

# DEL 5.1.2

## Methodology for the Cultural Touristic Management strategy

Pp4 – Intermodal Transport Cluster

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## Introduction

This document is part of the Work package (WP) 5 Adriatic ports cultural network that aims at setting up the Adriatic ports cultural network for the cross-border valorization of Adriatic Italian and Croatian ports as a single integrated destination for cultural tourism, linked but at the same time alternative to the coastal tourism.

Activity 5.1 answers to a real need of involved partners to create added value for the territories from the cultural heritage that must be safeguarded. Therefore, all involved partners are committed to continue the cooperation on cultural and tourism valorization also after the end of the project, in line with the existing local developing strategies and building upon existing cooperation frameworks among the PPs.

This methodology will be used by partners to draft Cultural Touristic Management strategy and REMEMBER Cross Border Cultural Touristic Management Strategy.

Methodology has two main parts:

1. Current state of the offer in their port/city
2. CTM Strategy

In the first part, partners will analyse and describe the current state of the tourism offer in their ports or port cities. In the second part, partners will describe touristic demand, key questions and limitations, development opportunities, target markets, investments and fields of cooperation.

## Cultural tourism

Cultural tourism is one of the special forms of tourism that offers to economy a long-term competitive advantage. On the one hand cultural tourism potentials of Italy and Croatia is recognized both from foreign and domestic tourists but there is still space to become larger tourist offerings. With existing offers, picturesque settlements, rich and varied history, historical urban and rural units and already developed tourism Croatia and Italy have good prerequisites for the development of a cultural tourism product.

Despite the dominant influence of the sun and the sea in Italy and Croatia, more and more foreign visitors participate in cultural activities visiting cultural-historical sites or attending concerts, performances and cultural events.

The potential of demand for culture in tourism can be fully utilized in planning and coordinated access to the development of a cultural tourism product.

## Methodology

WP 5 of REMEMBER project aims at developing a coordinated cross-border framework for the promotion and valorization of the Adriatic maritime cultural heritage through the setting up of the Adriatic port cultural network. This methodology, as part of WP5, will guide partners in drafting of CTM strategies. The proposed methodology is straightforward, standardised and simple.

It consist of several steps:

- State of the art – available cultural offer
- Tourist demand and consumption effects
- Key questions and limitations
- Development opportunities and possible actions to implement
- Target markets
- Image and promotion
- Investments
- Fields of cooperation
- Timeframe

## State of the art – available cultural offer

The first step of the methodological approach is to identify the starting position – by analysing the key indicators of the achieved development and observing developmental constraints and development opportunities.

The findings of this analysis, along with the definition of key development principles, create the prerequisites for setting a new development vision and strategic goals and tasks to be achieved by CTM strategy.

When analysing the starting position, a few key indicators needs to be analysed:

Cultural offer in the place – in this part, all cultural offer is analysed and presented. Cultural offer can include:

- City tourism – include movements to specific cultural attractions in the cities or in the ports, such as heritage sites, artistic and cultural manifestations, arts and drama.<sup>1</sup>
- Heritage tourism - traveling to experience the places, artefacts and activities that authentically represent the stories and people of the past.<sup>2</sup>
- Events – cultural manifestation and events indicate combination of gastronomy, culture and tradition of local people. It is part of intangible cultural heritage of the place.<sup>3</sup>
- Creative tourism - The Creative Tourism is considered a new generation of tourism by involving the tourists themselves and the locals in the creation of the tourist products (co-

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<sup>1</sup> <http://81.47.175.201/stodomingo/attachments/article/122/CityTourismCulture.pdf>

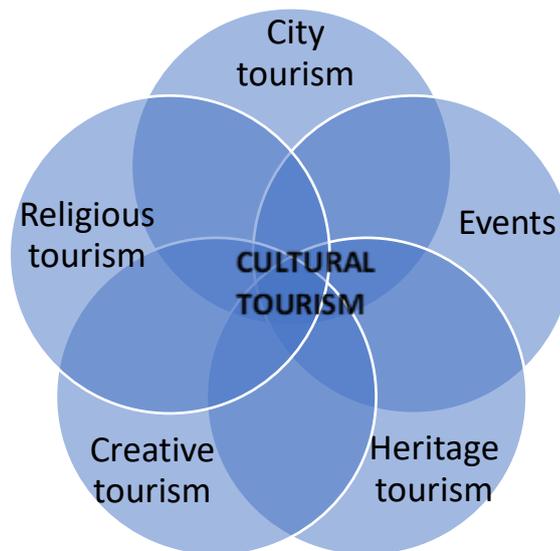
<sup>2</sup> National Trust for Historic Preservation

<sup>3</sup> <https://www.visitadriatic.eu/en/dozivite-hrvatsku/kulturna-dogadanja/>

creation).<sup>4</sup> The tourist product can be a unique souvenir, for example, a painting or crafted object in certain style, or food product in local cuisine.

