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**

M04: EXPERIENCE DESIGN

PART 02: EXPERIENCE OPPORTUNITIES

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3 EXPERIENCE OBJECTIVES

The task for the Partnership and the Pool of Trainees is to assign to review all the survey results from Intellectual Output 1 (IO1). The next step is to look for links between themes, historical periods, and resources to find the more interesting stories to tell and devise a plot, easy to perceive, trustworthy or seemingly trustworthy, easy to follow and enjoyable. The Partnership must realize that that at an early stage of development, it might not be feasible to assess what the best options are, and that more research is required. When reviewing the options, the following considerations are to be taken into account:

- level of authenticity
- uniqueness
- level of quality
- unusual/ intriguing
- educational
- entertaining
- fun/adventuresome and exciting
- thematic ties (by subject or timeframe
- logistical ties (attractions that are physically close together)
- name recognition (famous individual, place, structure, etc)
- ties to an annual event (festival, crop, migration, seasonal attraction, etc
- visitor safety and convenience
- where the balance is between sharing the resource with heritage experience seekers and preservation
- ability to maintain the resource at high level over time
- how well it fits the local community's values

Because of our heritage, visitors will come. Right?
Wrong!

By definition, cultural tourism is marketing the local community and heritage to the outside world. If local communities do not achieve spreading the word outside their immediate local communities, the chances to attract new markets and heritage experience seekers are minimal. Cultural heritage tourism is dependent upon cultural communication and asset significance communication as well as on organized marketing, which is driven by a carefully considered budget. There are specific guidelines in the Local Attraction Plan (LAP) and the Planning Tools that one can utilize to create an effective attraction Plan. Following the TOURiBOOST LAP as a whole, each Pilot Project locally considers:

- Advertising
- Public relations
- Media relations (TV, radio, newspaper, etc)
- Marketing support materials (brochures, maps, posters, etc
- Online communication (website, email, maps, CDs, kiosks, etc)
- Promotions/giveaways
- Packaging (weekend stays)
- Travel industry sales (tours, trade shows)
- Press Trip Tours (tours to acquaint participants with a specific destination)
- Cooperative Marketing (collaborative purchasing of marketing space)
- Direct response marketing (advertising requesting contact information for follow-up)

TARGET PUBLICS

Because customers are not all alike, the LAP must recognize the special needs of diverse consumers and focus on market segments that will generate the greatest return on investment. Marketing efforts should be aimed at a variety of types of consumers: business travelers, leisure travelers, special interest travelers, people associated with the travel industry. Identifying and reaching special interest travelers may require extensive research to find out what publications they tend to subscribe to. For all advertising options, you will want to collect the following information:

- Publication name with contact information
- Reader demographics (who buy their publication, including interests, travel tendencies, and income)
- Circulation (how many copies of their publication are sold and where)
- Ad sizes/costs (find out if they have a discounted rate for non-profits and/or for multiple issue ads)
- Deadlines for submitting your ad (and what formats they accept and how)
- Hit dates for issue (when the publication will be in stores and mailboxes)
- Most popular/least popular issue each year
- Notes (anything you learn that might be factor in deciding whether or not to advertise with them)
- Calculate your break-even point (how many heritage experience seekers do you need to attract to pay for the ad?)
- Be sure to build in a tracking device (coupon, code, or phone number) for each ad and each publication to help you assess whether or not the money you

invested on advertising was well spent.
- Be sure to calculate your break-even point using your discounted ticket price.

PRESS TRIP TOURS

Press Trip Tours as complimentary or reduced-rate travel program for people associated with the travel industry designed to acquaint participants with specific destinations and to stimulate the sale of travel. The target participants are traditionally tour operators, travel agents, travel planners, meeting and convention planners and trade show managers, or other travel buyers. Familiarization tours are sometimes offered to journalists as research trips for the purpose of cultivating media coverage of specific travel products or destinations.Press Trip Tours can be anywhere from a couple of hours to a couple of days depending on where the participants are coming from, the number of things you are showcasing, and whether evening, late-night, or early morning events are part of it. Putting together a Press Trip Tour can be as simple as chartering a bus or van, finding a well-spoken local who can serve as an entertaining and knowledgeable tour guide and mapping out a fun and well-paced itinerary showcasing your local community's cultural offerings. Recruit people from the local community to play the role of participant while you are developing your Press Trip Tours. It will give help the locals a clear understanding of the experience offered to heritage experience seekers. It also allows you to get further input from the local community while providing a dress-rehearsal environment for your step-on guides and volunteers.

LOCAL COMMUNITIES

According to TOURiBOOST Communication Plan the Partnership shall build a relationship with local media, incl. television, radio and the press. This can provide each TOURiBOOST Partnes with a vehicle to communicate regularly with the local community on the progress and success of the cultural tourism efforts and the LAP contents. Members of the authorities that have been addressed by the Project should reconnect with the people and places that were part of the Quali-Survey and the Multiplier Events, shall know how important they are to the process, what the outcomes are, and what it means to the local community. The TOURiBOOST Partners will need to leave a collateral piece to solicit involvement from audience members as volunteers, as partners, as funders, etc. Begin recruiting and coordinating volunteers from the local community for specific tasks such as step on guides, docent led tours, speakers bureaus, etc. Part of the action plan should be identifying the many roles that can be fulfilled by volunteers. The best advocate for your cultural tourism project can be your volunteers.

BUILDING A CULTURAL MESSAGE

Each Partner needs to develop a case for cultural tourism exceeding the Project's life time. A clear cut cultural message shall be developed in the early stages of planning, always connected to the statement of significance and the central interpretive message of the LAP: this is the *conditio sine qua non* to ensure success. Key messages are clear and consistent statement of significance about the values of the assets. These messages are an important way to build understanding and motivate local stakeholder and the community. Each TOURiBOOST Partner needs to identify the key messages that are meaningful to his/her organization, the local community, as well as the audiences targeted. These are the vehicles that will help the Partnership to get the message to the audience.

4 EXPERIENCE OPPORTUNITIES
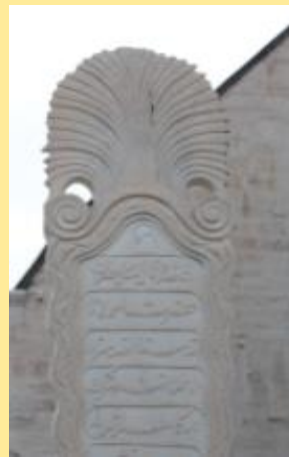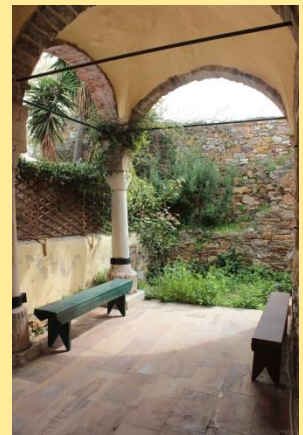
In the context of heritage tourism, quality is determined as referring primarily to experienced quality. This relates to visitor perceptions of cultural heritage tourism products and services in terms of the appeal, intellectual challenge and raised level of visitor interest. Experienced quality as perceived within the TOURiBOOST project is referred to a cognitive-emotional experience directly associated with the selected 30 heritage assets from the natural, built and intangible heritage environment. Moreover it includes also associated experiences such as catering, cleanliness of toilets and ease of parking among others. Experienced quality is relative to the value of monuments, price of related products and services, the expectations of heritage experience seekers and comparisons with similar ventures. It is obvious that the quality of heritage products and experiences influences consumer satisfaction, which flows through to repeat visitation and word of mouth marketing and product loyalty. One of the most important determinants of quality is the interpretation and cultural communication of heritage assets. The following issues relate to quality and authenticity of heritage products and experiences. Issues for consideration include:

- design and presentation of interpretation
- amenities provision
- too many heritage experience seekers can detract from quality of experience
- managing experience to minimize visitor site impacts
- standardizing the quality of the experience to provide a consistent and reliable tourism product over time

Successful practices include:

- focusing on obtaining visitor feedback
- recognizing product driven by value and interpretation
- theming of exhibits
- careful adherence to authenticity
- accommodation, cuisine, souvenirs even transport not necessarily standard style, but offering a unique quality experience.

'Experience' is a well-worn term that is often used with little attention to meaning. It is generally accepted that it is about the 'complex of all which it is distinctively human' and stands at the centre of educational endeavour. Education per se might be defined as an emancipation and enlargement of experience. Experience is both process and content: it includes what we do, what we suffer, what we strive for, love, believe and endure, and also how we act and are acted upon, the ways in which we do and suffer, desire and enjoy, see, believe, imagine - in short, processes of experiencing. We distinguish between two senses of the word 'having an experience' and 'knowing an experience'. Sometimes experience can be seen just in the former sense - as a sensation. We can thus approach experience at two levels: Primary experience is what occurs as through a minimum of incidental reflection, and Secondary "reflective" experience through 'the intervention of systematic thinking'. The two are united. Writers on experiential learning have tended to follow the line that 'experience has within it judgment, thought and connectedness with other experience'. Others argue that 'experiencing' and 'what is experienced' 'stand to one another in the most complete interdependence; they comprise a single whole'.

In order to make heritage experience seekers accessible to a wide public

besides protection and conservation effective tools are required to plan for quality visitor experiences. The interpretive planning process is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures. As a collaborative process it involves national and local governments, local authorities, cultural operators and diverse guardian institutions, local communities, private owners, volunteers. Originated from a supply side tourism planning perspective, it incorporates a set of procedures and mechanisms that strive to connect in situ or virtual experiences with significant phenomena and events considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive process model includes a hierarchical set of indispensable components such as:

- the objectives of cultural operators and heritage managers
- profound knowledge of target publics
- profound knowledge of resources and assets
- significance assessment process,
- media selection,
- implementation and evaluation procedures

The 4 Pilot Project Plan Templates for the development of the LAP (IO3) consider also site facilities and orientation, tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures etc.

