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TOURiBOOST

**REORIENTING TOURISM EDUCATION
WITH DIGITAL, SOCIAL AND INTERCULTURAL COMPETENCES
TO SUPPORT LOCAL STAKEHOLDERS
TACKLE STRATEGIC INNOVATION IN HERITAGE TOURISM**

**KA2 - COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES
KA203 - STRATEGIC PARTNERSHIPS FOR HIGHER EDUCATION**

M01: HERITAGE TOURISM INDUSTRY

PART 02: HERITAGE ATTRACTIONS

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to support local stakeholders tackle strategic innovation in heritage tourism
2018-1-TR01-KA203-058344

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1. HERITAGE ATTRACTIONS

Cultural heritage attractions constitute the main visitation and use motive. But attractions cannot speak for themselves; they need a holistic planning and management approach to provide for an overall access on a visitor experience basis. Although of utmost importance protection and conservation measures do not make world treasures fully accessible to visitors. To attract significant visitor flows to heritage settings, TOURIBOOST will have to provide for a holistic access.

Supply-Demand Convergence

By coping demand and supply side requirements within the tourism planning and heritage management process, The TOURiBOOST Attraction Cluster (IO3) will become an open cultural window, enabling the audiences to explore the self and the other, confront familiarity and novelty at the selected heritage places. Heritage communication has the power to shape perceptions and influence the purchase decision. Information dissemination and easy access to heritage resources influence drastically the travel motive, especially if peripherality is a major obstacle to overcome.

Supply Modes

The General Agreement on Trade in Services classifies four main supply modes: cross-border supply, consumption abroad, commercial presence and presence of a natural person. Supply is composed of four components: transportation, attractions, services and information and promotion. Transportation is the

linkage between the tourists' place of origin and the destination; together with the destination's internal transportation network. A complete planning process should consider provision of all aspects of physical infrastructure: transportation, water, sewer, energy and communications in this structural component. Transport is a significant factor in both tourism development and the type of markets in which destinations compete. Another important structural component is information and promotion.

Global Distribution Systems

CRSs and GDSs, internet marketing for tourism make it convenient to travel in the destination countries also play a significant role. It is therefore important to provide each tourist market segment with information and promotional materials that create the experience expectation and bring tourists to a destination. Another aspect of this component is providing good signage in the destination region to ease and direct movement of people. Service is the other significant factory concerned with accommodation, catering (food and beverage establishments) and personnel. Attractions, the magnets that often entice a person to travel to a particular destination, are part of the real tourism experience of a destination region. They include the unique features of a place that reflect history, life style and environment, in other words they provide visitors with a non-exchangeable sense, the sense of place. Any time a location is identified or given a name, it is separated from the undefined space that surrounds it. Some places, however, have been

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given stronger meanings, names or definitions by society than others. These places, in terms of tourism, are successful destinations. An attractive mix may consist of the most different elements put together: the more diverse, the better for the variety of the experience. Each Local Attraction Plan will offer a complex source of information concerning a summative tourist product: geographical location, climatic conditions, natural and cultural resources, local traditions, events and cuisine, major tourist attractions in built and natural environment, accessibility networks.

Sense of Place

The concept of access is essential to the **Local Attraction Plan (LAP)**. It includes physical, mental and spiritual accessibility. Providing for cognitive-emotionally accessible experiences **I** offers a richer heritage communication in the recreational learning environment. The LAP defends the thesis that the Cultural Heritage Environment should be accessible to everyone, including people with mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of illness or injury. Improved access can increase visitation. However, increased visitation must be managed so as to ensure it does not accelerate deteriorate the Cultural Heritage Environment., which encapsulates the very 'essence of place'. It provides perhaps the single most important component of what is referred to as '*local distinctiveness*' and '*sense of place*'.

A proper understanding of the historic character and value of an area can be a key factor in establishing parameters for sustainable regeneration,

preventing loss of character through incongruous and inappropriate development. It is also a key component of the 'sense of place', through which we relate to our local environment. A full appreciation of the historic dimension can therefore be of the greatest value to the development of appropriate and successful regeneration schemes, rather than the impediment that is sometimes supposed.

An area's past can be the key to the integrity of future development. At a local level, a historic or a natural monument can help define a locality and create a sense of local cohesion. Once lost, these defining features cannot be replaced. The Cultural Heritage Environment is all around us. We live our lives against a rich backdrop formed by historic buildings, landscapes and other physical survivals of the past and recent present. However, the Cultural Heritage Environment is more than just a matter of material remains. It permeates daily life, enriching its quality, helping to define personal and collective identities. The past is fundamental to our understanding of the present. It provides an essential sense of continuity and place. It gives an anchor in a world of change. It is central to how we see ourselves and to our identity as individuals, communities and as nations. Building materials and styles can define and connect regions, localities, and communities. Historic landscapes or symbolic buildings can become a focus of community identity and pride and proclaim that identity to the wider world.

Tourism vs Heritage Tourism

The Cultural Heritage Environment lies at the heart of tourism industry. It is in its tangible and intangible form is clearly associated with place and time, producing the place's image through its historical and contemporary

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credentials and providing an important incentive for tourism. Heritage tourism, however, differs fundamentally from that of general tourism, attracting higher income frequent travellers with multiple short holidays a year, with a higher education niveau, who seek to gain from their visits high standard edutainment experiences. Characterized by leisure time prolongation cultural travelling is multi-destination with at least one overnight stay in each destination.

