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

PILOT PROJECT PLANNING FORM

AND DISSERTATION TEMPLATE

STEP II: AUDIENCE DEVELOPMENT

# AUDIENCE DEVELOPMENT

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

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

## Audience and Stakeholders

An interpretive strategy shall include also a range of target publics that are not classified as consumers as visitors, but are a sine qua non condition for the overall success. Thus the Local Pilot Project Teams shall consider contacting (the list is not exhaustive):

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

## Approach the Audience with Suitable Media

An interpretive story by itself, does not ensure the overall success, no matter how well structures it is. Considering the right interpretive medium to present the interpretation is as much as art as science. Interpretive media include everything from printed brochures to guided tours to digital formats and recently apps in smart phones. When planning the interpretation strategy, one should focus on the written word to develop the story skeleton, the story plot and the narrative and carefully select the medium through which the interpretive concept will be realized.

There exist many media options for telling their stories. Interpretive media include outdoor panels, museum labels, booklets, brochures and guided tours, events, like storytelling, musical or theatrical performances festivals, and digital films. New technologies are appearing with dizzying speed like QR Codes and apps for smart phones.

Any story that does not link to a specific audience, is ex principio deficient. The selected audience shall determine the paths the interpretive story has to take and how the selected asset will be presented. That way, it’s more likely that your message will resonate with them. Choosing how you tell the interpretive narrative is as much an art as a science.

**Direct Interpretive Media**

Personal interpretation can actually come close to achieving this goal. Effective tour guides help end users (it is usually visitors, but may be any other group as well) connect emotionally with a resource: to feel genuine pride, empathy, or even anger. Personal interpretation includes such activities as guided tours at archaeological sites and collections, factory tours, craft demonstrations, storytelling, first-person interpretation, reenactments and participatory learning.

**INDirect Interpretive Media**

* **Print Media**

Printed media include handouts, brochures, newsletters, newspapers and magazines, educational

books, maps, guides, curricula and teacher guides, and special publications targeted to families and children

(such as treasure hunts and quizzes).

* **Panels and Banners**

Panels and banners usually appear in outdoor settings. Outdoor interpretive panels, sometimes called wayside exhibit panels, are commonly made of solid phenolic or laminate material that is weather- and vandal-resistant.

* **Multi-Media**

Multi-media items are the fastest growing and evolving segment of interpretation media. Today’s trendy items might be at a yard sale by this time next year. For technologies that survive the shakedown, costs inevitably decrease, making them more affordable later on. Types of multi-media currently include:

* Audiovisual (slide shows, film, video)
* Computer-based (mainly interactive stations)
* Roving (handheld audio or video units, tours on CD or DVD, radio broadcast)
* Visitor-controlled (podcasts, cell phone delivery)
* Smart Phone Apps
* QR Codes
* HD and high complexity multivisions
* **iBooks**

Any iBook can be purchased, borrowed, downloaded, and used immediately, whereas when one buys or borrows a tangible book, one must go to a bookshop, a home library, or public library during limited hours, or wait for a delivery. Unlike the paper book, an eBook can be backed up and recovered in the case of loss or damage to the device on which they are stored, and it may be possible to recover a new copy without incurring an additional cost from the distributor. Finally an eBook has an infinite distribution potential, an unlimited capacity for updates, real time synchronization with all the devices independently of place and time and can be disseminated by the Appstore and Googleplay selling points.

The general aim of the TOURiBOOST iBook is to launch a new cultural consumption model by shaping and steering new integrative experiences able to deliver cultural values to consumers spreading local and regional boundaries with the use of mobile technologies. The eBook becomes thus an instrument which facilitates and stimulates the development of attractive services and applications, fostering consumer demand. It shall further support the implementation of similar products and services in the Project Area and the uptake of innovation in cultural heritage production not only as a Project-driven business model, but also as the proactive promoter of each participating region.

**Web-Based Interpretation**

Today a heritage asset without a Web site becomes invisible. Most Web sites provide information about how to access heritage assets, site and resources. If specifically designed by professionals with expertise in the interpretation of heritage, websites can be a valuable interpretation tool.