Experiences are created through memorable occasions and/or interactions that engage people in a personal way and connect them with a place. *Cultural experience* means to offer non-captive audience opportunities that derive meanings and values of heritage, gain knowledge, modify attitudes, behaviour, provoke emotions and impressions, forge relationships, or provide for other subjective elements and sensory experiences, enjoyment and relaxation. Individual dispositions may dictate various needs to experience seekers:

- the need for social contacts at cultural heritage settings or/and learning experiences;
- the need for restorative environments or experiences which create a sense of peace and calm;
- the need or desire to escape from a mundane and alienating environment, or to alleviate boredom; a search for novelty or change, for new sources of stimulation and adventure, or the need to explore the unknown;
- the need for learning or cognitive engagement; finally leisure as an opportunity for self-fulfilment, self-development or a source of meaning in life.

The most common area identified in the studies as something people expressed satisfaction or concern about related to the range and quality of facilities, services and products that were available. There tended to be more positive comments and views expressed than negative ones. Particular aspects that people were satisfied about or enjoyed included:

MEASURING SATISFACTION

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

Table 5: Components of Satisfaction to be met by TOURiBOOST Pilot Projects

NATURE

Natural environment constitutes a common area related to expressing satisfaction, with the scenic beauty experienced. Heritage experience seekers identify natural landscape and scenic beauty as one of the most enjoyable aspects of the overall experience. Other aspects of the physical environment that attracted favourable ratings of satisfaction or enjoyment included:

- The marine environment ("golden" and "white" beaches for instance)
- The natural settings and untouched peaceful country
- The green, clean environment, including the lack of litter
- The harmony between marine and coastal village environments.
- The natural values (geological, conservational, ecological) that are evident
- Environmentally friendly activities, and conserving natural resources, parks and gardens.
- The outdoor activity experiences, its accessibility and contact with nature.

CROWD AND SOLITUDE

The peacefulness and quiet of a location, and conversely the presence of noise that breaks the sense of isolation (from aircraft, motorboats, motorbikes, in tramping huts, etc.) can contribute to the sense of satisfaction/dissatisfaction with an experience. Related to this is a sense of remoteness and solitude, and of places not being too commercialised or "too touristy" that affects feelings of satisfaction. These will be important, of course, for those cultural heritage consumers seeking that sort of experience. A major area of expectation for specific market segments related to images of peace

and quiet, notions of "getting away from it all", avoiding crowds and relaxation. In particular, with many of the eco-nature experiences (walking tracks, natural attractions, etc.), there exist perceptions of crowding, and social impacts to do with the numbers of people creating congestion at hut facilities, campsites and on tracks, and on sight-seeing tours. There are also impacts due to noise – aircrafts, motorboats, etc. – which disrupt expectations of peace and tranquillity and create some concern/irritation for them. A related aspect is the presence, or absence, of development – relating to people's expectations of a cultural heritage place having an unspoilt, natural environment. Research conducted with TOURiBOOST stakeholders in 2018/2019, clearly formulates concerns at the amount of development on some of the walking tracks – with a heritage audience thinking they should remain undeveloped, and in their natural state. In some locations, however, the absence of people and perceptions of less crowding than expected were identified as factors impressing people. Comments on this aspect include phrases as "well-hidden surprises and many solitary spots … ideal for exploration" and "untouched, peaceful environments" suggesting that people do find unexplored territories to enjoy.

For the audience looking for remoteness and solitude the peacefulness and quietness of a location, and conversely the presence of noise that breaks the sense of isolation (from aircraft, motorboats, motorbikes, in tramping huts, etc.) can contribute to the sense of satisfaction or dissatisfaction with an experience. A related aspect is the presence, or absence, of development – relating to people's expectations of a destination having an unspoilt, natural environment. A major area of expectation of target publics involved in eco-nature experiences such as walking, outdoor trails, natural attractions etc. is the notion of "getting away from the crowded city and relax.

Suggested Video

Venus de Milo, Louvre, France

Is a visual experience enough ?

On the contrary an audience that is satisfied with more mundane experiences is not affected by the presence of a crowded streetscape and they might even prefer it. On both cases quick and easy access to the selected assets are for both groups a precondition to a successful experience. However perceptions of congestions and overcrowding at individually selected locations like heritage places, museums, outdoor trails, sight-seeing and/or cruise tours and the like are evaluated negatively in regards to the overall experience. The factor of noise caused by transportation media such as aircrafts, motorboats, motorbikes, badly maintained public busses etc. may disrupt expectations of peace and tranquillity and create irritation.

Perceptions of crowding, particularly for many of the eco-nature attractions, were mentioned as having either a negative impact (when too many people) or positive impact (when a lack of crowds) on cultural heritage consumers' perceptions. Preliminary research conducted within the framework of the Quali-Survey, (IO1) has clearly demonstrated that the perceptions of crowding is strongly associated with perceptions of social and physical impacts, and concerns related to congestion at huts, scenic features and on tracks. Features form the urban landscape, like radio, television and noise by cars have annoyed and compromised the quality of the experience on pure nature.

Perceptions of crowding have led the nature lovers sample to revaluate their experience and degree of satisfaction, including considering other alternative options for future experiences. "Seeing too many people" or "overcrowding, were mentioned as least liked features, or constraints to preferred activities and locations and the "absence of people" was a feature most liked at another location. A definite link between perceptions of crowding and overall satisfaction has been evaluated negatively in nature, but was expected at major fame attractions such as World Heritage Sites. Perceptions of crowding have a strong association with perceptions of social and physical impacts, however they were not directly related to downgrading the quality of onsite experience. Perceptions of crowding do not always lead heritage experience seekers evaluate their experience and degree of satisfaction, including considering other alternative options for future experiences when it comes to attractions of global fame.

HOST COMMUNITY

Another key expectation of heritage experience seekers are related to the host local community, if seen as warm, welcoming and friendly and whether tour guides or hosts, VIC centre and retail staff seen as willing to help, friendly and knowledgeable. Sometimes is reflected disappointment at the lack of contact with locals, and the feeling that there needed to be more welcoming signage in communications at Visitor Information Centers (VIC). Other heritage experience seekers have particular interests in socialising and meeting with local people, which then contributes to satisfaction with their overall experience. Owners with ancestral roots in the location have a genuine interest to further development of an area and its local assets. They are themselves part of the place's identity,

providing for distinctiveness and authenticity, contributing to the overall tourism experience. Therefore friendly attitudes, and meeting interesting people are particular attractions. An understanding of local culture and people provides depth of insight and makes heritage experience seekers feel a part of the place and the place is conceived as the experience.

TRIP INFO

The provision of information and information services are rated as an influencing factor on satisfaction in a number of different ways. These included the accuracy of pre-trip information and thus onsite expectations. The amount and quality of cognitively accessible information, and opportunities for learning and education about the selected asset might that be a heritage site, a natural monument or a museum collection, a guided visit, directional signage and information about weather conditions are critical considerations for heritage experience seekers. Being proactive about information, advice and recommendations shows that cultural operators care about the heritage entrusted to them, and well maintained and serviced heritage places involves heritage experience seekers in what a heritage place has to offer.

In regards to heritage places, heritage sites and indoor experiences such as museums and collections, experience seekers comment usually the quality of information received: adequate, inadequate, interpretive non interpretive, medial and non-medial. Accessing quality and asset relevant information is a crucial consideration for heritage experience seekers. In addition accessing different assets located in different places such as the case of historic cities visitor consider directional signage as an important parameter of quality.

WORD OF MOUTH

Word of mouth from friends and family is an important source of information as more people relying on this than those relying on travel agents and advertising. There is a close link between the promotion, expectation and the response to the tourist experience, commenting that, in addition to setting up expectations of sought for experiences through promotional images being largely favourable, negative comments on some typical local settings draws attention to the fact that when heritage experience seekers encounter settings or experiences that differ markedly from their expectations, their evaluations can be negative, perhaps more so than if their expectations had not been framed so positively. It is crucial therefore that expectation is managed with good information.

- The provision of information services about specific, lesser known tourism products and services such as walking tracks and remote cultural heritage spots
- Information about nature and wildlife, and on outdoor activities
- Pre-trip information about attractions in a destination
- Information kiosk that do not function
- Poor signage systems, lack of detailed information and barely audible/visible demonstrations.
- Information about the locations/weather.
- Promotion of adventure, culinary and alternative activities
- The availability of interpretive information.
- At VIC centres, information on non-mainstream attractions and the availability of free maps.

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

The experience of visitors at heritage places is a complex and personal interaction between an individual and the heritage environment they visit, natural, built or intangible. The completeness and quality of the experiences is influenced by the visitor's expectations, the setting, social interactions, degree of active participation (passive through to active), levels of immersion (emotional, physical, intellectual and spiritual engagement), and associated memories.

Communities and the cultural heritage industry benefit from protected area visitor access and facilities. This is underpinned by the provision of infrastructure and services, such as roads, safe drinking water, walking tracks, signage, interpretation and education programs, guided tours, campgrounds, toilets, car parks, picnic sites of brochures, and websites. It is important to maximise the accessibility of these services for people with disabilities as well as of different cultural and linguistic backgrounds. It is a significant challenge to manage visitor infrastructure to contemporary standards. In planning for interpretive products and services, there is a need to identify appropriate and inspirational experiences which meet current and future visitor expectations now and in the future. Key considerations are:

1. The Pilot Project Area has an assemblage of natural, historic, or cultural heritage assets that together represent distinctive aspects of local heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous heritage assets and active communities;

2. The Pilot Project Area reflects traditions, customs, beliefs, and folk life that are a valuable part of the national story;

3. The Pilot Project Area provides outstanding opportunities to conserve natural, cultural, historic, and/ or scenic features;

4. The Pilot Project Area provides outstanding recreational and educational opportunities;

5. Heritage assets that are important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;

6. Residents, business interests, non-profit organizations, and governments within the proposed area that are involved in the planning, have developed a conceptual financial plan that outlines the roles for all participants including government, and have

demonstrated support for designation of the area;

7. The proposed management entity and units of government supporting the designation are willing to commit to working in partnership to develop the heritage area;

8. The Local Attraction Plan (PLAN) is consistent with continued economic activity in the area;

9. A conceptual boundary map is supported by the public and the heritage management entity that accepted the implementation of the plan.

