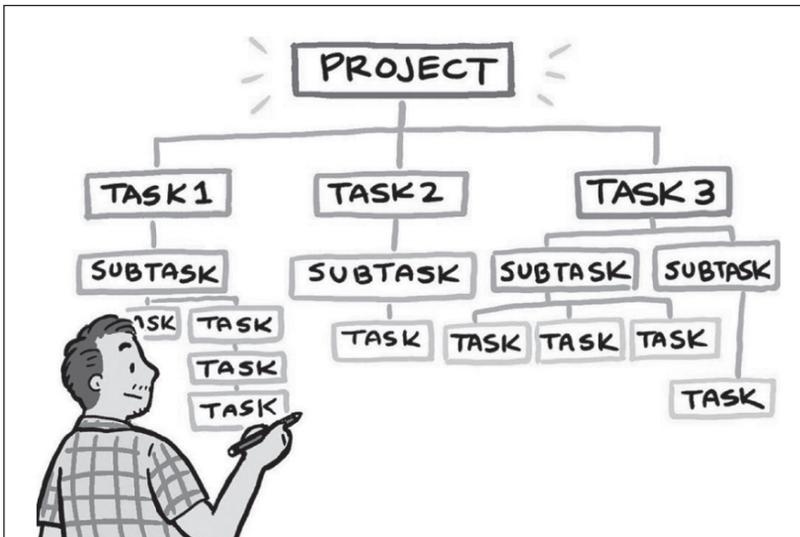


Figure 5. Work Breakdown Structure. Source: <https://www.flickr.com/photos/rosenfeldmedia/35861382605/in/photostream/>.

with the help of this project management tool. The Gantt chart is complementary to the WBS as it gives the timeframe of the activities planned in the WBS. Usually, the Gantt chart is completed after the WBS. Gantt charts have become a very widespread project management tool and are nowadays included in most project management software (e.g. MS project) and web-based collaboration applications. Gantt chart is an essential tool for project planning that may be discussed along with your project partners as it can be used for assigning tasks, giving responsibilities, set deadline and calculate resources. There are also several softwares that may help you in producing a Gantt chart for your project.

Gantt chart should be constantly reviewed during the project life cycle as delays etc. in project may appear and these should be integrated in the Gantt chart itself. In relation to the fictive project on revalorisation of an area in terms of increasing the number of tourists, you should plan during the proposal writing which activity you start when and which activity is related or come after.

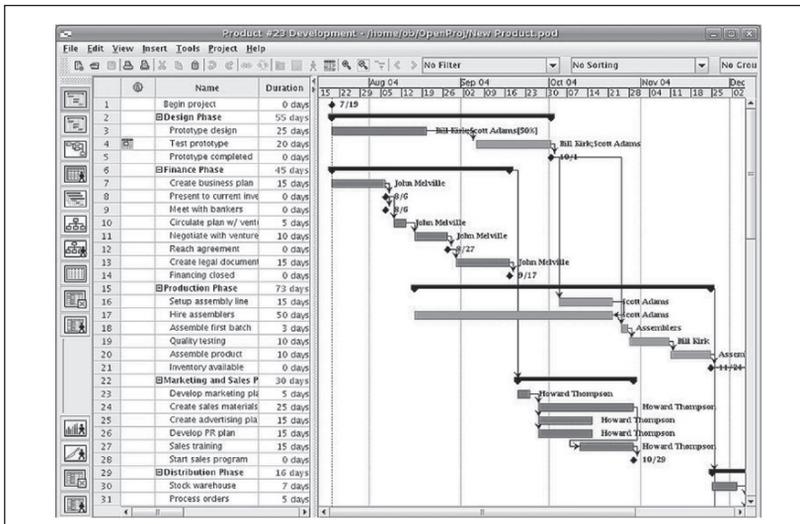


Figure 6. Gantt Chart. Source: <https://de.wikipedia.org/wiki/Datei:OpenProj-screenshot.jpg>.

For example, you would finish the app for visitors and then start with the awareness and advertisement campaign as it is a logical succession. Having your tourists after an advertisement campaign but not been able to give them anything attracting to make their stay more interesting (like the developed app) doesn't make sense. This is how you have to think while doing a Gantt chart.

## 5.6. Milestones

In project management milestones are markers of the end of a work package or phase. They mark significant points of time in the project, usually the completion of interim project products (e.g. a draft of a publication, completion of a product etc.), the submission of an official report, or an important event (e.g. a review meeting). A milestone plan should be integrated in the proposal while applying for European funding. It should also be integrated in the gantt chart. Not achieving one or more milestones in the project may affect your project very badly, so a good milestone management is essential for your project!

Still having in mind our fictive project, a milestone would be time of completion of our app or the begin/end of the advertisement campaign or the launch online of the campaign for example. This can be also other administrative aspects, like the organization of the kick-off meeting of the project (1<sup>st</sup> meeting between the partners) in the project. While writing proposals, you should have a general plan of all milestones to be reached during the project as they are very important points of time.

To summarize, these are the tasks and skills a project manager of EU funded projects will have in any case to implement while managing the project:

1. *Preparation of the contracts*, as for example the partnership agreements between the project partners and lead applicant organisation.