However, the heritage tourism sector seems though to be slow to catch on to the sustainability imperative. Usually not in the tourism business as providers of public access to heritage attractions, heritage managers, consider themselves guardians of regional and national assets, but do not relate the future of public goods to financial solvency which would guarantee public access to the assets. But if heritage assets, the main tourism catalysts, remain external to markets, they deteriorate. It is market value as an optimal mix of conservation and access, which nourishes long-term survival.

Visitor Perceptions

Scholars define *Heritage Tourism* as a phenomenon principally based on tourist's motivations and perceptions rather than on specific site attributes, underlying the fact that heritage tourism is a social phenomenon, and as such should not be arbitrarily reduced to the sole presence of tourists in places categorized as heritage/historic places. But perceptions are closely linked to knowledge of inherent values and destination fame. A visitor's perception of a place, personal interests and beliefs, a well-marketed destination image, market trends etc., may render heritage assets to successful tourism products. In this vein heritage tourism may be defined as social phenomenon interacting with

supply and demand, where visitation incentives are based on the place's distinctive cultural features as well as the visitor's perception and evaluation of them. Perceptions regulate behaviour and the more linked they are to the contents of a place the higher is the possibility for travelling. Places attract tourism, only if they possess a widely recognized identity. Cultural values have the potential to shape, alter and modify attitudes. Consequently they can modify both citizen behaviour and tourists' perception of vacation transport costs and influence the purchase decision.

Familiarity

Prior knowledge and unfamiliar environments influence travel decision and length of stay. To defeat temporospatial decay, e.g. to offer contemporary visitors the chance to understand historically and/or geographically remote cultures and mentalities new tools are required, a hermeneutic approach of multiple interpretations. Capturing and keeping visitor attention high up before, during and possibly after the visit means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, TOURIBOOST aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a more profound and enduring way.

The Travel Motive

Cultural heritage attractions constitute the main visitation and use motive. But attractions cannot speak for themselves; they need a holistic planning and management approach to provide for an overall access on a

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visitor experience basis. Although of utmost importance protection and conservation measures do not make world treasures fully accessible to visitors. To attract significant visitor flows to heritage settings, TOURIBOOST will have to provide for a holistic access. By coping demand and supply side requirements within the tourism planning and heritage management process, TOURIBOOST will become an open cultural window, enabling the audiences to explore the self and the other, confront familiarity and novelty at the selected heritage places. Heritage communication has the power to shape perceptions and influence the purchase decision. Information dissemination and easy access to heritage resources influence drastically the travel motive, especially if peripherality is a major obstacle to overcome.

Accessibility

The concept of the cognitive-emotional access is essential to TOURIBOOST. It includes physical, mental and spiritual accessibility. Providing for cognitively-emotionally accessible experience, each Local Attraction Plan in TR/TR/HU/NL/IT/GR shall offer a richer heritage communication in the recreational learning environment.

TOURIBOOST defends the thesis that the Cultural Heritage Environment should be accessible to everyone, including people with mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of illness or injury. Improved access can increase visitation. However, increased visitation must be managed so as to ensure it does not accelerate deteriorate the Cultural Heritage Environment.

Concluding we may say that attractions, are the magnets that

entice a person to travel to a particular cultural heritage place, and can make part of the real place experience of a cultural heritage place region. They include the unique features of a place that reflect history, life style and environment, in other words they provide cultural heritage consumers with a non-exchangeable sense, the sense of place.

Any time a location is identified or given a name; it is separated from the undefined space that surrounds it. Some places, however, have been given stronger meanings, names or definitions by society than others. In order to survive, visitor attractions must satisfy the needs and expectations of their customers. Customer care and communication skills are very important, and staff with a role to play in ensuring customer satisfaction must be supported in their development. Close attention must be given to the continued professional development of those running and managing historic attractions and this must include the fostering of skills in management, business management, marketing and fundraising.

Visitors wish to understand and experience local stories, to relate to their own cultural background. Landscape character, streets and nightlife, open-air activities, museums and special events, local life-styles should be perceived as novel, original and common elements at the same time; It is very likely then that visitors be aligned to the values of the local residents as it has originated from valid, distinctive, authentic history. The 6 Pilot Projects produced by TOURIBOOST aim to manage and interpret their heritage assets in a manner that enhances the visitors' experiences, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*).

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The UNESCO enlisted Visby City Wall in Sweden is a medieval wall surrounding the town of Visby on the island of Gotland. As the strongest, most extensive and best preserved medieval city wall in Scandinavia, the wall forms an important and integral part of Visby World Heritage Site. Built in two stages during the 13th and 14th century,

approximately 3.44 km (2.14 mi) long. It has 27 large and 9 small towers. A number of houses that predate the wall were incorporated within it during one of the two phases of construction. During the 18th century, fortifications were added to the wall in several places and some of the towers rebuilt to accommodate cannons.

Fig. 28: Visby Fortification

Suggested Video

[Medieval Visby and the dangerous peasants!](#)



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1.1. Archaeological Heritage

Archaeological Heritage "The archaeological heritage is that part of the material heritage in respect of which archaeological methods provide primary information. It comprises all vestiges of human existence and consists of places relating to all manifestations of human

Underwater archaeological sites, including shipwrecks, present unusual challenges for tourism development. Most tourists are unable, or do not have the appropriate equipment, to achieve direct physical access, forcing them to rely on other communication methods that present the sites from nearby viewpoints, or in other venues such as museum displays of recovered shipwrecks.