- Religious tourism – visits to religious places and institutions motivated by religious reasons.

Although defined separately, all this tourism sub-categories are intertwined.



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<sup>4</sup> <http://www.creativetourismnetwork.org/about/>

After the cultural offer is analysed, developmental constraints and development opportunities should be presented. Developmental constraints are challenges and threats that needs to be addressed to prevent the adverse impact of tourism in the region. These adverse impacts are damages done on cultural heritage sites. Cultural heritage sites are often very vulnerable places that has very valuable and irreplaceable assets. In that order, developmental constraints needs to be identified in order to protect existing cultural heritage sites. These threats can be visitors ignorance and/or neglect of the cultural value and lack of knowledge about appropriate protection measures, illegal trade or theft of heritage objects that leads to loss of cultural heritage in countries, accidents like fire and flows that can cause great damage in a very short time. While flows are natural disaster, fire is almost always caused by human factor, be it for people's inattention, malfunction of electronic installations or deliberate act.<sup>5</sup>

On the other hand, development opportunity is act or process of progressing the cultural offer of one place. Nowadays, it is closely related to sustainable tourism development. In the past, people had a little regard to the damages produced by mass tourism to cultural and historic sites. Nowadays, it is changed, and when we are speaking about the development opportunities for cultural tourism, it includes the sustainable development. Cultural tourism is a growing sector nowadays, and has a great economic, social and urban implications. On the one hand, cultural sites should be protected, but on the other hand, their importance should be acknowledged. As such, the concept of sustainable development was conceived.<sup>6</sup> The most common definition of sustainable development is that it is „a development that satisfies the needs of today's generations without jeopardizing the ability of future generations to meet their needs“ (UN). If

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file:///D:/Users/Matej/Downloads/Sustainable+tourism+as+driving+force+for+cultural+heritage+site+development.pdf str 12

<sup>6</sup> <http://www.jotr.eu/index.php/volume19/212-cultural-tourism-and-sustainable-development>

we apply this principle to tourism development, we can say that the basic principle of sustainable tourism is to recognize and protect the natural and cultural values in order to stimulate the development of quality tourist products and to improve the long-term management of tourist destinations.<sup>7</sup>

At the end, taking into consideration cultural offer, developmental constraints and opportunities, a second part – CTM strategy will be drafted.

### Tourist demand and consumption effects

Tourism demand is the total number of persons who travel or wish to travel to use the tourist facilities away from their places of work and residence.<sup>8</sup> In this chapter, partners will analyse tourist demand in their region (place). The data that should be collected:

- The number of foreign tourists
- The number of foreign tourists that visit cultural offer
- The number of domestic tourists
- The number of domestic tourists that visit cultural offer
- The structure of tourist consumption of domestic and foreign tourists (Shopping; Food and drinks; Accommodation; Cultural offer; Fun, sport, etc.)

These data should then be compared with tourism offer in the region. Italy and Croatia have a rich cultural offer, however, it is still not sufficiently recognized as a product that can extend the

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<sup>7</sup> <http://www.odraz.hr/media/152864/odrzivi-turizam-u-deset-koraka-small-file-size.pdf>

<sup>8</sup> [https://www.tutorialspoint.com/tourism\\_management/tourism\\_management\\_demand.htm](https://www.tutorialspoint.com/tourism_management/tourism_management_demand.htm)

season. REMEMBER partners will aim to promote the shift toward sustainable tourism through the valorisation of the important cultural heritage of involved port sites as a driver for more competitive and balanced development paths.

Economic aspect was always a big factor in every touristic offer. Many destinations had a big economic growth thanks to a mass tourism. However, in the last few years the emphasis is more and more on sustainable tourism and repairing damage of mass tourism. That does not mean that the economic aspect is forgotten. Global market today requires a competitive product. The cultural tourism have a lot to offer on this market. In today's world, cultural tourism cannot be defined as a simple trip to visit a place, but people have a need to learn, interact and experience their environment. The shift towards creativity is very noticeable. There is more inclusive forms of consumption. It also marks the trend of strengthening the relationship with the creative industries. The consumption effect should be shown through this new offer, and compared with the overall touristic consumption.

## Key questions and limitations

The key questions that needs to be answered are related to the state of the touristic offer:

- Is there a big seasonality in your touristic offer? What is the most attractive to your tourists?
- Do you have a products that can be offered to reduce seasonality?
- The state of the accomodation offer in your place? The quality of accomodation offer?
- The traffic connection of your place? (Air, rail, road, sea)
- The promotion and branding of your cultural destinations and products?

- The state of touristic infrastructure?