Fig. 28: Castel Lagopesole, Visitor Experience with storytelling multivision at the Courtyard. Courtesy: Aldo Di Russo

4.1   Creating Experience Opportunities

Each individual has a Customer Journey Map within each Local Interpretive Project, which involves travelling prosumers into developing the required and customized services they wishes for). By understanding the different cultures (e.g. German, British, Italian, Greek etc.) a new cultural consumer profile evolves each time and heritage entrepreneurs are guided to develop new business models in the philosophy of the Local Interpretive Project not projecting their own wishes into the service, but listening to customer and asking for the views of cultural heritage consumers. When the latter is understood, then the time is ripe to map the territory for new services and enhance existing services.

The Local Attraction Plans trace the territory for opportunities and trains local actors' onsite, so that interpretive services developed with the new business models adopted, are launched to the global-local market. Producers may have different solutions or/and different services and/or the same services with different solutions: Local Interpretive Project are monitoring in real time what is the interaction and the feedback of clients in the new services created in participation by

- **local actors**, preferably women and young, chronic unemployed, artists, people with physical disabilities

- **creative consumers** (the tourist, the traveler, the visitor, the learner etc.),

- **multilingual emotional maps** through the use of mobile technologies (smart phones iPads) , that are the right tool to document the clients' emotional maps and the experiences made at heritage place level, so as to benefit the businesses by spreading and disseminating the branded image of place products and services virally at global level virally in real time.

New mobile technologies enable visitors to map their emotions and perform viral marketing for the sake of places. The Local Attraction Plan implements a 30 geo-location Connectivity Map with the immaterial assets of a given place and the services attached around them: In the course of the time places change and evolve significantly and every new layer added as a result of the specific evolution, transforms and hides the previous one.
Active participation of connected consumers gains new significance, as the objective is to reclaim their hidden memories of hidden assets and put

them together to provide a deeper understanding of the environment that surrounds them (rural, urban, coastal), enriching thus their overall place experience. At the same time, the use of the QR codes gives the opportunity to interact with the territory and its history by using smart apps.
The Local Attraction Plan enable Project Partners and trainees to learn how to create personal codes so that they can transform personal experiences into digital content, connecting themselves with the assets and services of interest across the Project Area. In this way assets and services selected become fully accessible by the online platform, via computers or mobile phones, with the streetscape playing protagonist roles in the experience framework. The benefits for both producers and consumers are multiple:

- Get to know places and create collective experiences for a greater understanding of contemporary times.

- Create a dialogue between technology and society

- Promote citizens interactive participation with social and anthropological components

- Offer citizens a comprehensive and motivating image of the city they live in.

- Create new ways of virtual and real communication

The Local Attraction Plans (LAP) shall also identify what business opportunities can be created in a given place by originating a new race of entrepreneurs defined as **heritage entrepreneurs**, who can handle (mobile) business highly customized for (connected) consumers offering services that the Tour Operator by definition cannot offer. The LAP shall:

1. - select geo-locations.

Think about the experiences you have in the Pilot Project Area e.g, a rural community with culinary traditions, a spectacular view and scenery, historic buildings, World-Heritage listed areas, unusual nature, accessibility, outback etc.

2. - always strive to deliver something unexpected.

3. - provide tips on other attractions, things to do, places to see in your Pilot Project Area e.g. at a B&B – local tours, local attractions, nearby cafes/restaurants/bars.

4. *-think of your 'competitor' as your ally and not as your enemy:* this is a first step to create an effective stakeholder map.

5. -provide 'new news'.
Keep your cultural heritage product offerings fresh. Think that an asset, if not signified, might perform as old and insignificant in the eyes of the end users, visitor, tourists, or cultural consumers.

6. Offer cultural consumers of any type the opportunity to become involved in various aspects of local businesses or advise them of activities that are available either through you or nearby e.g. on a farm stay, offer them the opportunity to shear a sheep or muster cattle, collect fruits, participate the wine harvest, make a great outskirts or indoors opportunities.

7. Remember to offer immersive, interactive, active and adventurous experiences.

8. Provide an opportunity for cultural heritage consumers, visitors and tourists to meet the locals.

9. Provide easy-access to activities that will allow cultural heritage consumers, visitors and tourists to immerse themselves in the people, the lifestyle and the environment.

10. **Highlight the unique selling point of your product.**
Perhaps there's something so unique about your product that it cannot be experienced anywhere else in the world?
If so, promote it!

4.2 Key Experiences

The Experience Design suggested by TOURiBOOST, is both a conceptual framework and a means of identifying and determining the diversity of recreation opportunities for a natural area or a group of natural areas. It is based on the idea that visitor services quality is best assured by providing an array of opportunities suited to the full range of expected visitors. However, not all visitors seek the same experience or want to join in the same type of activities when they visit a natural area. Also, the activities must be scheduled, otherwise conflict results when too many activities can occur at the same site at the same time. Experience Opportunities provide a means for classifying the range of recreational opportunities and managing that range. It has been widely applied to recreation planning internationally, but particularly in natural areas worldwide. It has been applied both directly and as a component of other planning systems. The steps in the basic application process for natural area visitor planning are as follows:

- Define the categories of opportunities across the Pilot Project Area
- Estimate the demand for opportunities for the area(s) of interest.
- Assess potential recreation capabilities of the area(s) to provide for different recreation opportunities using a resource capability analysis.
- Identify current patterns of recreation provision and use along the ROS in the area(s).
- Use the data from the Qali- Survey; determine where and how different opportunities should be provided.
- Integrate recommendations from the previous step with those from other aspects of management (other uses).

- Implement chosen alternatives.

The process is heavily dependent on collecting and analyzing biophysical and social information for the first two steps. This information sets up a spectrum of recreation opportunity classes, ranging from the "primitive" to the highly developed, which can then be analyzed against a range of biophysical, social or managerial management factors. The resulting matrix provides a wealth of information which can be used` for management planning. The end point of implementation is usually some kind of zoning system. Information-gathering is integral to the analysis process that follows the definition of heritage classes, and monitoring is required as part of any implementation process. Essentially Pine and Gilmore illustrate that there are four basic ways of engaging in experiences you seek out or take part in:

Passive Participation – simply watching an interpretive demonstration

Fig. 01: Guided Visit in the Palermo Cathedral
Source; INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Active Participation – taking part in a hands-on interpretive demonstration or activity.

Fig. 03-05: Costa Viola, Italy
 Experiencing the kiln to understand the tradition of the production of apotropaic masks
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Immersive Experiences – being in the forest, on a lake, in a historic home, scuba diving etc. interacting with the surrounding environment.

Fig. 6-8: Experiencing the vineyard trail on the terraces of Costa Viola. According to participants the experiences supersedes any of the similarly stages one at amusement parks.
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Absorption Experience – this is where you are so focused on the experience like watching a great play or movie that you forget about time (day dreaming while driving – ever miss an exit?).

Fig. 09: Guided visit at the Grotte di Tremusa, in Scilla, Reggio Calabia
The attraction connects the myth of the Argonautes, the revolt of Spartakus and the natural trails of the cace
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Fig. 10-13: Immersive experiences with multivision technologies at the Narrative Museum. The World of Frederick II Hohenstaufen, in Lagopesole, Basilcata, Italy.

Visitors watching the story plot are embedded by the constantly mutating and transforming walls of the internal courtyard in a large scale audiovisual experience.
Source: COS/TOUR/699493/DIVERTIMENTO, 2016
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Entertainment experiences – like going to a movie, playing a video game or watching a living history program.

Fig. 14: Mola Di Bari, Summer Feast at the Cathedral
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Fig. 15: Volo de' Angelo, Basilicata, Italy
Flying among the cliffs
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Educational experiences –the experience acquired teaches transmits knowledge, challenges critical thinking and requires problem solving, or new skills are learned.

Fig. 17: Parcodi Grancia, Basilicata.
Experiencing the wild life
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Esthetic experiences – watching the sun set, looking at and smelling wildflowers, being in and looking at a garden, visiting an art gallery, a museum, an architectural ensemble, a heritage site.

Fig. 16: Volo de' Angelo, Basilicata, Italy
Flying among the cliffs.
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

Escapist experience – going on a long hike where you won't see another person – taking a canoe trip or getting lost in a good book.

Fig. 18: The Aspromonte Natural Resort Experience. Touching the Sky
Source: INTERREG IIB Project A.02.054 HERODOT Project Record 2007

While the term "experience" is used interchangeably with the term "activity," they are two different concepts. The TOURiBOOST Pilot Projects offer 90 geo-locations where visitors at heritage places may interact with the different assets through activities. Effective planning anticipates the reaction and kinds of memories a visitor is likely to have. These are interpretive opportunities. Interpretation helps visitors to reflect on their experience, as it happens in real time, so that they come away with a deeper understanding about themselves. For example visitors might have a greater sense of confidence about themselves after boating down a river or feel they have a greater connection with nature after exploring a geo-trail, or a deeper sensitivity to rural lifestyles in an interpreted agro-tourism context; or have a greater sense about place that performs in the eyes as resourceful and resilient with speaking objects instead of fossilized units from the past. The experience of visitors at heritage places is a complex and personal interaction between an individual and the heritage environment they visit, natural, built or intangible. The completeness and quality of the experiences is influenced by the visitor's expectations, the setting, social interactions, degree of active participation (passive through to active), levels of immersion (emotional, physical, intellectual and spiritual engagement), and associated memories.