The UNESCO Convention on protecting underwater cultural heritage, adopted on 2nd November 2001, is the international treaty targeting the safeguarding of underwater cultural heritage.

Underwater cultural heritage means all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years, such as:

- sites, structures, buildings, artifacts and human remains, together with their archaeological and natural context;

activity, abandoned structures and remains of all kinds (including subterranean and underwater sites), together with all the portable cultural material associated with them". (ICOMOS International Charter for Archaeological Heritage Management, 1990).

- vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and objects of prehistoric character.

The objectives and general principles of the UNESCO Convention are:

- to provide and improve the protection of the underwater cultural heritage;
- to cooperate for the protection of the underwater cultural heritage and
- to preserve the underwater cultural heritage for the benefit of humanity.

The Convention encourages international cooperation in the conduct of activities directed at underwater cultural heritage, in order to further the effective exchange or use of archaeologists and other relevant professionals.

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1.2. Historic Centres

Historic urban centers and historic villages include the historic centers of larger towns, entire historic towns and cities, historic villages or tightly arranged settlements located on hilltops or steep terrain. They typically contain evidence of a wide range of past and present activities, including defense, commerce, industry, trade, worship, administration, housing and often agricultural productions that are an integral part of their nature and identity. There is usually a close association with the geographical setting, such as a river, fertile landscape, mountain pass, seaport or trade route that historically generated and sustained the human activity. The communication of their heritage values should include these important aspects, which in turn provide opportunities to expand the tourism product. Many historic urban centers also act as tourism destinations for nearby heritage sites, providing tourism facilities such as accommodation, food, retail and transportation.

Public squares and gardens, piazzas, boulevards, riverbanks and canals in any urban center are a major component of its life and identity, providing opportunities for human interaction and exchange. They can be small, complex and intimate or open, formal and ceremonial. Many public areas provide the setting for periodic public events, parades and festivals, ranging from regular market days and local celebrations to major festivities. Public spaces are often the only part of a town or city that most tourists have the opportunity to inspect and appreciate. They provide the most

common forum for interacting with local people.

Historic monuments and buildings include public and administrative buildings, places of trade, commerce, transportation and industry, prisons, hospitals, housing and places of assembly, which contribute to the identity of a town or city and provide a valuable economic and cultural resource for the local community. Historic buildings may contain active contemporary uses, while others are managed as museums or for other cultural activities. The intensity and conditions of tourism and public access vary in accordance with the ownership, use and cultural heritage values of the place.

Isolated sites in visually dramatic settings may reflect long lost human activities, but remain as interesting and attractive places for tourists to visit. They include fortresses, castles and defensive sites, monasteries and other religious places, lighthouses, historic houses, or historic industrial sites. Many have been converted to tourism uses, providing accommodation, restaurants or acting as venues for music or theatrical performances.

A series of former lighthouses along the eastern coast of Australia has been successfully converted to new roles as tourism attractions. They combine an iconic imagery and accommodation in the former lighthouse keepers' cottages with stunning views over spectacular coastal and parkland scenery. Their isolated locations add to a sense of privilege and respect among visitors.

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Suggested Videos

[Resident Demonstration in Venice](#)

[Piazza San Marco](#)

[Sinking Venice](#)

Fig. 29: Palazzo Ducale, Venice, side yard
Source: Author



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1.3. Museums and Collections

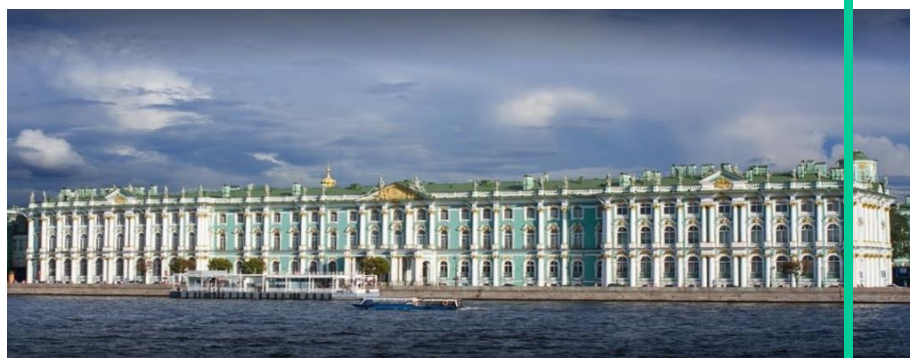
Cultural institutions are major generators of tourism interest and activity. They include museums, art galleries, cultural centers, and performance spaces for the presentation of contemporary, classical or traditional music, dance, literature or ceremonies. Their scale varies from major national centers with international reputations to small, localized displays of material related to a single site or community. Most museums and galleries combine presentation of their permanent

collections with special exhibitions and events. These can draw huge crowds and generate high levels of public awareness. Tourism management is often closely related to the design of displays, exhibitions and performances, the arrangement of public spaces and the attraction of retail or refreshment outlets.

