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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 03: CASE STUDIES**

#### **TOURiBOOST**

Reorienting tourism education with digital, social and intercultural competences  
to support local stakeholders tackle strategic innovation in heritage tourism  
2018-1-TR01-KA203-058344

<https://touriboostproject.org>

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# 1. TOURISM INDUSTRY

Tourism is one of the world's largest and fastest-growing industries. This Module argues that, tourism could guarantee even to small communities economic growth and employment diversification, improve the residents' income, enabling young people to stay in their local communities. Especially in rural areas tourism can strengthen local economies, should a substantial percentage of the tourist revenue be spent on local products and services. Tourism stimulates improved local and regional transport services, which benefit local residents and tourists, expanded educational opportunities and interaction with other people and cultures, bringing in new ideas, broadening the community's social outlook. And last but not least tourism can become an active factor for preserving environment, culture and heritage.

Tourism planning should guarantee the preservation and conservation of local assets; it should consider tourism carrying and service capacity limits, deliver quality visitor experiences and satisfaction in a manner that respects the interests of the community; should combine authenticity and sustainability with economic and social viability. Communities are often not aware of their unique heritage. It is often due to series of reasons such as lack of educational resources, lack of sufficient funding or / and willingness, or/and capacity of experts to carry out proper community consultation, to non-persuasive communication within local councils, to insufficient understanding of the study process by the community, council staff or elected representatives, to lack of clarity as to why items have been selected or chosen. The natural heritage values of a place reflect the

importance of its ecosystems, bio- and geo-diversity, while cultural heritage values indicate that a place has important aesthetic, social and historic features. Local authorities and action groups at community level may be not familiar with the types, needs and significance of the local wealth. A methodology able to classify heritage assets according to their distinctive features and special needs is a crucial step in this procedure. Communities should be able to provide themselves with a tool for turning their heritage classes into a locally distinctive heritage typology, in order to develop a sustainable tourism plan upon it.

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. There is a difference however between *heritage tourists* and *tourists at heritage places* mainly because heritage places are at the same time multiple attractions poles for cultural and non-cultural activities. What may render heritage resources to successful tourism products are factors as the visitors' perception of a place, personal interests and beliefs, a well marketed image, market trends and appropriate heritage management. Perceptions regulate behaviour and the more linked these are to the contents of a place the higher is the possibility for travelling.

Cultural economists point out that merit goods such as natural and cultural resources, which build the main visitation motive, are offered below cost or for free to the tourism market. 'Price-less' assets burden though

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significantly the national and local taxpayer, which pays the bill in order to sustain significant monuments, protected areas, the historic environment. A methodological approach to the heritage capital based on economic e.g. existence and use values and cultural values of an asset, would help communities recognize that resources cannot be considered *per se* as components of the tourism product, but have to be made into tourism attractors, integrated into a holistic tourism product, following specific procedures that guarantee their long-term tangible-intangible protection, as well as their economic contribution to the local society.

The primary goal must always be retention for the heritage values of the place since well-conserved and presented sites have the potential to stimulate local economies. Smaller heritage sites may not attract large numbers of visitors but are capable of providing socio-economic advantages for local communities and transferring knowledge of the past to future generations. The value placed on conservation and management of heritage resources in an area should be at least equal to the cost of preserving it. In other instances the total cost to the community can largely be measured by the cost of opportunities forgone because the assets cannot be developed or redeveloped.

In order to accurately valorize heritage items it is necessary to consider the interdependence between the quality of a monument's physical entity including the services offered and the relationship between cultural operators (supply side) and the visitors (demand side). The service sector builds the overall satisfaction visitors obtain from seeing a collection, attending a traditional festival. Heritage satisfies a variety of needs (artistic, aesthetic, cognitive, recreational) resulting in

intense job diversification: 2.4% of the active population in France works in the heritage sector. Heritage in good shape elicits visitor flows, whose expenditure enables further investment in the resource. This is a serious argument for communities to activate public, private funding and donors to invest in local heritage with public information campaigns, training programs for permanent and seasonal staff, interpretive products and services.