**ICT**

If traditional methods of communication work well for a specific heritage asset, then installing the latest technology may not be necessary. It’s useful, however, to stay aware of new developments in interpretation, and compare options, especially when you’re replacing a piece of equipment or selecting a new presentation method. Sometimes, ICT makes it more affordable to meet interpretation goals, like deploying QR Codes instead of wayside exhibits

**EXPERIENCE**

The TOURiBOOST Project Partners and the Learner Pool shall put themselves in the shoes of visitors, cultural consumers and/or other end users. The common denominators is to provide for an experience that is genuine, fresh, accurate, meaningful and exciting

**BUDGET**

How much money to spend on LAP? Set reasonable goals for the short term within the Project Budget, and more lofty goals for the future. The TOURiBOOST Project Partners and the Learner Pool shall start with what they know they can afford.

**Interpretive Displays**

This type of display can help to connect a wide variety of objects to a larger story, and help visitors make sense of them. They also provide opportunities for creative educational programs.

**STAFF**

If a Project Partner is considering personal (face-to-face) interpretation, can you devote the time and effort necessary to make it truly effective?

* If you are a restaurant owner wishing to interpret the traditional dishes, don’t provide prepared yourself or your staff to do it right and seek the advice of experts.
* If you are a museum curator consider if you can to provide your staff with solid training, supportive supervision and opportunities to research new material?
* If you are a qualified interpreter or guide it is important to keep your interpretation from stagnating through constant repetition of the same stories.
* Are you or members of your staff reasonably computer literate? Don’t invest in computer-based applications unless you have the skills to keep them in working order.

**THE ATTRACTION CLUSTER**

The TOURiBOOST Project Partners connect fiver selected heritage assets in the territory and deliver five outstanding heritage experiences each. The sum of the thirty heritage experiences generates an ATTRACTION CLUSTER in the r Project Area. Are visitors, guests, users familiar with technology such as podcasts, smart phones? TOURiBOOST wishes to attract more visitors with these kinds of skills? The TOURiBOOST Project Partners shall focus on the message, rather than the medium. If the stories around the selected heritage places, monuments, sites, or collections aren’t well conceived, the technology won’t be worth the investment.

**NARRATIVES**

Are the interpretive narratives selected good candidates for multi-media interpretation? Could your stories benefit from music, sound effects, recordings or video? Do they have dramatic storylines that could come to life in this kind of presentation? If you have a lot to say, consider working with experts to develop a short audio or video presentation.

**HERITAGE ASSETS**

* Does a heritage asset have interesting features that can be experienced outdoors, no matter when people visit? If so, make sure that you provide materials that visitors can pick up when no one’s available to greet them or share your stories.
* If you are a restaurant owner wishing to interpret the traditional dishes, don’t provide prepared yourself or your staff to do it right and seek the advice of experts.
* Does the pilot project area have any other objects, artifacts, or original documents that Partners can use to enhance the pilot project stories? Can heritage experts acquire or borrow them?

**SAFETY**

Interpreting the values of traditional pottery in a local craft shop is not as quite as risky as interpreting wild nature. The TOURiBOOST Project Partners should be especially conscious of safety when they select heritage assets to enrich the experience and warning signs to regulate behavior. For example, if visitors are likely to read a sign from their cars, or stop to listen to an audio presentation, do they have a safe place to pull off the road? If visitor are touring the local craft shop, located in a traditional building is the use of stairs properly designated? If your Museum is a Castle with narrow corridors and open vistas are there enough warning signs place at the right spots?

**Appropriateness**

Has the Local Attraction Planning (LAP) the potential to frame and picture the natural, cultural or historical environment of the asset in question? Will the interpretive offers impact on the integrity or ambiance of the asset? Is the Local Attraction Planning (LAP) offering quality visitors experiences as per the TOURiBOOST methodology?

**Maintenance**

Is site staff available for maintenance (and possibly security) of your interpretive media? Does your organization have the time and budget to make periodic updates to your interpretation?

**EXPECTATIONS**

When tourists experience a heritage asset, they’re looking for something they value – and that “something” might be natural, cultural, scientific, recreational, spiritual, intellectual or inspirational. An asset like a top quality heritage site and its environment may lead to substantially more consumption than a visit to the mall. Appreciating a region’s good wine and tradition products or handicrafts leads to ask for them and that makes a difference in the market. Cultural consumers do not only wish to experience the tangible nature of an item or place has to offer, but to explore their own thoughts and feelings, as well.