2. *Organisation of internal and external communication channels and tools* (exchange of information within the partner consortium). Important here is to remind linguistic differences and know-how in the use of tools and Internet.
3. *Project meetings*: the project management should acquire skills in the preparation and implementation of the project meetings and should support the other project partners while the meetings are organized from them: this encompass following actions: preparation of the agenda, preparation of all logistic for the meeting, preparation of the documentation. During the implementation of the meeting: involvement of the partners through feedbacks, presentations to be held during the meeting, content related work during the meeting supported through visualization and management tools: Gantt chart and Work Breakdown Structure. Additionally, team-building skills are required, taking minutes during the meeting, setting of deadlines and follow-up of the meeting.
4. *Organizing Project Meetings*: these can be face to face (real meetings) or virtual meetings. In any case, he has also to prepare all the necessary documentation and templates and to be the facilitator of the meetings.
5. *Management of project*, work plan and timetables (Gantt chart) should be used and updated during the entire project life cycle in order to operationalize and time of all activities in the project, he/she should identify any unanticipated risks, acting as the centre of communication between all internal and external stakeholders, assist all Work Package and Task Leaders, monitor the project advancement and delivery of products verifying that deliverables comply with content and quality requirements and that milestones are met and costs as budgeted are used. He/she should create internal project templates and send them to the partners, manage conflicts if they appear and make an internal evaluation (self-evaluation) to check out how Project Management is perceived by the partners.

6. *Create a good team spirit*, be open, have compromises, transparency, listen to the partner, know that not everyone can do everything, try to understand partners, involve them in the decision-making process, have intercultural communication skills.
7. *Crisis management*: a partner may leave the project, a partner may do not work nor deliver, delays appear, budget changes, no quality is provided in the developed products, staff change in own organisation and in partner organization resulting on uncertainty about responsibilities and task to be achieved etc.
8. *Monitoring activities and results*: an essential criterion to get funding from the EC is to define a coherent project evaluation system. For the project team this means regularly monitoring the progress of activities to achieve the expected results during the entire contractual period. If evaluation is an obligation imposed by the funding body, it is also a great tool to improve the professional performances of partners in carrying out the project. That indicated that you must decide from the beginning how the project should be monitored.
9. *Reporting*: intermediate and final reports. These reports have to be submitted to the funding body are a vital condition for paying 2<sup>nd</sup> and final installment during project duration. They have to meet qualitative and quantitative standards and need the contribution of each partner. Nevertheless, they are usually written by the Project Manager of the project.
10. *Financial management*. The same way as project management, a good financial management starts in the project development and application procedures. The lead partner has to have the overall responsibility for financial management, but each partner organisation must monitor its spending and keep its own records on expenditures for the project in question. The task for the lead partner is to make sure that project partners only report expenditure in line with their original budget, do not exceed the budget for different categories of costs, or claim costs under headings where they have no budget.

## How to write proposals and criteria to assess proposals

There are additional aspects that have to be taken into account while applying for European funding and that bring applicants point in the award criteria.

The title is very important, find an acronym, give the project a “sexy” name, that distinguish it from the others, that keep attention of the person reading. The title should give your project its unique selling point. Spend time while thinking about the title of your project and what it should convey.

*Relevance:* Point out the way you contribute and respond to the logics of the funding programme and how you help the EU reaching its strategic goals (long term and in the funding programme). This is the relevance for the award criteria. You have to show, like already mentioned, in which way you contribute with your project in reaching long time and programme related goals.

*Quality of Work Programme:* how is the project conceived, in which way it is realizable and feasible, how are tasks distributed between partners? How are the activities in the projects built? Is it realizable?

*Innovative character:* how innovative is the project? This is not always about developing innovation, but also about transferring, adapting, modifying or further developing something that already exist in new contexts, places, countries.

*Quality of the consortium:* the expertise of the partners should be complementary. Try to have a good balance in the competences of the partner. Each partner should be capable to take over a major activity or work package in the project. You should clearly describe this aspect in the application form.

*European added value:* you should demonstrate why the project has to be carried out at European level and what added value you, your partner and the EU will get.

*Cost-benefit ratio:* budget of the project should be in line with its objectives. Excessive budgeting, e.g. with regards to staff payment or equipment, will reduce your funding chances. You have to show that you don't just want money from the EU!

*Impact:* a project has the ultimate aim to change the situation of a specific context and a specific target group. This is described as impact of the project.

*Dissemination and exploitation plan:* it is important to develop innovative products but also to spread them and make sure they will be used by the target group and others that will benefit from them after the end of the EU funding.

#### Profile of the Project Manager for projects linked to tourism and cultural heritage:

- (very) good knowledge of the EU institutions and their mode of their operations;
- knowledge and experience with funding programmes;
- understanding of the working system linking the EU to the organizations implied in tourism and cultural heritage;
- personal interest for the European Union capacity of developing sustainable tourism and innovative heritage programmes;
- good knowledge over at least 2 EU languages (English as a must), and very good intercultural skills;
- able to work with the differences in European culture and with the ways of interpreting and delivering results;
- where possible, having attended a training on European project management and European fundraising.

As a conclusion of the present chapter, we would like to provide you with a toolbox and list of important steps for writing proposals, followed by a suggestion on the profile a project manager of EU funded project should have. This come from the experience and know-how of the persons involved in this chapter and may be used while writing proposals and for making a self-assessment of the project manager in EU funded projects.

## 5.7. Conclusion

From the begin of the project idea, through the proposal writing and the implementation of the project up to the reporting, a central figure has to take over and is responsible for the correct completion of the project: the project manager. This have to possess both soft and hard skills and has to invest daily working time and coordinate the project. otherwise there is a very concrete risk that the project does not reach the wished and planned results. This professional figure is very requested in the field of tourism and cultural heritage and has to bring additional to the skills above mentioned also sector specific related to the field of the funded project. Of course, the project manager is not alone during the project implementation and he or she can/should rely on a team/partnership bringing knowledge and expertise in the field the project is implemented, additionally to the administrative competences needed for the project.

### Self-review questions

- Please differentiate the 2 types of skills European Project Managers should have.
- Usually, how many project partners from how many countries do you need for European funded projects?
- How can you define innovation in European funded projects?
- What is the main difference between the WBS and the Gantt Chart?

## Further reading and additional material

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