Local heritage projects should select heritage resources that constitute reference points to the community and restore them to social players by identifying their valorization potential. Local tourism businesses insist on using heritage assets in proximity to their location causing this way externalities and political pressures on local governments, dividing the destination into area of benefits and area of costs, evoking the creation of monopolies accompanied by a drastic quality downgrading. Benefits produced by heritage assets are calculated on fixed prices at a given time and seldom include the conservation and management cost, speculation on land uses, social displacement and the fall of the purchase power of residents. Cultural heritage resources and the resulted services should be valorized within a multi-dimensional, multi-attribute and multi-value environment as joint merit-mixed goods on the basis of choice modeling analysis (Bennett, 1999), as it is the most consistent with cultural goods, should we define them as multi-dimensional, multi-attributes and multi-values economic resources. Choice modelling achieves evaluation by presenting users with a series of alternative "scenarios" asking them to choose the most preferred option, whereas the baseline is usually the status quo. A series of choice create the map of preferences and values attached to alternatives and relevant properties.

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Successful heritage attractions are inexpensive, visitor friendly, physically and intellectually accessible, meet visitors' needs and market requirements, create the tourist experience, recoup value for money, while at the same time maintain authenticity and integrity of the site. Unfortunately in many cases these prerequisites are not met. Although they build the determinant for the travel decision, centrally subsidized heritage resources are offered to the tourism market below cost: local and national tax-payers carry the burden of sustaining quality). Market value as an optimal mix of conservation and access nourishes long-term survival. If heritage assets, the main heritage tourism catalysts, remain external to markets, they cannot be conserved, whereas saturation of the central supply of facilities and overuse of the proximate resources downgrade the quality of the tourism product. Unfortunately in many cases these prerequisites are not met. Although they build the determinant for the travel decision, centrally subsidized heritage resources are offered to the tourism market below cost: local and national tax-payers carry the burden of sustaining quality. As long as heritage assets are not valorized as entities that demand a maintenance price as public goods, tourism is unsustainable: heritage assets cannot be conserved, whereas saturation of the central supply of facilities and overuse of the proximate resources downgrade the quality of the tourism product.

Heritage tourism 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-destinational with at least one

overnight stay in each destination. Experiencing the "authentic" is the travel incentive. Cultural experiences transform this way into benefit products build the determinant for repeat visitations. In Europe in the decade 1970-1991 cultural tourism increased 100%, mainly in historic cities. Major attractions are archaeological sites, ruins, museums, architecture, famous buildings, historical cores of cities and entire cities, art galleries, monuments, festivals, special events, religious pilgrimages, language and literatures tours, etc.

Poria, Butler and Airey 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. It is important to understand that there is a difference between *heritage tourists* and *tourists at heritage places* mainly because heritage places are at the same time multiple attraction poles for those who wish to learn, to experience the past, to entertain themselves, to relax and shop.

Although international conventions identify heritage from the point of view of supply neglecting demand side stays heritage tourism relates to the demand rather than the artifacts presented. Undeniably the artifacts *seu ipso* cannot stimulate to traveling, unless the potential visitor attributes to them certain values, signifies them with certain meanings. "The price [for experiencing a heritage site] is what visitors pay, the value is what they receive" (Leaver, 2001:9). Apart from economic values heritage assets possess also nonuse values, which allow them together with attached meanings to enter the tourism market: people value the existence of heritage items

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even if they do not consume its services directly (existence value), wishing to preserve the option of possible future consumption (option value often related to WTP) and strive to bequeath the assets to future generations (bequest value):

On the other hand emerging destinations are not aware how to attract visitor flows using the historic environment. In order for this to happen, they need to develop a unique profile, a non exchangeable tourism commodity. Creating heritage tourism attractors from a supply side perspective means to include heritage particularities and other distinctive and significant features at local level. In order for a destination to safely enter the global tourism market, a distinctive reference image is required and this image has to be communicated to visitors and often even to locals. Natural and cultural heritage values, if properly communicated, not only strengthen local identity and produce civic pride, but also raise interest in conservation and preservation of heritage resources. The primary goal must always be retention of the place's heritage values: well-conserved and presented sites have the potential to stimulate local economies. The value placed on conservation and management of heritage resources in an area should be at least equal to the cost of preserving it. Smaller heritage resources may not be able to attract large numbers of visitors but are capable of providing socio-economic advantages for local communities and

transferring the knowledge of the past to future generations.