* Cultural consumers consume, what they value, and to value means to know and understand. What the might expect from the experience, is what will make the difference in the market. Consider what they might know about an asset before they arrive. They might have a general idea what is offered, but they won’t be able to connect all the dots. If you want your clients, visitors, guests become cultural consumers and go away satisfied, you have to put the pieces together into a message they can understand and appreciate.
* The TOURiBOOST Partnership shall try to match the audience groups to the kind of experience they’re looking for. If a resource/asset is famous for bird watching, the audience is rather an expert audience: they might want to know what birds have been seen this week, how many birds are nesting on the property this year, and the locations of other bird watching sites in the LAP area.
* Instead of assuming that the audience groups want to see and do everything the LAP offers, the TOURiBOOST Partnership shall discover how it can find what interests the different audiences using the Surveys. If the Pilot Project Area regularly get visitors who are familiar with the subject matter, then the TOURiBOOST Partnership might need to split interpretation into two “tracks” – one for experienced visitors, and another for casual visitors.

Most visitors cusing on your interpretation. Although they might stay longer than that, they’ll be looking for other activities to keep them busy. If you want visitors to stay longer, one approach is to work together with other resources in the area. Rather than duplicating efforts, look for ways to complement what visitors will experience elsewhere.

**1 HOUR**

**is the maximum for an interpretive presentation,**

**might that be**

* **a heritage site visit,**
* **a live presentation,**
* **a film,**
* **a conducted activity, a walk**
* **a talk**
  + Personal contacts like friendly and helpful staff is a sine qua non;
  + Physically and cognitively accessible, user-friendly information that allows to quickly and easily learn what opportunities are available for all consumption types and activities;
  + interactive experiences that involve in the learning process directly and a wide variety of media that accommodate their personal learning styles;
  + souvenirs of their visit – something they can take home.

ALECTOR has identified the target audience receptive to cultural consumption: the heritage experience seeker. This audience is highly predisposed to the cultural offers in the Project Area and is more likely to stay longer, spend more and disperse to wide range of localities. Heritage experience seekers are, by definition, looking for unique, involving and personal experiences in the cultural heritage sector.

Using psychographic research, studies find how cultural consumers think and feel to determine the personal factor that activates specific consumption types. Heritage experience seekers are less affected by the traditional barriers to consumption, like price, distance and time, favouring authenticity, uniqueness and originality at selecting heritage products and services. They are more informed, interested and curious about potential assets, heritage places, traditional products, iconic values etc. They constitute around 30 to 50 per cent of all potential long cultural consumers from key source markets globally. Heritage experience seekers can be found among all age groups, income levels and geographic locations.

## Heritage Experience Seekers

Heritage experience seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to cultural consumption and heritage tourism as a means of personal development that exist across countries. For this particular audience, travelling is part of life and education. As experienced travelers they are often interested in travel for travels sake and see it as an important aspect of their lifestyle and wellbeing. Compared to the average long haul traveler, Heritage experience seekers want to get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyles.

Heritage experience seekers long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfillment meeting their desire to grow as an individual. GA3/Activity 2.3).

Heritage experience seekers look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self-discovery is enhanced. This particular audience is drawn to heritage places that are ‘yet to be discovered’ or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched rather than stylized tourist heritage places.

**Research has shown that the15T** heritage experience seekers15T **have a number of key wishes to satisfy their cultural heritage experience:15T**

* Authentic personal experiences;
* Social interactions;
* Meeting and interacting with the locals;
* Experiencing something different from their normal day-to-day life;
* Understanding and learning about different lifestyles and cultures;
* Participating in the lifestyle and experiencing it, rather than observing it;
* Challenging themselves – physically, emotionally and/or mentally;
* Visiting authentic heritage places that are not necessarily part of the tourist route; and Exposure to unique and compelling experiences.

**Other features of 15T**heritage experience seekers 15T**are:**

* cultural consumption is an important part of their lifestyle, while their cultural consumption modus is “cosmpopolitan”
* They are less materialistic, but consume more on local products and authentic experiences
* They have a higher than average household income;
* They are well educated and informed on a range of subjects.