Communities and the cultural heritage industry benefit from protected area visitor access and facilities. This is underpinned by the provision of infrastructure and services, such as roads, safe drinking water, walking tracks, signage, interpretation and education programs, guided tours, campgrounds, toilets, car parks, picnic sites of brochures, and websites. It is important to maximize the accessibility of these services for people with disabilities as well as of different cultural and linguistic backgrounds. It is a significant challenge to manage visitor infrastructure to contemporary standards. In planning for interpretive products and services, there is a need to identify appropriate and inspirational experiences which meet current and future visitor expectations now and in the future. Key considerations for the TOURiBOOST Pilot Project Area are:

- The assemblage of natural, historic, or cultural heritage assets that together represent distinctive aspects of local heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous heritage assets and active communities;
- traditions, customs, beliefs, and folk life that are a valuable part of the national story;
- existing outstanding opportunities to conserve natural, cultural, historic, and/ or scenic features
- existing outstanding recreational and educational opportunities;
- heritage assets that are important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;
- residents, business interests, non-profit organizations, and governments within the proposed area that are involved in the planning through the TOURiBOOST Stakeholder Map to be developed by the Partnersηιπ in the Pilot Project Area.

4.2.1.1 Authenticity

Authenticity is a core value in the interpretation of heritage and can be central to the consumer experience. When consuming experiences, consumers are sensitive to whether the experience is 'real' or not. A 'fake' artifact would likely be remembered as a waste of time while the truly authentic one can be remembered for life: that is the difference between the real Aphrodite of Milos at the Louvre and a

is why are striving to create their own points of enthusiasm. In the participatory culture consumers, have become prosumers, after having lost their faith in institutions. As a reaction consumers look for even more than before for authentic experiences and point of enthusiasm they may control, e.g. decide what is the most important for them to document, geo-locate and virally disseminate.

Fig. 19-20 THE CHARIOTEER

copy of Aphrodite of Milos in the souvenir market or even in another museum. Second, the service economy becomes increasingly impersonal as people are being replaced by machines. In the revolution of technology, people long for something that is genuine and authentic and that
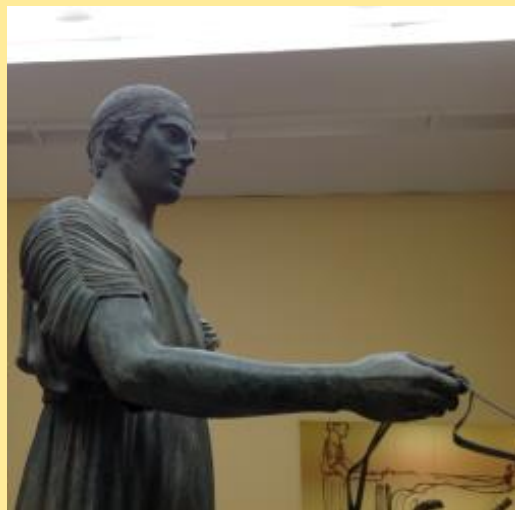
World Heritage Site, Delphoi, Greece
Source: D. Papathanasiou-Zuhrt, 2013

Fig 21: Commercial copy of the Charioteer
Source: Internet, 2019
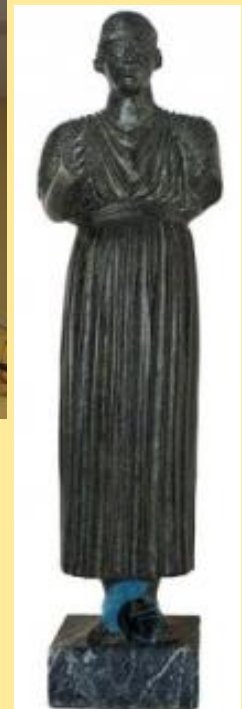
TRAJAN'S COLUMN
Rom, Historic Center

It is monument erected AD 106–113 by the Roman emperor Trajan and surviving intact in the ruins of Trajan's Forum in Rome. A marble column of the Roman Doric order, it measures 125 feet (38 m) high together with the pedestal, or base, within which there is a chamber that served as Trajan's tomb. Originally the column stood in the middle of a courtyard surrounded by galleries from which one could view at various levels the spiral band (over 800 feet [240 m] long and about 4 feet [1.2 m] wide) covered with low-relief sculpture that forms a continuous narrative of the emperor's two campaigns in Dacia. A spiral staircase is contained within the shaft's interior, which measures 12 feet 2 inches (3.7 m) in diameter. At first a bronze eagle had been placed on top of the column and then after Trajan's death a bronze statue of the deceased emperor, which was replaced in 1588 by a statue of St. Peter.

Fig. 22 Trajan's Column in the authentic surroundings

Trajan's Column is a 100-foot tall marble column that rests on a monumental rectangular base. A gilded statue of Trajan stands on top of the spiral column. Around the column a carved frieze depicts battle scenes and snapshots of life. On the inside, there is a chamber that holds Trajan's ashes, a marble platform, and a spiral stairway that wind up to a marble platform at the top. The inner staircase has windows at every turn that let in a little light into the passage; otherwise, there is no lighting. Trajan's Column represents monumental Roman architecture and an astounding monument to Trajan's greatness.
Jeffrey Becker

Suggested Article and Video

Trajan's Column

The victorious column of Trajan commemorates the Roman victory over Dacia.

By there is also another view:

What has Trajan gained by conquering Dacia?

A copy of Tranja's column is exhibited in the National Museum in Bucharest.
What kinds of experiences are possible in Rome and in Bucharest?
Write a short text on this issue.

Fig 23-24: Copy of Trajan's Colum, Archeological Museum, Bucharest, Romania
Source SEE/B/0016/4.3/X SAGITTARIUS, Project Record, 2013

Authenticity involves assets that are fragile and non-renewable. Authenticity from a heritage interpretation perspective may mean being as historically accurate as possible in the scientific representation of historical events and artefacts. In a cultural consumption context, heritage experience seekers (local, visitor, tourist, gourmet, expert etc.) play an active role in the experience of heritage, rather than simply being a passive recipient of historical knowledge. As an onsite experience, it is important to recognize that heritage experience seekers are not only seeking knowledge but also enjoyment through interacting with the past. The danger of presenting statically preserved genuine artifacts and dry knowledge is in the disconnection and disinterest heritage experience seekers may feel in experiencing an *'in vitro image of the departed past'*. It would seem that authenticity relates both to the representations of the past combined with consumer perceptions of authenticity and how they make sense of the heritage experience. Observed issues identified by Study Visits in Sille, Turkey and and Budapest, Hungary I December 2018 and April 2019 respecrively included:

- Too many visitors at peak season can have an impact on authenticity of the experience per se—both in terms of material conservation, but also impact on atmosphere
- Artifacts not part of heritage site can be disappointing
- Costumes/recreation / living history can be valued, but can detract from authenticity
- Opening all daylight hours has implications for services such as maintenance, mowing, garbage collection etc. impinging on the visitor experience
- Opening at hours like a civil service, e.g. 07.00 – 15.00 hours disable visitors to enjoy sites and museums in a more relaxed way.
- Opening with intervals e.g. 12.00 – 14.00 and 18.00 – 22.00 hours affects badly the gastronomy sector and creates an unnecessary "rush hour"

especially in the proximity of heritage places.
- Elaborated and 'exciting' but inaccurate interpretations contradict agreed goals/messages
- Closed sites and collections outside of the season is disappointing for visitors

Successful practices included:
- Real stories/people/connections with the property
- Products sold are locally made and relevant
- Meals can be themed with heritage.
- Accurate selection of funding programs which are consistent with goals for authenticity and quality determined by cultural product managers is needed.

4.2.1.2 Sense of Place

The sense of place is crucial to the quality of cultural experiences. The idea of location, especially location as it relates to other things and places, is absolutely fundamental. Location can be described in terms of internal characteristics (site) and external connectivity to other locations (situation); thus places have spatial extension and an inside and outside. Places involve and integrate elements of nature and culture: each place has its own order, its special ensemble, which distinguishes it from other places. Every place is a unique entity, however not all places do perform as such into the eyes of consumers.

Places are interwoven by a system of spatial connections and transfers; they are part of a framework of circulation. Places are localized as parts of larger areas, some are emerging and some are declining. With historical and cultural change new elements are added and old elements disappear. Thus places have a distinct historical component. Places have meanings, and meanings are embedded in the human nature and are contextual in nature. Meanings should create in them the sense of the place or the resource. Meanings are contextual in nature, including a linguistic, spatial and a social context. To understand the meanings of given items is to understand those meanings within the given context. Communicated through the use of language, meanings are embedded in language and culture. Being culturally and socially constructed they are shared by all who access them, but not by those who are unable to decode them. One of the most significant contexts of meanings is the spatial context, the sense of the place. Meanings extracted from a visit to a place, heritage or natural site, collection etc. constitute the high added value experience a visitor takes away in memory. In this vein, meaning is the experience- the only experience any visitor has with a place. Places are characterized by the beliefs of humans: 'geographers wish to understand not only why a place is a factual event in human consciousness, but what beliefs people hold about a place. It is this alone that underlies man's acts which are in turn what give character to a place.

Places are complex integrations of nature and culture that have developed, and are developing, in particular locations, and which are linked by flows of people and goods to other places. A place is not just a 'where' of something; it is the location plus everything that occupies that location seen as an integrated and meaningful experience. The intangible attributes discussed here refer to the identifiable character or atmosphere of a heritage area, its sense of place or *genus loci*. This is more than the sum of the each observable part. In assessing intangibles it is important to note that these are based on human perception. When personal perceptions correlate within a group they become common perceptions. Features of *genus loci* may

include site and collections, building masses in contrast to open space, local community entrance impressions, nodes for social exchange, ecologically sensitive areas, locations of traditional happenings, sites rich in historic or ethnic lore, and places known as special by the local population. Every local community, small town, and rural area has aesthetic and spiritual values like no other. A major component of planning and developing areas for tourism is respecting and interpreting such values for heritage experience seekers. *Genius loci* is a dynamic concept and the character of a place is continually evolving. The introduction of tourism into a region will have an effect on the character of that region and understandings of *genus loci* should be allowed to evolve.