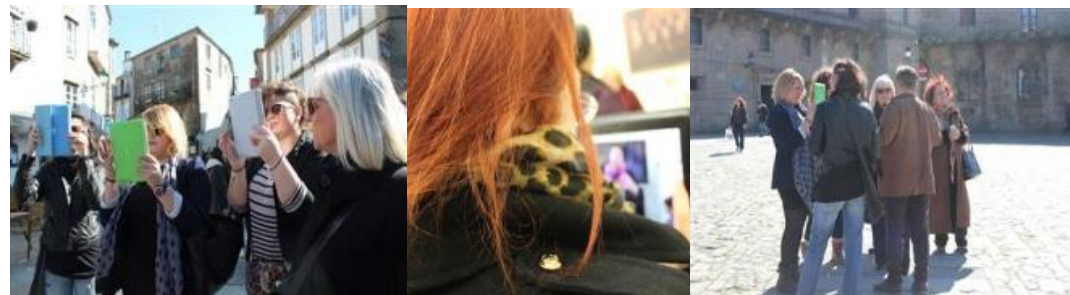
In most cases, tourism products such as educational trails, heritage trails, guided walks, folk museums etc. aim present places to visitors. Independently of media selection (panels or leaflets, multimedia, interactives, guided walks, presentations etc) success depends how genius loci is represented. To date, areas wishing to use their natural and cultural wealth to attract visitors, lack know-how to present their assets in an inspiring and memorable way. Irrespectively of local actors' engagement and public funding, their heritage potential remains underused. On the other hand offering tourism products that develop the appreciation of local heritage, and celebrate the spirit of the place instead of offering "*placeless resorts and manicured destinations*" s into local economies. Data demonstrate that quality experience seekers tend to return for more and repeat business up to a 60% to 70% . Given the fact that experiential learning is the most effective form of learning, the demand for quality experiences can indeed be facilitated in a recreational learning environment. Because going and doing cannot be replaced by books and films, recreational learning environments supported by a cognitive approach may provide visitors eager to experience novelty with unique insights into a destination and its culture.

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## 2. CASE STUDIES



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## 2.1. Natural Cultural Heritage

### 2.1.1. Comana Natural Park

**Name:** Comana Natural Park

**Location:** Giurgiu county, Romania

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

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

**Consumption**

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

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





## 2.1.2. Plitvice Lakes National Park

**Name:** Plitvice Lakes National Park

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

**Target group:** nature lovers

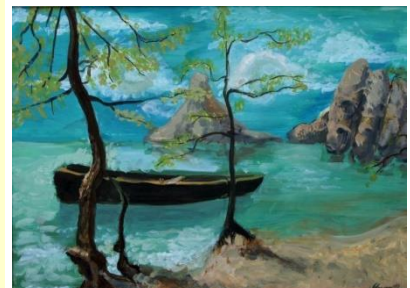
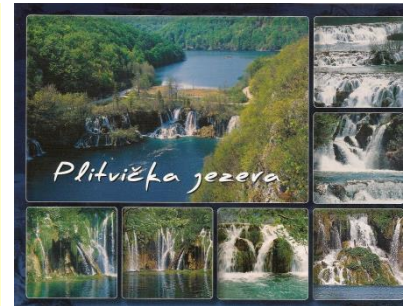
**Description:** The Plitvice Lakes National Park was founded in 1949 and is situated in the mountainous karst area of central Croatia, at the border to Bosnia and Herzegovina. In 1979, Plitvice Lakes National Park was added to the UNESCO World Heritage register among the first natural sites worldwide.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