Heritage experience seekers are experienced cultural consumers at international level and usually seek out to enjoy authentic personal experiences they can talk about. They involve themselves in different cultural activities, are sociable and enjoy engaging with the locals. They are active in their pursuits and come away having learnt something. They are somewhat adventurous and enjoy a variety of experiences on any single cultural activity from wine tasting to a museum or heritage site visit. They place high importance on value and hence critically balance beneﬁts with costs.

They also place high value on contrasting experiences (i.e. different from their day-to-day lives). These typically are open-minded and have an interest in world affairs, selective about their media consumption. opinion leaders within their peer and social groups, are not characterized by nationality.

Heritage experience seekers are avid users of technology and in both private and business capacities. They are selective TV viewers, but are higher than average consumers of cable channels, and are predisposed to programmes that meet their lifestyle and motivation proﬁles. Intellectual programmes and those with knowledge content are preferred. The segment is well versed in global brand communication, and as such would expect brand communication and content to be available in many forms on a variety of channels including digital. This audience is also well-connected and likes to learn from and share information with their peers.

This experience brings with this market segment to seek value and access to information. Being experienced, they investigate cultural heritage options thoroughly and as such are knowledgeable consumers. The vocabulary they use about culture and heritage reﬂects the search for active engagement and participation. This desire holds true for their choice of heritage consumptions as much as for their holiday activities. Compared to the average consumer, these individuals spend more and like to engage with the local people and lifestyle. They want to absorb and get involved in the day-to-day culture. Consequently, their holiday experiences are more engaging.

Irrespective of age or nationality, heritage experience seekers are substantial consumers of non-traditional and mainstream media. They are attracted to current affairs, topical and special interest programmes. They are higher than average consumers of cable television, cinema, international news and current affairs and the internet. They value the opinions of other travellers and seek their views on heritage places so an engaging conversation “traveller-to-traveller” is an appropriate messaging style. As high users of technology they are comfortable accessing information and being exposed to messages in digital environments.

Regardless of age, heritage experience seekers are more predisposed toward activities and pursuits that enhance them as individuals whether it is through understanding or learning new things. Being tertiary educated and inquisitive, these individuals understand how brands work and operate. As such they understand and would expect brand messages to be succinct, focused on their motivations, and provide a credible compelling message. In such environments the development of strong brand associations is essential. Being educated and experienced they do not enjoy being sold to or being treated as marketing illiterate. These people are mature in communication terms and take the initiative on their planning and purchasing decisions.

Heritage experience seekers are not only valuable in their own right, but they have signiﬁcant added marketing value. The marketing concept of innovators and early adopters is well established. Over time, early adopters are central to success, not only because of their ‘earlier’ take-up of product and services but also because of the inﬂuence they have on the purchase behaviour of others. This process has led to the understanding of the ‘tipping point’ as marketing phenomena; i.e. the point in the evolution of a market when early adopters inﬂuence enough other consumers to ensure self-sustaining demand.

Given that heritage experiences seekers are leaders within their peer groups, and are the early adopters, their exposure to the campaign’s aspirational messages provide a marketing platform which potentially makes the tipping point a realizable objective. This will ensure that demand growth objectives are realized earlier and more cost-effectively.

Findings about heritage experience seeker and their consumption pattern is to be globally consistent.They are likely to return to heritage places and cultural points of interest that meet their needs of unique, authentic experiences. However, repeat visitors, are far more aware of what a heritage place has to offer, and as such, are less receptive to stereotyped promotions. To a degree, it is the experiences they have learnt about that bring repeat cultural consumers back to heritage places and not a void marketing campaign. Τhey share a unique set of values, attitudes and motivations that stretch beyond consumer behaviour and well beyond the category of the “tourist”. Heritage experience seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to travel, personal development and everyday life that exist across countries including:

* Compared to the average cultural consumers, they get off the beaten track andinteract with local people to make friends, developpersonal relationships and engage in the lifestyle;
* they long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfillment, meeting their desire to grow as an individual. This accounts for their interest in the cultural offers and services of the Open Street Museum.
* they look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self discovery is enhanced; and
* they are drawn to heritage places that are ‘yet to be discovered’ or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched and ‘un-explored’.