Sustainability does not imply that things cannot change. Every destination has a character. However, some may be stronger than others. Strong ties between society and setting create a strong sense of place. Often heritage assets with strong characters develop slowly over a long time, and exhibit authenticity. Authenticity is determined by human perception. As the ideas of *genius loci* and authenticity rely on personal perceptions, they will be affected by cultural bias and social meaning. Age, gender, background and culture of origin will affect the cultural consumption pattern. TOURiBOOST groups these perceptions into four categories of attributes and expectation of experience, distinguishing between the *physical*, the *social,* the *psychological* and the *behavioral* environment. The physical consists of the terrestrial or geographic setting; the social of the inter-personal and inter-group organizations that exist; the psychological of the images that people have in their heads; and the behavioral of those elements to which a person responds.

Different people have different travel motivations and they will look for and experience different intangible qualities in a place. Tourism is about selling these experiences. Therefore, the understanding of the *genus loci* of a place is of vital importance. For the purposes of this study, the intangible attributes (or sense of place) in sustainable tourism heritage assets can be described in four categories, similar to those above. Applying to both natural and built places, these categories can be described as capacities to create and to hold *physical* attributes, such as spatial, movement and natural parameters; *social* attributes, such as relationship and cultural parameters; *sensual* attributes, such as sensory and behavioral parameters; and *spiritual* attributes, such as emotion, time, memory and psychological parameters. These categories are discussed in the following sections.

Authenticity is a core value in communicating culture and central to the quality experience. Authenticity in heritage is connected on a asset that is fragile and non-renewable. Authenticity from a conservation management perspective may mean being as historically accurate as possible in the scientific representation of historical events and artefacts. In the context of the TOURiBOOST Experience Design, visitors play an active role in the experience of heritage, rather than simply being a passive recipient of historical knowledge. It is of crucial importance to realize that the audience is not only seeking knowledge but also enjoyment through interacting with the past. Presenting original assets and dry knowledge disconnects the audience from the experience vehicle and leads to an 'in vitro image of the departed past'. Authenticity relates both to the representations of the past combined with visitor perceptions of authenticity and how they make sense of the

heritage experience. Observed issues and those identified along the process of developing the TOURiBOOST LAP include:

- Too many visitors can have an impact on authenticity of cultural experience—both in terms of material conservation, but also impact on atmosphere (heaviliy visited tourist destinatios)
- Artefacts not part of heritage site can be disappointing (tourismification og historic cities)
- Opening all daylight hours has implications for services such as maintenance, mowing, garbage collection etc. impinging on the cultural experience

- Elaborated and 'exciting' but inaccurate interpretations contradict agreed goals/messages Successful practices included:
  - Real stories and people's connections with assets (Pierre d' Aubusson saves Europe from the Ottoman expansion; Giacomo Casanova escapes from the prison of the Ducal Palace in Venice)
  - Products sold are locally made and relevant
  - Catering can be themed with heritage
    - Historic re-enactment can be valued by visitors

4.2.1.3 Meanings

Capturing and keeping their attention high up 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, cognitive accessibility aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a way that is more profound and enduring way. Meaning should create in them *the* sense of the place or the selected heritage asset.
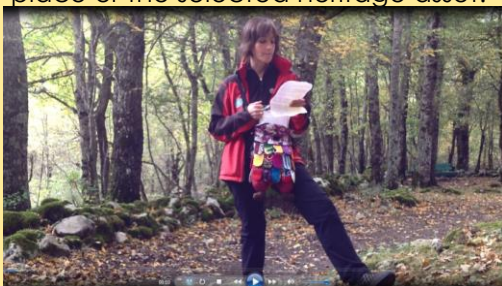
Meanings are contextual in nature, including a linguistic, spatial and a social context. To understand the meanings of given items is to understand those meanings within the given context. Communicated through the use of language, meanings are embedded in language and culture. Being culturally and socially constructed they are shared by all who access them, but not by those who are unable to decode them. One of the most significant contexts of meanings is the spatial context, the sense of the place. In this vein, meaning *is* the experience- the only experience any visitor has with a place.

Fig 46. National Park Abruzzo-Lazio-Molisse: Reflective Guided Visit Outdoors withe scheduled activities
Source: 2013-1-BG1-LEO05-08769HeriQ Project Record 2014

4.2.2   Physical attributes

Physical attributes are the combined effect of the natural and made features of a place as perceived and experienced by those who live or visit that place. The physical attributes of a place define character as much, if not

more so, than other attributes. The Medieval Town of Rhodes is defined and marketed also by its natural physical attributes— marine environment Dodecanese islands, and sailing on calm, bright blue water.

TOURiBOOST is focusing on imparting an impression of the physical attributes of selected heritage places. This is mainly because images of these attributes can be easily framed, captured, manipulated and reproduced in a range of media. Other attributes, such as characteristic sounds or fragrances, or a sense of excitement, can be inferred in carefully arranged images of the physical environment. The TOURiBOOST Pilot Projects promote the historical natural heritage within, around and outside the selected geo-locations with the significant physical attributes. Not all physical attributes are attractive; some places might have physical features that a person might find unpleasant. For example, places may be narrow and poorly lit and therefore create a sense of unease or danger; they may be crowded and full of people with no room to move or escape, or poorly signed and maintained (therefore potentially shabby). Conversely, spaces that are empty of people or far away may represent isolation. For someone wanting to get away from it all, an isolated attraction may be highly desirable.

UNESCO enlisted Medieval Town of Rhodes, Greece. The Moat.

The relationship between the ground, the visitor and the view at the Moat provides vertical exposure, a sense of disconnection with the ground and an ability to survey the striking physical attributes of the place. This exhilarating physical experience, in combination with the magnificent visual appeal of the place, is highly memorable for heritage experience seekers and provides evocative promotional images.

Source: SEE/B/0016/4.3/X SAGITTARIUS

Another individual might describe the same place as dull and atmospheric, in the absence of shops, other people and noise. Desirable physical attributes can i extend to other aspects of nature like unique flora and fauna; biodiversity is a drawcard for some heritage experience seekers. The TOURiBOOST Pilot Projects in Turkey, Greece and Holland have a key affinity to biodiversity and an association with nature due to the area's abundant wildlife, varieties of forest, littoral and wetlands ecosystems, and wildflowers. Both the terrestrial and marine environments are identified as a valuable asset.

Tourism can enhance but also compromise the physical attributes of place. Increased economic activity can supply the heritage experience seekers necessary to rejuvenate and maintain the built environment. Conversely, additional economic activity can lead to changes that reduce natural appeal. It is noted that efforts must be made to address visible

The physical attributes of a place are often the driver for an initial tourist attraction and the part of the character of the place most regularly

- What is the value in categorizing heritage assets by their attractive physical attributes, such as heritage building, beachside, nature and forest?
- What are the important physical factors that support a quality experience for heritage experience seekers and the local community in rural and regional environments for each category?
- How do different types of heritage experience seekers view and use

With an ability to objectively identify the essential elements of indoor and outdoor heritage spaces, strategies and plans which better safeguard valuable assets can be crafted. Environmental protection and scenic preservation has become an increasingly important part of open space planning as the public desire for such amenities grows and the prospect of losing natural and scenic resources increases in response to growth pressures.

signs of liquid waste such as onsite treatment and disposal of waste water, and other potential pollutants anticipated with increased tourist numbers, such as black water, litter, fumes from cars, trucks and buses, waste left in the national park and increased noise and light pollution. Light pollution is the increased night lighting in and around tourism developments.

projected to attract heritage experience seekers. Relevant considerations include:

  the spaces common in each category?
- Can inclusive tourism spaces be created both physically and socially in rural and regional heritage assets?
- Is there danger in concentrating on the promotion of physical attributes?
- For heritage based heritage assets, what impact does the longevity and level of construction of building types have on their form, authenticity and success?

4.2.3 Sensory Attributes
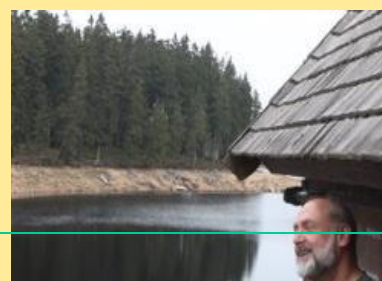
There is a growing recognition that sensory attributes are an important part of the tourist experience. Relevant considerations include:

- Having grown up surrounded by particular sensual attributes, how can a rural and regional local community identify those sensory attributes attractive to heritage experience seekers? Once they are identified, how can these attributes be expressed, marketed and protected?
- How much can rural and/or 'authenticity' be sacrificed to tourist appeal without destroying the essential sense of place?
- What are the effects of globalization and homogenization of goods and services on heritage experience seekers' experience?

Fig. 36: Multisensory Outdoors Experiences at a guided visit in the Abruzzo-Lazio-Moilsse National Park, Italy
Source: 2013-1-BG1-LEO05-08769 HeriQ Project Record, 2015

Fig 37-39 Fig. Nationalparkhaus St. Andreasberg, Harz, Germany
Interactive Exhibit with sensory dynamics
Introduction to the subject matter with haptic experiences
Source: 2013-1-BG1-LEO05-08769 HeriQ Project Record, 2015

4.2.4 Multisensory Attributes

Sensory attributes refer to the qualities of a place that are evoked through the five senses: the sounds, textures, aesthetics, forms and colors, smells, and tastes that together make a place sensory unique. Generally, there is an emphasis on vision as the predominant sense yet there is a growing recognition that a total sensory experience is generally the most memorable. Newer attractions, particularly five-star health retreats and eco-resorts, are providing guests with other sensual experiences such as night walks that emphasize bird and animal sounds, and bush tucker tours that include locating, tasting and cooking indigenous foods. The LAP as a whole highlight the importance of viewing opportunities where visitors can appreciate the individual features of each place included as part of the TOURiBOOST heritage trail. This provokes not only an understanding of the context, but also a sense of anticipation by heritage tourists for visual delights, stopping points, opportunities for great day escapes, to break, breathe the clean air, take photographs, taste the local cuisine, shop the traditional products, enjoy scenic views, try indoor and outdoor activities, the list is long. A best practice how to activate senses and perception in an indoor activity offers the Narrative Museum "the World of Fredrick II" in the Castle of Lagopesole in Italy. The creator Aldo Di Russo explains the physical activity with the bar of time evokes the activation of the geographical map. He states that during the shooting of the Big Brother Show in Italy it was discovered that young participants do not have any feeling of the past. To them historic personalities from the recent or remote past were put in the same "box". The creator explains to the audience how he has utilized this knowledge to enhance visitor experience in the Castle of Lagopesole, Italy.