Fig. 30: New Athens Acropolis Museum, Source: NAAM

Fig. 31: Hermitage, Russia, Source: Hermitage

Fig. 32: Louvre, Paris, Source: Louvre



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1.4. Places of worship

Places of worship include churches, mosques, temples, synagogues, monasteries and funerary settings. They have a particular nature and spirituality emphasized by architectural, spatial, artistic and ceremonial traditions. They can involve continuing ceremonial or religious practices, either original or adapted, or represent the archaeological remnants of past practices. Places of worship are often associated with a custodial community, many of whom live within close proximity of the site. Tourism at places of worship should always respect the right of believers to worship in their own fashion. Tourists or non-believers may be prevented from entering certain parts of a place or from entering during religious services. The mystical nature of such places usually requires that visitors should be respectful of the atmosphere and considerate of those who are worshipping.

1.5. Pilgrimage Places

Pilgrimage places can attract huge numbers on special occasions, or may be in isolated places that are only accessible for relatively short seasons of the year. Pilgrims often focus entirely on the spiritual outcome of their pilgrimage and not on the nature of other places they may visit on their journey. A relatively small percentage of tourists visit places of worship or religious centers of teaching for a direct experience in deep learning of the religion.

[Christian Pilgrim Itineraries](#)

[Islamic Pilgrimage Tours in India](#)

[Hindu Pilgrimage Tours in India](#)



Fig.33: Rameswaran, India
Source: <https://www.tourmyindia.com/pilgrimage/rameswaram.html>



Fig. 34 : Rome, Italy
Source: <https://www.thetravelwarehouse.net/tour/pilgrimage-to-rome-and-mediugorie>



Fig. 35 : Akbar Tomb, Sikandra

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Source: <http://www.distancetravels.com/india-tours/pilgrimage-packages/muslim-pilgrimage-tour>

1.6. Traditional Settlements

Traditional settlements in many parts of the world sustain living communities in a manner that protects and enriches traditional values. Some indigenous peoples regard whole landscape

systems as "spirit places", relying on topographical features rather than constructed buildings or remains. Many indigenous people are willing and able to introduce interested visitors to aspects of their culture, traditions and art. The success of tourism based on indigenous heritage will be dependent on the ongoing agreement, involvement and support of the community.

1.7. Industrial Heritage



Industrial heritage sites include redundant industrial complexes, mines, transportation networks and technological installations, major defense related installations, and in some cases, places of persecution and punishment.



Salt mines are tourism assets in two respects: firstly they attract visitors to the area wishing to receive medical treatment in the special atmosphere within the mines; secondly, they are appealing to visitors wishing to learn about salt mining, experience the work location and underground caverns. Both forms of tourism attract visitors to the area of the mines and generate demand for accommodation and other visitor services. Mine visits also extend the variety of visitor attractions within an area thereby enriching the visit options. There are seven operational salt mines in Romania. Five of these are open to visitors for medical treatment purposes and as tourist attractions.



Fig. 36: Artiomovsk, Salt Mines, Ukraine
Source : MIS ETC/2617 ALECTOR Project Record

Fig. 37: Kragujevac Industrial Heritage, The Military Institute
Courtesy : Municipality of Kragujevac

Fig. 38: Traditional Settlement, Konya Turkey

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CASE STUDY: Narrow Gauge Railways

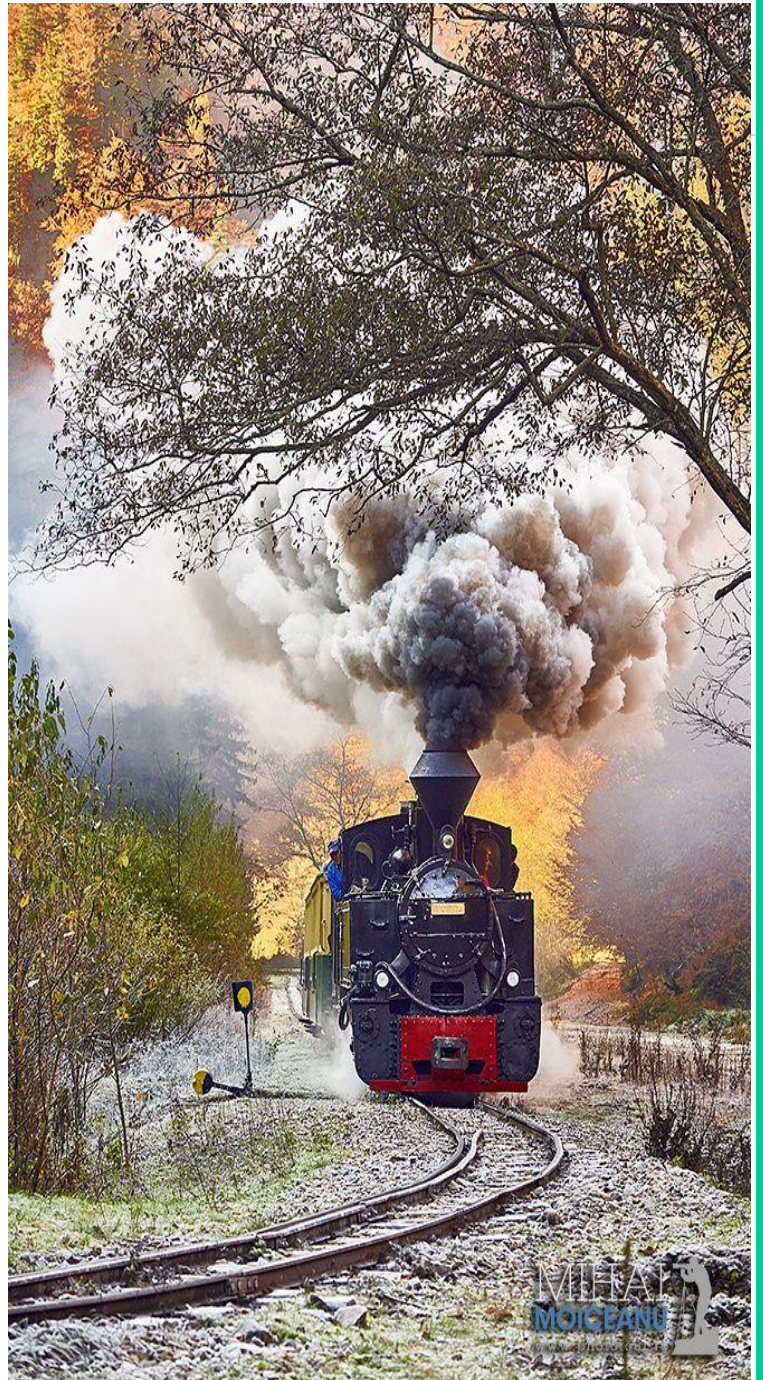
Narrow-gauge railways have specialized use in mines and other environments, where a small structure gauge necessitates a small loading gauge. There are three narrow gauge railways currently operating for tourists in Romania:

In Maramures a logging train operates on a 735 mm gauge track in the Vaserului Valley between Viseu de Sus and Faina, a distance of 32 kilometres one way. There are up to five tourist carriages on the train with a capacity of 150 passengers and the return journey takes all day. There is a daily service in summer (May-September). Group visits and charters can be arranged at other times.

Fig. 39: Narrow Gauge Railway, Mara Mures, Romania
Source: Mihai Morceanu

In Alba trains operate in the Valea Ariesului for groups on request on a 12 km stretch of track between Abrud and Campeni. At Moldovita in Suceava trains operate in summer and subject to prior booking on a 4km track. The capacity is 50 persons and diesel or steam locomotives are available.

There are a number of other maintenance sponsored by enthusiasts. It is unlikely that other routes can operate successfully without similar benefits except on short distance routes. Apart from its own commercial activity, the Viseu de Sus railway benefits the region additionally by generating a significant number of bed nights in the area.



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1.8. Battlefields

Battlefields and other places where an historical activity may have been intense but of very short duration hold special interest for many people. They are often highly memorialized with regard to those who perished, or celebrated for the dramatic changes in political or economic directions that resulted from the conflict. Such places are unusual as they typically involved opposing groups, peoples or nations and are thus of interest to visitors for very different reasons. Attitudes can change over time, but the dual dialogue provides a significant challenge to the communication of heritage values. Battlefield tourism has emerged as an important niche market.

Sites of shared heritage celebrate historical forces such as conquest, colonization, international trade, immigration, religious evangelism and commercial exchange which have left a wealth of buildings and places of mixed artistic and cultural influences. Places of shared heritage are of considerable fascination to travelers who enjoy seeing how their own artistic and cultural traditions have been transformed and adapted to suit local materials, environmental conditions and construction skills.

Fig. 40: The Archaeological Site of Marathon, which was the battlefield of the homonymous [Battle of Marathon](#) in Attica, Greece (490 BC)

Fig. 41: The Gallipoli Campaign: 19 February 1915 and 9 January 1916

Fig. 42: Seine Bay, Normandy, 6th of June 1944
Source: ESA Earth Watching



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1.9. Modern Buildings

Modern buildings can generate significant tourism appeal and local identity. Barcelona proudly celebrates the Art Nouveau architectural marvels of Antonio Gaudi.

The concept of heritage in the built environment is constantly changing and being re-invented, presenting endless opportunities for the communication of renewal and revitalization among established and potential tourism destinations. Many historic cities have combined urban conservation with the introduction of well-designed modern buildings into the heritage fabric of their old centers. In the latter decades of the 20th century Paris saw a glass pyramid erected within the historic Louvre Museum and the former Quai d'Orsay railway station converted into a major art museum. The Frank Gehry designed Guggenheim Museum in Bilbao, in northern Spain, transformed the previously unknown industrial city into a major tourism destination.

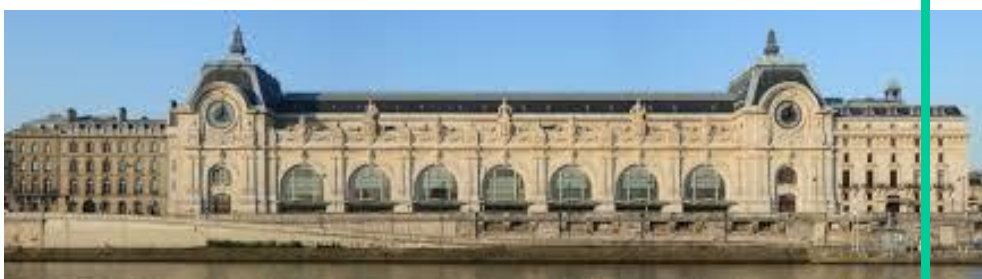


Fig. 43-46

Casa Milà , Antoni Gaudí, 1912
Musée d'Orsay, Victor Laloux,
1898

Guggenheim Museum, Bilbao by Frank Gehry, 1997

1.10. Traditional Craftsmanship

The most tangible manifestation of intangible cultural heritage is traditional craftsmanship. There are numerous

expressions of traditional craftsmanship: clothing, tools, jeweler, costumes, storage containers, objects used for

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storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, etc.