Heritage experience seekers have a number of wishes to satisfy their travel experience. These include:

* Experiencing something different from their normal day-to-day life;
* Understanding and learning about different lifestyles and cultures;
* Participating in the lifestyle and experiencing, rather than observing it;
* Social interactions – making friends and developing personal relationships;
* Meeting and interacting with the locals;
* Challenging themselves – physically, emotionally and/or mentally;
* Visiting authenticity that are not necessarily part of traditional tourist route, as s/he is seeking culture
* Exposure to unique and personally compelling experiences;
* Having authentic personal experiences

Heritage experience seekers, whether they are first-time or repeat visitors, are selective in their consumption of media. They prefer Internet; Cable television; Lifestyle channels and programs and documentaries; Digital media; instead of locally located information billboards, bus stops, etc. They usually are long haul travelers who are less affected by the traditional barriers to travel of distance, time and cost.

To capture this lucrative market we need to reassess the way we market and deliver our products to appeal to their emotions and needs. Travel plays an important role in their life and they have a broad range of heritage places they consider when deciding where to holiday. There is a high potential to attract and connect with this particular audience of the ATTRACTION CLUSTER targets their preferred media e.g. the Internet, lifestyle channels, documentaries etc. The communication targeted at heritage experience seekers will also touch other prospective travelers. The five Local Pilot Projects need to create greater awareness of the range, quality and diversity of experiences they offer. At the same time they need to enhance and promote the ‘badge value’ of heritage experiences to compete more effectively with other heritage places and win the cultural heritage revenue. In this case heritage is more likely to spend more money to the offerings of the TOURiBOOST Pilot Projects.

## The Survey Methodology

The Survey has a triple aim in regards to the consumer opinion in the Project Intervention Area:

* to create and globally lunch a non-exchangeable, competitive U**cultural heritage place image**U in each Pilot Project Area;
* to attract economic activities (market segments from domestic and foreign tourism, cultural consumption, new businesses, creative industries);
* to cope supply (attractions) and demand (consumers)

**Methodology**

The e- and Qualitative Survey explores place image and cultural reputation (demand side), addressed to beneficiaries/consumers (consumers, visitors, locals etc.).

The Questionnaires shall be filled in at the 6 Local Stakeholder Workshops or as e Surveys via the Internet (Project Website).

The filled in Questionnaires shall be delivered to PP3 (KJF) for statistical evaluation/report compilation at the delivery dates decided by the Gant Chart (detailed description).

**Local Pilot Project Objective:**

* to explore place image and cultural reputation in each Pilot Project Areas among potential domestic and foreign visitors
* to evaluate the status quo of cultural products and services in each Pilot Project Area
* to provide suggestions for playing institutions based on strategic development approach – new/innovative cultural heritage products and services
* to define stakeholder skills needs

To be applied to each Pilot Project, among potential domestic and foreign visitors, cultural consumers, tourists, local populations:

**Expected Results**

1. Supply analysis per Pilot Project Area).
2. Development of 24 guidelines for the accessibility of heritage tourism
3. Development of 48 recommendations for the creation of accessible heritage tourism products and services

**No of questionnaires to be conducted and delivered:**

**15 in total per Project Partners Area.**

## The Questionnaire

|  |  |
| --- | --- |
| Yes | No |
|  |  |

**Q1a.** Are you aware of the monuments included\* in the TOURiBOOST Pilot Project?

(The Medieval City of Chios\*)

**Q1b.** If you are aware of the monuments included in the TOURiBOOST Pilot Project, please specify which:

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Asset no. from Pilot Project** | |  | YES | NO |
| **1** |  |  |  |  |
| **2** |  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
| **3** |  |  |  |  |
| **4** |  |  |  |  |
| **5** |  |  |  |  |

**Q1c** which was your information source?

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Asset no. from Pilot Project | Local Knowledge | School Education | Library | From work | From friends & relatives | Never heard of it before | Other (please specify) |
| Asset 1 (Name) |  |  |  |  |  |  |  |
| Asset 2 |  |  |  |  |  |  |  |
| Asset 3 |  |  |  |  |  |  |  |
| Asset 4 |  |  |  |  |  |  |  |
| Asset 5 |  |  |  |  |  |  |  |