He invented a tangible bar of time that corresponds to 12 important events in the life and reign of Frederick II Hohenstaufen, Holy Roman Emperor (1194-1250). Visitors move the bar with their hands selecting a date. They can move the bar of time back and forth. Each move activated the geographical map with multiple, but structured information layers. In this was

seeing, hearing and tactile experiences are utilized at the same time offering a rich multimedia mix with even richer contents.

Fig. 40-43: Castel Iagopesole, the Bar of Time
Source: D. Papatahanasiou-Zuhrt, 2014

4.2.5 Spiritual Attributes

Spiritual attributes are the emotions and memories that a place evokes in a person's imagination. They are an integral part of human experience. Spiritual attributes are a result of a combination of other intangible attribute faithful character as against a character that is contrived, fabricated or shallow. Authenticity implies that there exists a factual base to *genus loci* and that this can evolve. Authenticity occurs when the own perceptions of a heritage area strongly align with what they understand is the common perception. This understanding develops through experience of the heritage area, speaking with residents and gauging intent, particularly of tourism operators and local governments, who may stand to gain financially or politically from misrepresentation.

Authenticity relies on honest intention—what the tourist experiences should not be a construction designed to lead them into thinking that a heritage area's *genus loci* is one thing, when it is actually another. Or, that what the tourist is experiencing is 'the real thing', not a representation with 'staged authenticity'. These ideas are particularly relevant to cultural tourism, where an interpretation of place is often demonstrated to heritage experience seekers: they do not personally experience it unless they live in the region for some time. However, the need for authenticity in tourism experiences is hotly debated, and the desire for authenticity can often be damaging to the host local community as it places pressure on a constant need to be aware and to be on show. In other places an authentic experience may require no or minimal effort from the local community.

Fig. 44: Castel del Monte, Puglia Italy
Source: SEE/B/0016/4.3/X SAGITTARIUS Project Record, 2014

4.2.6 Social attributes

Social attributes pertain to the culture found in a heritage area and how that culture is perceived both by residents and heritage experience seekers. This perception may be based on a general or anecdotal perception of friendliness. It also extends to cultural identity in general. Culture and perceptions of culture arise from the interactions between residents observed by heritage experience seekers, and between residents and heritage experience seekers. Some perceptions will directly influence a tourist's choices. If a heritage area has a reputation for being 'friendly', it may draw more heritage experience seekers than a neighboring heritage area regarded as less friendly. Not all perceptions will directly affect choices in this manner, but they may add to the quality of the cultural experience. Rural areas are generally perceived as having an 'old-fashioned' approach to service, i.e. more relaxed and provided at a slower pace than in bigger cities. However, bringing city-based service norms to rural and regional areas can also be self-defeating, as this can replicate the behavior many heritage experience seekers are seeking to escape. Heritage assets in rural and regional areas can have social and cultural characteristics that heritage experience seekers find attractive or intriguing. Relevant considerations include:

- What effects does tourism have on cultural identity of rural and regional heritage assets?
- How critical are perceptions of local community–culture and tourism interaction to establishing a successful tourist heritage area?

Fig. 45-46: Otranto, Italy
Municipality-driven collection of urban waste in the historic center
Source: Author, 2015

4.3   Drivers of Quality Experience

The quality of heritage products and experiences influences visitor satisfaction, which flows through to repeat visitation and word of mouth marketing. In the development context of the TOURiBOOST Pilot Project, quality refers primarily to quality of onsite experiences along TOURiBOOST heritage are. This relates to visitor perceptions of the cultural heritage tourism product along the Transnational Heritage Trail in terms of the appeal, intellectual challenge and raised level of visitor interest. The overall quality also encompasses associated experiences such as catering, cleanliness of toilets and ease of parking among others. Experienced quality is relative to price, the expectations of visitors and comparisons with similar ventures.

One of the most important determinants of quality is interpretation, which is considered separately in this report. Successful practices include obtaining visitor and end-user feedback, recognizing product driven by value and interpretation theming of the TOURiBOOST Pilot Projects, careful adherence to authenticity. The following issues relate to quality and authenticity of heritage products and experiences:

- design and presentation of interpretation
- amenities provision
- regulation of visitor flows so as not to detract from quality of

experience and minimize visitor site impacts

- standardizing the quality of the experience to provide a consistent and reliable interpretive product
- management of experiences and emotions to inspire the co-creation of contents

Heritage experience seekers are sovereign and make their own choices, whilst their motivations may come in many forms. Specific attractions are mentioned as part of people's satisfying experiences, covering a range of features. Novelty, authenticity and uniqueness are generally outstanding features of quality experience. They include such aspects as natural monuments and scenic beauty, availability and nature of recreational activities, the experience of something that is unique or novel; the quality of products offered, such as the content, range and presentation of exhibitions, the range of experience diversity at place level and in direct proximity to a heritage asset. The drivers of quality experience are best described by the ranges and possibilities of the experience diversity. A degree of disappointment about range of things to see and do, which are inaccessible due to informational asymmetries between producers and consumers has been expressed as general observation and refers to:

INTEGRATIVE EXPERIENCE
• Accommodation – concerns about availability and prices, and the choices available
• Climate and weather conditions
• Quality of service and good facilities. Facilities are identified as both positive features of heritage experience seekers' experience and as among the least favourable aspects of the visit, or reasons why expectations were not met. They include:
• The design and location of viewing platforms.
• The condition of rent rooms and the provision of cooking, drying and washing facilities
• The maintenance of other visitor facilities, including toilets, in a clean and tidy condition.
• Uncomplicated and convenient facilities.
• In information centres, room to move, look at brochures and information.
• The infrastructure of roads, including the condition of tracks/routes
o The value for money that people received
o Transportation issues, particularly the convenience of local transport networks, and the travelling time and rush, which can lead to exhaustion.
o The accessibility of features and facilities, including car-parking at VIC centres and in cities
o Shopping opportunities
o Wildlife viewing experiences, if any
o Museum, art gallery and/or other similar cultural experiences
o The opportunities to experience uniqueness and authenticity from the natural, man-made and intangible environment.
o The range of outdoor activities available
o Opportunities to learn about and/or engage with local people and their traditions
o A lack of distinguishing features
o Degree of tourismification of a place and/or heritage asset
o Perceptions of safety, familiarity and language barriers
o The entertainment and nightlife available: a lack of nightlife in some places vs. seeing other places as cosmopolitan and mundane.

Table 6: Considering integrative experiences for the TOURiBOOST iBOOK

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

Table 7: Investigating Visitor Experience Diversity

POSITIVE USER VALUATIONS
• a healthy environment
• authentic cultural heritage
• creativity and intellectual stimulation
• health and personal relationships
• the personal touch
• comfort, convenience and good service
• privacy when desired

Table 8: Visitor Experience Expectations

The benefits people seek are personal
and relational benefits, such as:

PURSUIT OF PERSONAL BENEFITS
• escaping from the stress of day-to-day life
• experiencing a change
o 'collecting' experiences to 'brag' about
o being physically challenged
• enjoying the finer things in life
• having fun and plenty of activity choices
• nurturing relationships
• meeting new and interesting people
• learning something about one's roots, a place, nature or a
• special interest
• 'connecting' with the cultural/natural environment
• food and wine
• festivals and events
• arts and culture living heritage
• country living
• coastal and marine experiences
• unspoilt natural environment
• soft adventure activities

PURSUIT OF RELATIONAL BENEFITS
• being authentic (not 'touristy')
• having a relaxed friendly pace
• having a range of choices
• being easy to get around
• pleasant Mediterranean climate
• offering excellent quality
• affordable (value for money)
• having friendly locals (willing hosts).

Table 9-10: Visitor Expectations Inventory

4.4   Experience Opportunities

4.4.1 Experience Opportunities

Each individual in the TOURiBOOST Project Area has a heritage journey map, which involves them into realizing the designed experiences and customize their preferred services. By understanding the different cultures of origin (e.g. German, British, Italian, Greek etc.) the TOURiBOOST Pilot Projects may launch a new cultural consumer profile that evolves each time local businesses and stakeholders as heritage entrepreneurs. These entrepreneurs will not be projecting their own wishes into the service, but will listening to heritage experience seekers asking for the views on the experiences in the territory (the TOURiBOOST Project Intervention Area). By obtaining these data through the e- and Quali Survey (IO1) the Partnership can map the territory for new services and enhance existing services and map the heritage territory entrusted to them for opportunities and trains local actors' onsite, so that interpretive services developed with the new business models adopted, are launched to the global-local market. Producers may have different solutions or/and different services and/or the same services with different solutions: TOURiBOOST Pilot Project are monitoring in real time what is the interaction and the feedback of clients in the new services created in participation by:

- **local actors**, preferably women and young, chronic unemployed, artists, people with physical disabilities
- **creative consumers** (the tourist, the traveler, the visitor, the learner etc.),
- **multilingual emotional maps** through the use of mobile technologies (smart phones, i-Pads and tablets) , that are the

right tool to document the emotional maps of heritage experience seekers and the experiences made at heritage place level, so as to benefit the tourism related businesses by spreading and disseminating the branded image of place products and services virally at global level virally in real time.

New mobile technologies enable visitors to map their emotions and perform viral marketing for the sake of places. The TOURiBOOST Pilot Project implements a 30 geo-location Connectivity Map with the immaterial assets of a given place and the services attached around them: in the course of the time places change and evolve significantly and every new layer added as a result of the specific evolution, transforms and hides the previous one. Active participation of connected consumers gains new significance, as the objective is to reclaim their hidden memories of hidden assets and put them together to provide a deeper understanding of the environment that surrounds them (rural, urban, coastal), enriching thus their overall place experience.