The Award of Excellence for Handicrafts programme (formerly known as Seal of Excellence for Handicrafts) was established in 2001 by UNESCO Bangkok to encourage craft-workers to use traditional skills and materials to ensure the perpetuation of traditional knowledge and preserve cultural diversity, while promoting innovations to keep the products relevant and competitive. By setting quality standards for handicrafts and raising international awareness, the Award programme aims to strengthen the interest for these products. Capacity-building and promotional activities help artisans sustain a more viable livelihood and long-term employment.

The Living Human Treasures Programme implemented in Romania by the Cultural Ministry since 2009 under the UNESCO brand, awards 32 Romanian artisans until 2014 for icons painted glass, painted eggs, pottery ceramics, wooden sculpture, folk costumes, creator of masks and popular dancer and singer. The first "Living Human

Treasures" system was created in 1950 in Japan. Korea set up its system in 1964. Six other countries (the Philippines, Thailand, Romania, France, the Czech Republic and Bulgaria) have also founded their national systems, which differ considerably from each other.

Living Human Treasures are persons who possess to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage. The Living Human Treasures programme aims at encouraging Member States to grant official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations. States select such persons on the basis of their accomplishments and of their willingness to convey their knowledge and skills to others. The selection is also based on the value of the traditions and expressions concerned as a testimony of the human creative genius, their roots in cultural and social traditions, their representative character for a given community, as well as their risk of disappearance.

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1.11. Culinary Heritage

The capacity of local cuisine to encapsulate a region and its culture makes it a powerful communication tool to differentiate destinations in an increasingly competitive globalized market. Food and cuisine now play an important, complementary role in place marketing, the image of destinations and in particular tourism products. Many regions have become major tourism attractions based largely on their cuisine – Napa Valley in California, Provence, the Loire and Burgundy districts in France, Tuscany in Italy, the Moselle Valley in Germany and the Hunter or Barossa Valleys in Australia. Other places such as Penang, Melaka, Singapore and Macau, China, in South-East Asia celebrate rich varieties of cuisine demonstrating their cultural exchange throughout history.

An interest in the food and cuisine encountered during their travels will often stay with tourists throughout their lives, providing a powerful attractor for repeat visitation and a ready market for similar cuisine in their home location. Contemporary food tourism includes visiting primary and secondary food producers and food production regions, food festivals, restaurants, and food tasting. The direct sensory

experience is often complemented by attractive landscapes. Visitors to wine producing regions, for example, may enhance their experience by imbuing the countryside with a special romance derived specifically from the association with wine.

The electronic media are populated with chefs and other personalities presenting programmes about the cuisine of other places. Television chefs such as Rick Stein and Jamie Oliver travel through Europe and Asia exploring and presenting food as a mirror of traditional culture and contemporary society. Elizabeth David famously introduced mid-20th century Britain to French cooking and thereby to French culture.

Suggested Site

<https://www.culinary-heritage.com/>

Definitions

[Definitions Cultural Heritage](#)

Suggested Video

[European Culinary Heritage](#)

Fig. 47: Culinary Map of France

Source:

Question

Why has France developed such a refined culinary tradition?

Because

.....

.....

.....

.....



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1.12. Performing Arts

Performing arts are the living culture of a community and they are an essential part of intangible heritage.

An indicative list of the performing arts types follows:

- Cinematographic art
- Theatre (opera/contemporary/classic/theatre festivals etc.)

Fig. 48: Prima Ballerina [Maya Plisetskaya](#)
Source: [Amazon](#)



- Dance Performances (ballet/contemporary dance performances/dance festivals etc.)
- Music (folk/jazz/rock/traditional/classic/concerts/live performances/music festivals etc.)
- Other (circus, magic shows etc.).

Fig. 49: The Divine [Maria Callas](#)
Source: Wiki



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2018-1-TR01-KA203-058344

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1.13. Festivals and Events

Festive events mark the cultural urban and rural calendar and social life in communities worldwide, taking many celebrations, accompanying the most significant religious and cultural events in the cycle of life, such as birth, marriage and death.

Festivals and other artistic events also provide an opportunity for linking places with special activities.

Events such as those just mentioned can be considered as making the best use of creativity recipes, but they are not enough, and so other interventions are needed from both the central and local public authorities and from private tourism businesses to increase the attractiveness and competitiveness of tourist destinations.

1.14. Heritage Trails

Thematic heritage trails and cultural routes, in which places with similar historic or physical features have been bundled together in tourism marketing terms. They include the great medieval pilgrimage routes in Europe, paths of conquest, overland and maritime trading routes, scattered settlements related to a particular cultural group or historic development phase, and networks of historic lighthouses and watch towers. The development of cultural routes can also increase the market for local or regional products, cuisine or themed accommodation. The development of European cultural routes became of major importance for cultural tourism expansion, promoting, in most cases, lesser known destinations, focusing, in a large proportion (90%), on rural areas.

The Pan-European cultural routes, having a strong background due to their local heritage assets but, at the same time, being transnational because of crossing regions and/or countries are diversifying significantly the cultural tourism offer.

As cultural routes typology, a survey of the Council of Europe (2011) grouped the related activities in four categories:

- heritage restoration and preservation;
- raising awareness of cultural heritage;
- marketing and business development;
- commercialization of cultural attractions and products.