**Q1d.** Could you define the relevance of the Pilot Project Theme as related:

|  |  |  |  |
| --- | --- | --- | --- |
|  |  |  |  |
|  | Yes, totally | Yes, partially | Not at all |
| the place/area identity |  |  |  |
| the place/area image |  |  |  |

**Q1e.** Which of the assets do you consider as place-relevant?

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Asset no. from Pilot Project | Yes, strongly | Yes, partially | Yes, not so relavant | Not relavant at all |
| Asset 1 (Name) |  |  |  |  |
| Asset 2 |  |  |  |  |
| Asset 3 |  |  |  |  |
| Asset 4 |  |  |  |  |
| Asset 5 |  |  |  |  |

**Q1f** Please define the distinctive identity of the Pilot Project using your own individual understanding

**Q2.** Can the Project Pilot provide for:

|  |  |  |
| --- | --- | --- |
|  | Yes | No |
| A new story about local heritage |  |  |
| New assets |  |  |
| A new interpretation of the well-known assets |  |  |
| A variety of attractions and activities (an optimal mix of local potential components) |  |  |

**Q3.** How do you consider the overall access to the Pilot Project assets?

|  |  |  |
| --- | --- | --- |
|  | Yes | No |
| affordable |  |  |
| easy access (transportation) |  |  |
| available (no restrictions for visit- time, etc.) |  |  |
| easy to be informed about (available information, advance use of ITC services – smart phone, iPad, etc. ) |  |  |
| Cognitively and mentally accessible (understood) |  |  |
| Emotionally accessible (valued and appreciated, enriching, motivating to positive behavior, creating enthusiasm) |  |  |

**Q4.** Do you consider storytelling significant for:

|  |  |  |  |
| --- | --- | --- | --- |
|  | Yes, strongly | Yes, partially | Not at all |
| Cultural consumption development |  |  |  |
| A wide group of consumers |  |  |  |
| Providing/stimulating young consumers |  |  |  |
| Providing uniqueness among global heritage assets |  |  |  |
| Innovative heritage interpretation |  |  |  |
| Innovative heritage consumption |  |  |  |
| Business oriented approach |  |  |  |
| Enriching national heritage |  |  |  |

**Q5.** Compared to other heritage products that are available, would you say that Pilot Project (as a mix of assets presenting an image is ….

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Much better | Somewhat better | About the same | Somewhat worse | Much worse |
|  |  |  |  |  |

**Q6.** Do you purchase this type of cultural heritage products (mix of assets with one image/identity)?

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Definitely will | Probably will | Might or might not | Probably will not | Definitely will not | Never used |
|  |  |  |  |  |  |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
|  | Excellent | Good | Poor | Not at all | It is not important |
| Cultural products/services |  |  |  |  |  |
| Complementarities with other cultural products you know |  |  |  |  |  |
| Participatory practices of the local community / host community |  |  |  |  |  |
| Regional networking (Local provision and providers of diverse products/services (information points, centers of resources etc.) |  |  |  |  |  |
| Increase cultural reputation |  |  |  |  |  |
| Stimulate a new approach of the well known assets |  |  |  |  |  |
| Provide a new type of cultural heritage product |  |  |  |  |  |
| Inspire young audiences for heritage tourism/education |  |  |  |  |  |

**Q7.** Do you think that the Pilot Project can stimulate cultural heritage consumption at local level?

|  |  |
| --- | --- |
| Yes | No |
|  |  |

**Q8** Do you think that the Pilot Project helps diversify the tourism offer at local level?

|  |  |
| --- | --- |
| Yes | No |
|  |  |

**Q9**Do you think that the Pilot Project can contribute to developing the stakeholder-skills alliances?

**Q10** What do you think that are the entrepreneurial needs for starting a business in this area?

|  |  |  |  |
| --- | --- | --- | --- |
|  | | **YES** | **NO** |
| A strong business plan/market research |  |  |
| Money |  |  |
| Knowing the legislation regarding forms of incorporation of the business |  |  |
| Personal liability |  |  |
| Knowledge about taxation system |  |  |
| Advertising |  |  |