TOURIBOOST EXPERIENCE OPPORTUNITY MATRIX

ASSET no	ASSET NAME	DESIGNATION	STATEMENT OF SIGNIFICANCE	CENTRAL MESSAGE	TITLE_HERITAGE NARRATIVE	SUB TITLE 01	SUB TITLE 02	SUBTITLE_03	Designed Experience	Learning Outcome	ACCESSIBILITY		ADDRESS	COUNTRY	LOCATION		Heritage Class	AV Record (Video, Film, Foto, Recording)
											Restricted Acces	Real Time Acces			Latitude	Longitude		
1																		
2																		
3																		
4																		
5																		

TOURiBOOST is creating the enabling environment for Project Partners and trainees to learn how to create personal codes, so that they can transform personal experiences into digital content, connecting themselves with the assets and services of interest across the Project Area. In this way assets and services selected become fully accessible by the online platform, via computers or mobile phones, with the streetscape playing protagonist roles in the experience framework. The benefits for both producers and consumers are multiple:

- Get to know places and create collective experiences for a greater understanding of contemporary times.
- Create a dialogue between technology and society
- Promote citizens interactive participation with social and anthropological components
- Offer citizens a comprehensive and motivating image of the city they live in.
- Create new ways of virtual and real communication

The TOURiBOOST Pilot Project shall also identify what business opportunities can be created in a given place by originating a new race of entrepreneurs defined as *heritage entrepreneurs,* who can handle mobile businesses highly customized for connected consumers offering services that tour operators by definition cannot offer. Under this point of view the Project's final outcome; the iBook, is designed to address the selected target publics as follows:

- select 90 geo-locations by thinking about the experiences you have in the Pilot Project Area e.g., a rural community with culinary traditions, a spectacular view and scenery, historic buildings, World-Heritage listed areas, unusual nature, accessibility, outback etc.;

- always strive to deliver something unexpected;
- provide tips on other attractions, things to do, places to see in the Partner Project Area including the services via the Google map
- think of the existing and potential heritage and business competitors as allies and not as enemies: this is a first step to create an effective stakeholder map;
- provide 'new news' in real time and with validated information;
- keep the cultural heritage product offerings create by TOURiBOOST fresh and alive: if a heritage asset is not signified, it might perform as old and insignificant in the eyes of visitors;
- offer visitors of any type the opportunity to become involved in various aspects addressed by the Partner Pilot Project or advise them of activities that are available nearby e.g. on a farm stay, on a new cultural offer on a new culinary experience, offer them outdoor opportunities, as to shear a sheep or muster cattle, collect fruits, participate the wine harvest, make a great outskirts or indoors opportunities and last but not least make their own souvenirs;
- offer immersive, interactive, active and adventurous experience;
- provide an opportunity for visitors and tourists to meet locals and come closer to the spirit of local communities;
- provide easy-access to activities that will allow cultural heritage consumers, visitors and tourists to immerse themselves in the people, the lifestyle and the environment;
- highlight the unique selling point of the TOURiBOOST product and the unique selling point of each Partner Project: perhaps there's something so unique about each Partner Projects that it cannot be

experienced anywhere else in the world? If so, promote it!

4.4.2 Experience Diversity

The LAP explores the demand and supply side conditions in the Project Area through the Quali-Survey (IO1) aiming to distil visitor views and offer a viable solution for experience diversity. The latter focuses on determining what types of manages assets and operational conditions should exist in each Pilot Project Area visited. Providing opportunities for a range of visitor experiences is an important part of the LAP experience. Intrinsic motivated or not, visitors come to heritage places for very different and sometimes conflicting reasons. By providing a diversity of settings, theoretically anyone can select which experience(s) most closely match the reason s/he came to the place, monument, collection, site etc. Planning for a diversity of experiences helps to avoid the conflicts that often occur among heritage experience seekers who want different things from their visits. Important parameters are:

- what visitor experience opportunities are provided in each area
- what are the essential elements of those experiences
- how much indoor and outdoor space should be allocated to various visitor experience opportunities – also where in the heritage area should the opportunities be provided.

The purpose of the Quali-Survey analysis is to establish the heritage assets dealt by the TOURiBOOST Partnership as a system of physically and culturally definable and experientially different spaces. The intent of this task is to define the Heritage Area Floor Plan by identifying and mapping all of the individual units adding to a quality experience. In regard to natural heritage experience seekers, topography, hydrology, and vegetation will primarily define the landscape units; whereas cultural resources are composed by the distinctive features of the built environment and the intangible cultural heritage experience seekers, some of which are unique at national level. The quality of a scenic landscape for both the natural and man-made environment depends upon many different visual impressions. High among these is the sense of unity-characteristic of the landscape part enlivened by focal attractions. Humans have a tendency to direct the attention to particular visual elements that are bigger, brighter, or more colourful than the rest, elements that are moving, or that are unique to the local landscape – and break the usual prior knowledge routine: water features within a landscape such as faster water against quiet, reflective water very tall tress against plains, are good examples for attracting visual attention.

To accomplish an experience floor plan, various data layers are combined and analysed to define a set of units that segment the entire landscape into rooms. The units are based on the edges or boundaries enclosing spaces with natural heritage experience seekers, the characteristics of the surrounding landform and water form, or, in the case of a cultural area, the architectural style or function of a particular space, in other words the topography of a place including flora, fauna, settlement patterns, human industry and architecture. Identifying landscape units involves locating and mapping such elements which dominate an area and such which serve as landscape markers. These

include patterns of spatial organization, natural heritage monuments, cultural traditions, features of the built environment, the historical style represented by the original design and/or ssubsequent alterations. A description of the physical elements which together constitute 'the place' and their inter relationship are included in the floor plan as well: circulation and transportation networks, boundary demarcations, vegetation related to land use and husbandry, buildings, structures, and other man-made objects or land alterations, settlement clusters and archeological sites. Once landscape units are defined, the experiential qualities of each unit can be described like colours, textures, odours, vegetative cover, spatial and cultural identity, history of the asset etc. Characterizing the experiential qualities of the landscape units may show that some units provide similar kinds of experience opportunities. Landscape units and or assets that share

experience characteristics may be grouped into opportunity places.

How experience opportunities are mapped may differ for each place, but the delineation of the opportunity places are determined by existing assets. Opportunity places should not be defined by or be limited to existing visitation patterns, the established visitation uses, or the existing infrastructure (e.g., roads, trails, visitor centres, comfort stations, overlooks). Specific attributes are analysed for each Pilot Project:
- asset classes
- asset ability to regenerate and conceal the evidence of visitor use or development
- asset ability to sustain visitor use
- interpretive potential of the asset and opportunities for connections
- asset significance
- primary interpretive themes

4.4.2.1 Active Participation

Heritage experience seekers do not passively observe lifelike through the flat screen TV or the museum exhibit. Therefore the TOURiBOOST Pilot Projects should incorporate cultural history in their intervention area into the final product offering with extended interactive experiences that help the visitor understand local culture and learn. The list is not exhaustive: wild life tours, traditional cooking courses using traditional ingredients, hunting with hawks, secret tours, language learning, and embroidery courses, photography courses and competitions, bungee jumping and flying at scenic trails, making the own souvenirs etc. By utilizing local geography and nature as a unique selling point – link with local experts, e.g. a park ranger interacting with nature and animals, planting trees, tagging birds, sharing the history of the flora, fauna and tangible heritage

assets form the built environment TOURiBOOST Pilot Projects can create the enabling environment for visitors to deploy their unique skills, and ate the same time offer an interactive learning experience. TOURiBOOST Pilot Projects may offer heritage experiences seekers the chance to learn about traditional products and how they are made, the process, e.g. cooking schools, wine blending, grappa distillery, wildlife tours, how to surf, scuba diving, how to catch and fry the fish. Talk about everyday activities like schooling, medical, housing, transport, holidays, sporting events, festivals and connect thus the selected heritage assets of the territory to the local community.

Environmentally sustainable and responsible tourism is becoming a major concern for heritage experience seekers. TOURiBOOST Pilot Projects may

demonstrate to the selected audiences how the local community is protecting the environment through recycling, solar energy, recycled or tank water, alternative energy uses. It is a duty for the Partnership to highlight and promote the completed Pilot Projects with commercialization potential into the local marketing strategies and materials.

4.4.2.2   Variety and Adrenaline

Heritage experience seekers enjoy a variety of unique and personally compelling experiences on any single trip. Therefore TOURiBOOST Pilot Projects shall be offering multiple experiences and activities that incorporate the natural/ historical/ cultural aspects of each participating region. Pilot Project narratives shall not miss a chance to tell end users, consumers and visitors interesting facts about the area even if it is not expected (like a bike tour could include information on local culture, nature etc.).

Heritage experience seekers place high importance on value for money and hence critically balance benefits with costs. Heritage experience seekers travel to experience the differences rather than the similarities and look for contrast from their day-to-day lives. Therefore all TOURiBOOST Pilot Projects shall:

- offer a contrast to normal life. Eg different food, physical activities, relaxation activities.
- sell the unique aspects of your product. Eg activities that provides a physical challenge or unusual photo opportunity, cultural and natural assets, local insights, different foods, quirky facts, something new, something you can make or be involved in such as blending wine.
- exceed the usual consumer expectations.
- create a *"Woohh!"* factor or/and *"Aha!"* effect through strong customer service and cognitive engagement of the audience

- allow the co-creation of contents and the adding some personal touches
- Offer only what the Pilot Project promise to deliver.

It is imperative to collect feedback and quotes from the selected audiences, informally and formally so planners and experts can see if the Pilot Project can delivering what experience seekers expect (Quali-Survey). All TOURiBOOST Pilot Projects shall be looking at how a commodity, product and a service can be translates into experiences. Main considerations are:

- What 'experiences' does the Pilot Project Area offer?
- What is unique about the assets?
- What experience category can the Pilot Project offer?