### Consumption

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

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

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



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## 2.2. Historic Heritage

### 2.2.1. Medieval Town of Rhodes

**Name:** Medieval Town of Rhodes

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

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

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

#### Consumption

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

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



## 2.2.2. Colosseum

**Name:** Colosseum

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

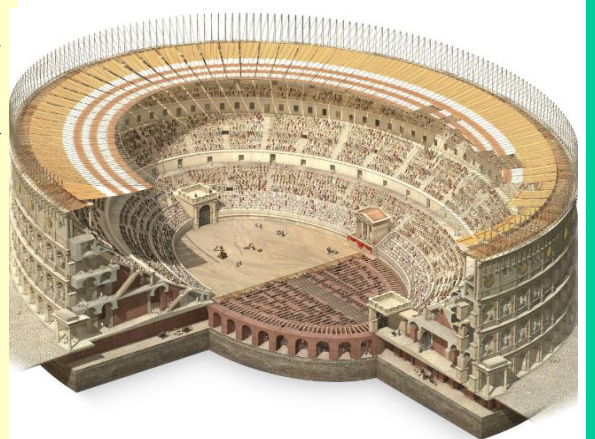
**Target group:** cultural tourism, recreation, nature, wine tourism and gourmandize

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

### Consumption

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

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



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## 2.2.3. Scala di Milano

**Name:** Scala di Milano

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

**Target group:** global cultural tourism

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

### Consumption

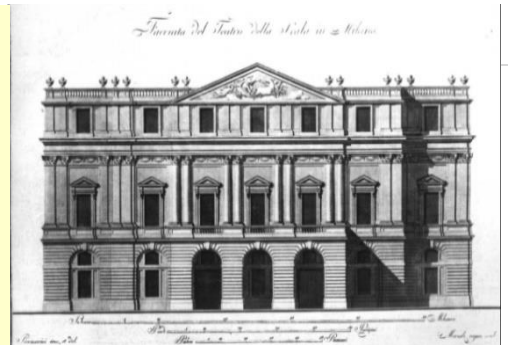
- attending opera and ballet performances;
- attending exhibitions, workshops, cultural events (conferences);
- watching TV - some ballets performances are broadcast by RAI Television;
- attending guided tours of the La Scala Theatre Museum
- normal and discounts tickets for the ballet performing;
-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

### Workshops

- shop and merchandise services;
- bar and restaurant.

**Lesson learnt:** The Scala is the most successful example of cultural heritage entrepreneurship and a public private partnership at the same time. Cultural consumption is a knowledge based activity: cultural products and services are viable, only if they possess widely recognized values. La Scala advances cultural consumption by communicating cultural values to a wide range of different audience. Thus values of tangible-intangible heritage, especially of the performing arts, become catalysts for regeneration and development by being revealed and communicated. Given the diversity and complexity of heritage, the use of cultural values for development is feasible, only if multilateral interactions are understood and reflected in policy and delivery. Required is a multivalent and flexible nexus at local-global level to mitigate the protection-use conflict reconciling national and international strategies. La Scala provides the audience with an activity mix fully capable to realize the socioeconomic potential of culture and ensure the sustainability of the monument, the continuation of excellence in cultural production and the promotion of new skills for new jobs in a very historic domain of humanity: the arts,

La Scala is a proud European achievement since 1776, which provides for excellent cultural experience diversity connecting thus local cultural production to international markets. By activating public-private-third sector alliances, heritage entrepreneurship is established, exemplifying, how heritage is valued, protected, communicated and used with ecologic, economic and social profit.



## 2.2.4. Venice

**Name:** Venice

**Location:** Italy

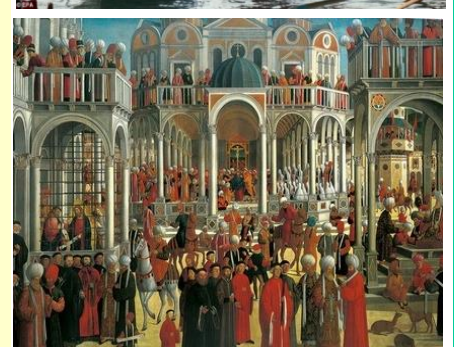
**Target group:** global cultural tourism with 10 mill receipts in 2015

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

### Consumption

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

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



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Venice is a very contradictory examples in tourism development.