**Q11** What do you think that are the increased capacities to successfully address the connected consumer market?

|  |
| --- |
|  |

**Q12** To develop a business in this area, you think that you need training/skills to understand the following topics?

|  |  |  |  |
| --- | --- | --- | --- |
|  | | **YES** | **NO** |
| Planning of tourism attractions at local level |  |  |
| Management of tourism attractions al local level |  |  |
| Knowledge pooling |  |  |
| Application of good practices in ICT |  |  |
| Advertising |  |  |
| Societal challenges |  |  |

**Q13** To develop products / services in this area, you think that it is important to:

|  |  |  |  |
| --- | --- | --- | --- |
|  | | **YES** | **NO** |
| Establish stakeholder alliances |  |  |
| Developing skills within the topic |  |  |
| To know the market |  |  |

**Q14** Which services are demanded in heritage tourism, as main ingredients of the development of competitive local offers?

|  |
| --- |
|  |

**Q15** What do you think that are the skill needs for starting a heritage tourism related business in this area?

|  |  |  |
| --- | --- | --- |
|  | YES | NO |
| 1. Knowing the history of the place |  |  |
| 1. Knowing the heritage of the place |  |  |
| 1. Communication skills |  |  |
| 1. Knowing foreign languages |  |  |
| 1. Passion for the topic |  |  |
| 1. Cultural awareness |  |  |

**Q16** What do you think that are the mismatches in the skills of stakeholders?

|  |  |  |
| --- | --- | --- |
|  | YES | NO |
| Unable to provide opportunities for structural changes in the tourism sector |  |  |
| Unable to improve the way assets, infrastructure, and people connect to provide |  |  |
| Unable to produce standards for public access to cultural heritage assets |  |  |

**Q17** What do you think that are the opportunities for corrective measures with regard to the mismatches in the skills of stakeholders?

**Q18** Does the Project Pilot inspire new business ideas as complementary activity?

|  |  |
| --- | --- |
| Yes | No |
|  |  |

**Q19.** Are you interested in being involved in this type of products as a business development component?

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Definitely will | Probably will | Might or might not | Probably will not | Definitely will not | Never used |
|  |  |  |  |  |  |

**Q20.** Are you interested in being involved in products/services development in Pilot project area?

|  |  |
| --- | --- |
| Yes | No |
|  |  |

**For any other comments & proposals, please be free to detail below**

Thank you for your participation!

## The Target Group Profile

|  |  |  |  |
| --- | --- | --- | --- |
| Classified according to | current significance | aspired future significance | to increase 🡽  top priority ➊ |
|  | 0 = none, 1 = low,  2 = high, 3 = very high | | only 1 item can be top priority! |
| * Age |  |  |  |
| * < 6 years (e.g. families with children) |  |  |  |
| * 6 -13 years/έτη |  |  |  |
| * 14 - 21 years/έτη |  |  |  |
| * 22 - 65 years έτη |  |  |  |
| * > 65 years έτη |  |  |  |
| * Groups size |  |  |  |
| * single persons, small groups (≤ 5) |  |  |  |
| * medium groups (6 - 12) |  |  |  |
| * big groups (≥ 13; e.g. bus group) |  |  |  |
| * Activities / δραστηριότητες |  |  |  |
| * visiting attractions (by car or bus, on foot) |  |  |  |
| * Short guided tour (1 hour) |  |  |  |
| * Extended guided tour (3-4 hours) |  |  |  |
| * Other άλλο |  |  |  |
| * Disabilities |  |  |  |
| * with pram |  |  |  |
| * wheel-chair |  |  |  |
| * Places of origin |  |  |  |
| * locals |  |  |  |
| * day trippers from the region |  |  |  |
| * domestic tourists |  |  |  |
| * foreign tourists |  |  |  |
| * Prior knowledge in the topic |  |  |  |
| * interested and informed laymen |  |  |  |
| * professional experts |  |  |  |
| * Intellectual preferences |  |  |  |
| * cliché, simplifying |  |  |  |
| * interested in local / regional heritage |  |  |  |
| * critical reflecting |  |  |  |
| * aesthetically sophisticated |  |  |  |

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