It is important to look at opportunities to connect the Pilot Project with the local tourism businesses, heritage agencies and operators and to 'bundle' the regional products together with others and promote a stronger experience offering. To stimulate even greater interest and in turn ensure the success of the local *"heritagescape"*, it is vital to understand the characteristics and 'needs' of the audience, who is more informed, interested and curious about cultural heritage and the related experiences. When we 'connect' with them they will hunger for more of our offerings. Heritage experience seekers are adventurous and travel to challenge themselves – physically, emotionally and mentally. In this vein TOURiBOOST Pilot Projects shall provide 'new news' and keep the Pilot Project's offerings fresh! A new aspect can be

something old made new. In order to deliver something unexpected TOURiBOOST Partners need to be creative and think outside the square.

4.4.2.3 Opportunities for Connections

In order for a heritage experience seekers to be mentally, emotionally and spiritually accessible, it has to be transformed into an easy to follow structure, into a joyful experience, communicating to heritage experience seekers meaning, significance and spirit of the resources. Especially when seeking to promote public visitation to heritage experience seekers should develop a visitor-centered heritage interpretation model, able to transform the tangible intangible form of a resource into powerful tourism attractors.

The TOURiBOOST iBOOK manages its heritage experience seekers on the basis of their meanings, explaining their values and significance. Heritage sites of the global importance escaped the danger of oblivion, because their values are recognized as obvious. Cultural wealth in small local communities also belongs to non-renewable resources, but is unfortunately threatened by neglect and decay, mostly due to lack of knowledge and recognition of their intrinsic values. State heritage management in Greece is directed towards preserving heritage places but quality management concerning presentation and interpretation to residents and heritage experience seekers is deficient. Without suitable presentation and appreciation of what is being valued and therefore conserved, cultural heritage resources remain meaningless to the majority of heritage experience seekers the understanding of local history, a powerful tourism attractor, is lost. Presenting and interpreting conservation results is an important attitude formatter for visitor behaviour and local civic pride.

As the heritage visitor's quest is to discover what is unique about a place and its people, the interpretive products and services at local level add value and visitor are willing to pay a premium price for the right experience. It is this interpretation of a heritage place that will define local identity and hence difference in the market. In order to survive, local level heritage experience seekers have to satisfy the needs and expectations of experience-seeking heritage experience seekers. Visitor centred communication policies and staff with basic interpretive skills play a significant role: it is not just a collection or a site visit that ensure satisfaction, therefore local communities should give close attention to continued professional development of those involved in the heritage and this must include skills in management, business management, marketing and fundraising.

Interpretation opportunities exist as soon as a resource is signified. Interpretation is a meaning making multidisciplinary process especially designed to interpret a place's assets not only in an entertaining, relevant and structured way, but to convey a message that has personal relevance and meaning to the audience. Interpretation is strategic communication that seeks to create bonds between the audience and the resources, the heritage experience seekers and the places they visit. It requires research, planning, higher professional skills and consideration of best use of possible best media forms and the principal messages to be conveyed to targeted audiences. Interpretive products and services must present to heritage experience seekers the meaning behind an asset which creates value and significance. Attempting full-scale interpretation e.g. a heritage strategy at local level requires multidisciplinary planning and implementation, on a basis a structured information contacts and

experiences and research. Establishing the background information and context should be the basis of pre-visit communication. On-site interpretation should assist and encourage observation, self-interpretation and stimulate further enquiry.

The interpretive process model casts light to local heritage, it helps re-liven it Providing heritage experience seekers with personal-related information, uninteresting facts, persons, places and notions become information with cultural value. Information presentation adapted to the needs and requirements of human cognitive architecture attracts visitor attention. Interpreting methods connect furthermore tangible and intangible resources and their inherent meanings with the heritage experience seekers' everyday reality. Specific communication policies reveal to heritage experience seekers the differences between old and historic, important and unimportant, essential and superfluous. If personal-relevant meanings are not created, places and sites and old, passing-by ruins. If meanings are created, then places and sites are viewed as monuments, national symbols, heritage of global significance. By managing inherent meanings interpretive products and services help create memorable visitor and tourist experiences, and place attachment. Meanings extracted from a visit to place, heritage or natural site, collection etc. constitute the high added value experience visitor receive for money and time spent. In this vein, meaning is the experience- the only experience any visitor has with a place. Creating connections, e.g. links between visitor experience and interests and the meanings of the resource is a crucial element for the length of stay-time and the quality of visitor satisfaction. Connections can be subtle or sublime and relate to places, things, and ideas; they may be described as moments of intellectual and/or emotional revelation, perception, insight or discovery related to the meanings of the resource".

Fig 74-77: BAM, Batumi, Georgia
Visitor Satisfaction generated through the acquisition of a successful cognitive-emotional experience
Source: ALECTOR 2.1.2.73296.281 MIS ETC 2617 Project Record, 2015

4.4.3 Quality

The quality of heritage products and experiences influences visitor satisfaction, which flows through to repeat visitation and word of mouth marketing. In the development context of the Local Interpretive Project, quality refers primarily to quality of onsite experiences along the Transnational Attraction Cluster. This relates to visitor perceptions of the cultural heritage tourism product along the Transnational Heritage Trail in terms of the appeal, intellectual challenge and raised level of visitor interest. The overall quality also encompasses associated experiences such as catering, cleanliness of toilets and ease of parking among others. Experienced quality is relative to price, the expectations of visitors and comparisons with similar ventures.

One of the most important determinants of quality is interpretation, which is considered separately in this report. Successful practices include obtaining visitor and end-user feedback, recognizing product driven by value and interpretation theming of Local Projects, careful adherence to authenticity. The following issues relate to quality and authenticity of heritage products and experiences:

- design and presentation of interpretation

- amenities provision

- regulation of visitor flows so as not to detract from quality of experience and minimise visitor site impacts

- standardizing the quality of the experience to provide a consistent and reliable interpretive product

- management of experiences and emotions to inspire the co-creation of contents

Fig. 32: Venice, Italy, overwhelming experiences at heritage places

Fig. 33: Rhodes, Greece, mature destinations

4.5 Experience Opportunity Strategy

Interpretation is a means of communicating ideas, feelings and values that helps people enrich their understanding of natural and cultural values. Information is factual material that conveys or imparts knowledge and is generally designed to reach a broad audience. Education is a formal process of teaching skills, knowledge and concepts that lead to greater understanding of natural and cultural values. It generally targets students, teachers and others with a commitment to learn. Interpretation is the art and science of connecting visitors, such as recreationists, tourists, guests, clients, and customers with ideas, heritage assets, and opportunities for engagement and learning. At its best, interpretation is:

- **A mission-based communication process** that engages visitors and helps them make a meaningful connection with the agency and the heritage assets they manage.
- **A service** that considers the needs, wants, and interests of the visitor to enhance cultural experiences before, during, and after their visit
- **A management strategy** that can be used to increase visitors' appreciation of and sensitivity to site heritage assets.

Interpretation is the way organizations facilitate connections between visitors and heritage assets. For example, land management agencies across the country use signs, exhibits, publications, tours, and other media to connect visitors with natural, cultural, and recreation heritage assets. Interpretive planning includes planning for visitor centers; kiosks or bulletin boards with information, education, or safety messages; publications such as educational brochures, booklets, checklists, or flyers; exhibits and exhibits labels; guided walks, talks, tours, or interpretive demonstrations and programs; Orientation and way-finding information such as directional signs and maps, interpretive signs and waysides; safety information, rules, regulations, and use policies; educational programs or activities for families, school groups, or other visitors. Within TOURIBOOST interpretive planning will deliver the Local Attraction Plan (LAP), which shall consider six major planning parameters:

Situation (The Pilot Project Planning and Dissertation Template Template):

- What is our current situation?
- What is the mission of the Interpretive Plan?
- What is the need for the Interpretive Plan at this place?
- How can the Interpretive Plan support the mission and strategic goals of the heritage agency and the specific area?
- What is the benefit of this area to the taxpayer and area partners or stakeholders?

Purpose – (The Pilot Project Planningadn Dissertation Template):

- What do we hope to accomplish with the Interpretive Plan?
- What planning considerations need to be acknowledged?
- What specific goals do we have for Pilot Project Area?

Inventory - (The Pilot Project Planning Template):

- What heritage assets, facilities, and expertise do we currently have?
- What, if any, management issues are we facing?

- Who are our current audiences, and what do we know about them?
- Is there interest in attracting more, less, or different audiences?

Analysis – (The Pilot Project Planning Template):

- What does the Heritage Assessment tell us about possible options for Interpretive Plan?
- How do we align what we have with the goals we have for this area?

Options – (The Pilot Project Planning Template):

- Based on the inventory and analysis, what specific interpretive options are best for this area?
- What specific recommendations are appropriate?

Action – (The Attraction Design Tool)

- What specific actions are necessary to develop our interpretive recommendations?
- What schedule is appropriate for implementing those options?

- What heritage assets will be required for successful development of our recommendations?

- Do visitors have enough information to make necessary orientation and way-finding decisions? Is there any evidence to suggest that visitors are confused or frustrated in finding their way to or around your area?

- What, if any, evidence exists to suggest that they understand area regulations?

- What common or obvious questions do visitors ask about your area?

- Have you collected frequently asked questions that might help inform orientation, way-finding, or safety information in the future?

- Will you eventually need to collect this type of information?

- Are there interpretive facilities or not enough facilities for reasonable and satisfying cultural experiences? Are the existing facilities being used or not?

- Are they being used appropriately? How will you find this out?

- What is the overall effectiveness of existing programs, media, and staffing?

- Have you conducted any observations, evaluations, or research that might shed light on this question? If not, what anecdotal information might be available to suggest change?

- What media or programs might be needed to enhance cultural experiences based on the area's natural/cultural heritage assets?

- Have there been any changes in the heritage assets, or in their management, that should be interpreted?

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