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

1. [\*\*The Death of Venice?\*\*](#)

2. [\*\*Residents against visitors\*\*](#)

3. [\*\*The official view\*\*](#)

4. [\*\*Salvation of Venice\*\*](#)

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## 2.3. Emerging Destinations

### 2.3.1. Race Castle

**Name:** Race Castle

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

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

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

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

#### Consumption

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

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



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## 2.3.2. Eastern Black Sea

**Name:** Eastern Black Sea

**Location:** Black Sea Region, Turkey

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

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

### Consumption

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

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



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### 2.3.3. Varna Historic Center

**Name:** Varna

**Location:** South East Region, Bulgaria

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

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

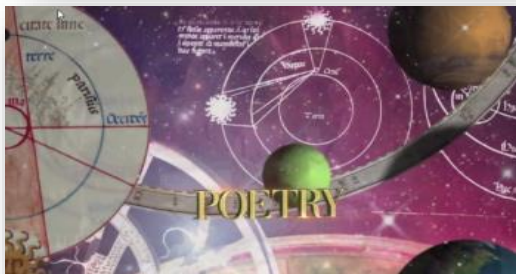
#### Consumption

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

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



## 2.4. Digital Cultural Heritage



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## 2.4.1. Lagopesole Castle

**Name:** Castel Lagopesole

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

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

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

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

### Consumption

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

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



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## 2.4.2. House Museum Joe Petrosino

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

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

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

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

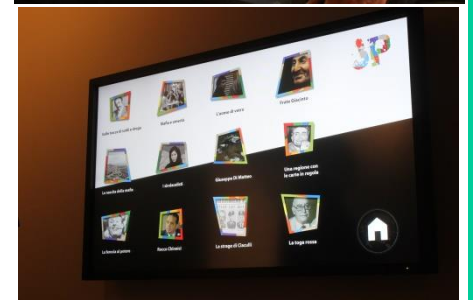
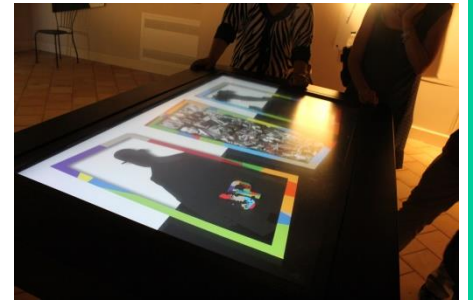
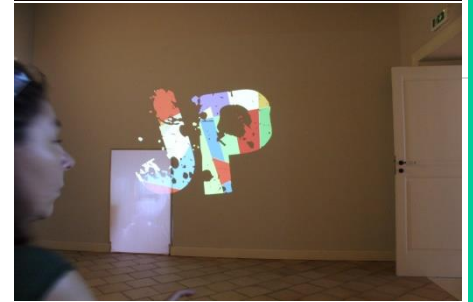
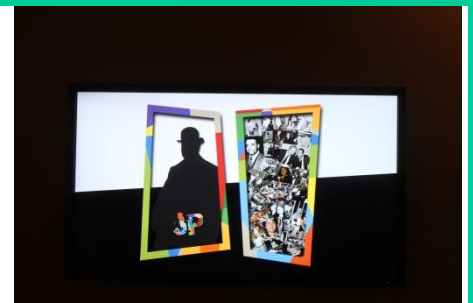
**Description:** Celebrated by movies, press, and myths, as the one who institutionalized the fighting against the Mafia as Head of the Police in New York, Joe Petrosino is a hero both in the USA and Italy. The House -Museum Joe Petrosino (J.P.) is the only museum dedicated to the unrivalled pioneer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

### Consumption

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

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

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



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