The cultural routes are certified since 1987 by the Council of Europe, and currently they are ranked as very important and as major importance routes. This classification takes into account the geographical area of coverage of the itinerary, the route managing organizations type, the number of SMEs and public authorities involved, the products developed, the funding sources, the network connectivity, the audience of the target group, the marketing tools availability.

The Roman Emperors Route (RER) and Danube Wine Route (DWR) is a newly developed transnational product covering Roman heritage locations (20 - 5 per country) and 12 wine regions, bringing together SMEs (tourism services providers, accommodations, restaurants, wineries, etc.), local authorities and public heritage institutions along the routes in Croatia, Serbia, Romania and Bulgaria.

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Fig. 50: The Roman Emperors Route and The Danube Wine Route logo
Source: COE

Market competitiveness programs, capacity building program, building cohesion through complementary activities based on networking and 'know each other' approach, promotional activities and certification process and follow-up activities envisioned within the framework of this proposal aims to stimulate higher involvement of small/micro enterprises, heritage institutions and local authorities, to increase the attractiveness of RER and DWR locations, to strengthen product cohesion within RER and DWR and to improve visibility and market uptake of the routes, thus enhancing the competitiveness of the transnational thematic tourism products in the Danube Region. The project is designed in a way that further strengthens transnational cooperation, encourages higher involvement of small and micro enterprises and local authorities and contributes to the diversification of tourism thematic products along the routes.

The most European relevant institution certifying Cultural Heritage Routes is the [European Institute of Cultural Routes](#) the belongs to the COUNCIL OF EUROPE.

Transnational thematic tourism products and cultural routes have enormous potential. Tourism growth along transnational cultural tourism itineraries will stimulate local investment, help protect cultural and environmental resources and drive economic regeneration of marginal



areas and emerging destinations.

Fig. 51: European Institute of Cultural Routes logo
Source: COE

Among the expected benefits arising from the implementation of this project are:

- stimulating higher involvement of small/micro enterprises and local authorities in order to raise standards/quality of tourism services/offers along the RER and DWR;
- increasing the attractiveness of RER and DWR through diversification of products and services along routes' heritage locations and wine regions;
- strengthening product cohesion within RER and DWR through strengthening trans-national cooperation and networking of stakeholders along the routes;
- improving visibility and market uptake of the routes through profiling/promoting RER and DWR as attractive tourist destinations;
- creating and working with a network/pool of tour-operators in order to increase a number of visitors along the routes presenting routes as innovative tourism offer for new markets;

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● reinforcing the image and profile of lesser developed European regions (Middle and Lower Danube Region) as a quality tourism destination, promoting and increasing the visibility of the Danube region in the tourism;

The Roman Emperors Route and the Danube Wine Route includes 20 ancient Roman Sites and 12 wine regions in Romania, Bulgaria, Croatia, Serbia as:

Table 2. Ancient Roman sites and wine regions included in the Roman Emperors Route and the Danube Wine Route

Country	The Roman Emperors Route	The Danube Wine Route
Romania	Colonia Ulpia Traiana Augusta Dacia Sarmizegetusa (Sarmizegetusa) Tropaeum Traiani (Adamclisi) Histria (Constanța) Roman camp and the cities of Apulum (Alba Iulia) Alburnus Maior Roman Mining Galleries (Roșia Montană)	Dobrogea Hills: Alcovin, Murfatlar, Clos des Colombes Muntenia and Oltenia Hills: Galicea Mare, Segarcea, Stamina, Vânju Mare, The Danube Terraces: Ostrov, Zimnicea
Croatia	Colonia Iulia Iader (Zadar) Amphitheatre Colonia Pietas Iulia Pola (Pula) and Insullae Pullariae (Brijuni Islands) Diocletian's Palace in Split and Salonia Aquae Iassae and Andautonia Archaeological Park Narona (Vid)	Ilok Wine Region Baranja Wine Region Fruska Gora Region South Banat Region Negotin Wine Region Morava Region
Bulgaria	Roman Tumb (Silistra) Sexsaginta Prista (Ruse) The Roman Legion Camp Novae (Svishtov) Kaleto Fortress (Belogradchik) Ulpia Oescus (Gigen)	Northwest Region The Northeast Black Sea North-Central Region
Serbia	Felix Romuliana (Zajecar) Diana – Dierdap Region (Kladovo) Viminacium (Kostolac and Poyarevac) Mediana (Nis) Sirmium (Sremaksa Mitrovica)	Fruska Gora Region South Banat Region Negotin Wine Region Morava Region

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1.15. Digital Cultural Heritage

The process of globalization, while presenting serious threats of uniformisation on intangible cultural heritage, may facilitate its dissemination, mainly through new information and communication technologies, thereby creating a digital heritage.

The digital revolution and knowledge have a strong appearance, for better or for worse they are terms that today live in pairs and knowing is today the frontier that cognitive sciences face with surprising results. Their results must be compared with the intuitions and the rationale of philosophers and artists who have been working on knowledge for thousands of years. Knowledge is always a traumatic process, *thaumazein*, the existential upheaval of which [Aristotle](#) spoke, means discovering that what you think you know is not. It means generating an imbalance and moving from a consequent imbalance to a new, more advanced and solid balance, reconfiguring the old information with the new in a new scheme.

The digital publishing market is particularly based on multi image production and has a computer graphic-base. It was born many years ago in the service of corporate communication. At that time large works, very expensive, very effective in communication appeared thanks to "syncretic" mode of representation. They have been used only in big conventions industry, where marketing budgets of consumer products made it possible, and audience emotion, motivation and experience was part of the return on investment. With the birth of the electronics, the multi-image disappears. It reappears in a completely digital format and offers its language to culture, museums, public

shows, tourism attractions, i/eBooks, and composite AV productions with very varied possibilities and qualities. Its ability to synthesize, integrated interpretation of composite images, brings one of the hidden features not used by any other means of communication in the digital age: the ability to manipulate an image, the ability to write a picture story from a "white page", as would a painter, a chance to see animated even all that the origin was still, motionless, frozen in a single image, makes multi image one of the most interesting new products for the cultural and touristic market. A documentary presents the facts by demonstrating letters, newspapers, pictures, reports and so on, in support of the thesis itself. This is a typical structure of a lesson. But over the document analysis, the story it is a set of relationships between documents, which are the bridges between one event and another, between a letter and an article, argumentative connections between the elements of the story. These reports, they become, in the audiovisual language, transitions between shots, the very dynamics of the passage of time audiovisual. Then comes a new possibility of visual expression that exploits the possibilities of digital systems not only to be produced but designed manufactured and distributed.

The production of digital images has reached an unimaginable quantity within just a few years. ICT technology allows us to manipulate and animate the images and repurpose the context in a synthesis process in a way that was unthinkable just a few years ago. Everyone can access the entire production process of an Audiovisual today. All processes, which in the '70s, occupied an entire 4 floor building, divided into at least five departments,

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are now in a personal computer, less than one kilogram of weight.

Both an Audiovisual and an Image when they tell a story, they code it in a language. The spectator needs to decode this story. Television, cinema, theatre have decades of shared and global syntax in common.

But what kind of impact can this opportunity have on the ability of each one to produce, articulate the language beyond the technical possibilities to produce sense and meaning? We don't know if self-transfer of skills works or not, because we are in front of a spontaneous literacy proposed by the technical possibility, disordered, rhapsodic and still tied to the default procedures offered by the seller. This exciting opportunity for the development of knowledge should not be lost.

Where this process will lead us is a balance between building new procedures for the processing of meaning, and remain anchored to stutter and the repetition of low profile self-models. What is certain is that these possibilities have a significant weight in the processes to create abstractions and propose new skills, and are interesting, crucial, in cultural heritage and cultural activities leading to cognitive reconstruction of an appropriate context, meaning they are raising the cultural capital. The articulation of these languages could be a solution to the problem of acceptance and knowledge as well as identity and integration. However, there is a risk that this great opportunity is abandoned with no vision on final results or thinking the result as a technology by itself is working properly. Self-driving cars are an interesting research domain, with many integrated processes to be elaborated yet, but they are inapplicable in real life

and for the time being have value only in laboratories.

The creation of cultural contents and hence the difference with the other types of products cannot be self-driven. The creation of participatory content is a worldwide emergency, not only referred to migrants or less developed parts of the planet, but for the new humankind sub-species that instead of participating as per UNESCO "extensive discussions, conversations and decision-making", it prefers to click.

An indicatory list of types of digital heritage follows: electronic publications, records of activities, electronic databases with various themes (e.g. cultures, history, geography etc.).

GPS applications - there are some countries that offer the possibility to download specific points of interest to add to a GPS system. Usually places are grouped into categories and geographical areas and tourists can create their own list of favorites.

Podcasts - audio guides to discover a territory. Some destinations offer the possibility to download podcast contents from their tourism site.

Especially beneficial to tourism, iBooks and eBooks use a technology that includes various and different electronic formats in one format like, pictures, sound, music, text, video, multivisions and interactive pictures converging the whole into a cohesive communication narrative. It embeds non-textual multimedia including interactive images and image galleries, videos, audio files and interactive animated graphic design.

By adopting as a heritage communication medium, heritage places offer to onsite and dislocated audiences a significance chance to create their personal place-bonding through a digital publication, consisting

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of text, images, interactive images, videos and multimedia and a variety of shared practices (Bookry/Reader Cloud; Google+; Facebook; Twitter; Email; Web embedding). Mobile availability is provided for users with a mobile data connection, alternatively it a copy can be stored on the device. In the space that a comparably sized print book takes up, e-readers can potentially contain thousands of e-books, limited only by the storage memory capacity. It capitalizes on existing local resources to enable local businesses with proximity to the selected geolocations benefit by

being present in the Google Map that leads to the enhanced visitor revenues.

Connected to an interactive Google Map, the TOURiBOOST iBook inevitably becomes an agent for cultural heritage products and services that are not yet in place, but are needed in the context of the re-valorization of the territory. By being a pure digital publishing product, the TOURiBOOST Attraction Cluster can exceed its own life re-inventing itself, available for further updates and considering transformations in the connected consumer market.

CASE STUDY

[The EUROTHENTICA Collection](#)

Fig. 53: EUROTHENTICA

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EBOOK

EUROTHENTICA

The ebook EUROTHENTICA is part of the EU funded project DIVERTIMENTO. Greece, Italy, Spain, Slovenia, Romania, Bulgaria and Turkey create an authentic storytelling in 70 places with motion, emotion and imagination. EUROTHENTICA is calling for legendary journeys, memory places, cultural sensations, culinary discoveries, games and adventures. In the reign of the unexpected a brave, new world emerges at your fingertips.

Curiosity lifts the veil.

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