Although these questions are partially related to the touristic offer as a whole, it can give us some clues as to what can be done to increase the attractiveness of the cultural offer in the place. Some research shows that cultural tourists are mostly middle aged or younger, above average educated and with relatively high purchasing power. They show a high degree of satisfaction by visiting attractions and events but at the same time, lower level of satisfaction with the organization of arrivals, available information and signalling. Also, there is a high number of visitors that stays at least one night in the place, so the accommodation offer is also important.

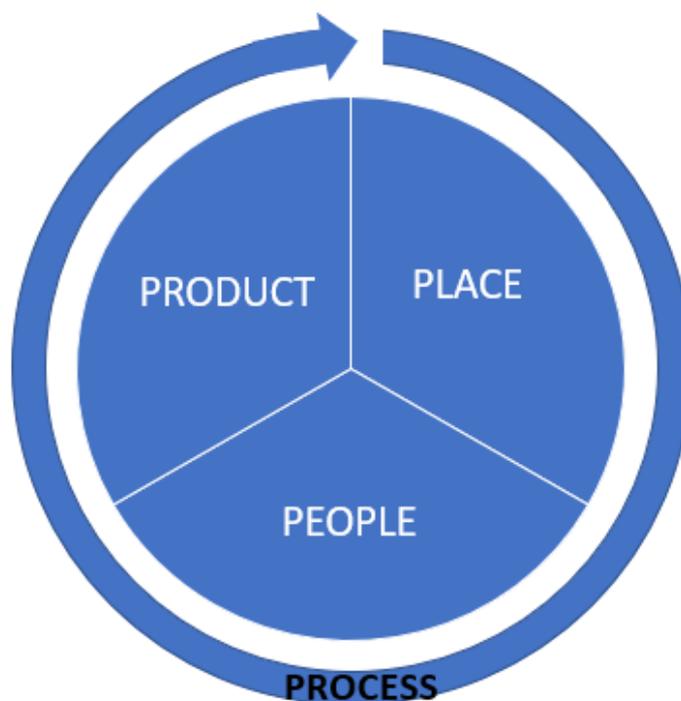
The limitations are mostly disadvantages in the development of cultural tourism – lack of awareness of tourist cultural resource potentials, lack of cooperation between actors and stakeholders, lack of promotion. The limitations can also manifest when there is lack of adequate hotel accommodations. Some research shows that in the touristic destinations that relays mostly on seasonal tourism – sea and sun, there is a lot of complementary accommodations (private offered, camps etc.) that are offered during the season. This kind of accommodation usually does not satisfy (with its quality and offer) the touristic demand of cultural tourists.

The destination management is an important tool in overcoming the limitations. Destination management is a strategy used to coordinate all elements that make up a destination. The elements can be accommodation, access, promotion, attractions, marketing and pricing.<sup>9</sup> Considering that there is no two places that are exactly the same, there can't be two destination management strategies that are the same. Destination managers can look at the best practices and examples to use as a guide to creating their particular destination management strategy. The things they should focus on are „the place“ that is analysed in the strategy, its boundaries,

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<sup>9</sup> <https://www.solimarinternational.com/what-we-do/destination-management/>

meaning and if it is a part of the larger destination; „the people“ that will visit the place, but also the key stakeholders in the destination and their role; „the product“ be it accommodation, attraction or experience; and „the process“ that will be best suited to balance above mentioned core elements of the destination management.<sup>10</sup>



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<sup>10</sup> The guide to best practice, Destination Management, Tourism 2020 project, funded by the Australian Standing Committee on Tourism (ASCOT) and coordinated through the Destination Management Planning Working Group, Prepared by: Knowledge Transfer Services Pty Ltd for the Australian Regional Tourism Network

## Development opportunities and possible actions to implement

Long - term trends in international tourism demand indicate a continuous increase in tourism in the last 60 years. Despite occasional crisis, it is in the position as the fastest growing economic activity in the world.

Europe is continuously the most important receptive macro-region of the world with almost 51% of the total arrivals, and Mediterranean is the leading tourism destination in terms of both international and domestic tourism.<sup>11</sup>

In the Mediterranean basin, tourism is vital for many countries: considering exclusively coastal areas economy, tourism represents over 70% in terms of Production Value and Gross Value Added

However, this kind of tourism is mostly „Sea, Sun and Sand“ kind of tourism, it includes low-cost airlines, comfortable accommodation and cheap food. Over the years, this kind of tourism evolved, but in the core, it is still the same. This kind of „mass“ tourism leads sustainability problems, so local communities are increasingly concerned to preserve their natural, economic and social assets from negative impacts.<sup>12</sup>

In this kind of environment, local communities needs to strive to achieve a change in pattern – to reallocate the tourists to come during whole year, achieving sustainable development of their touristic offer. Local communities should work on opening up new markets and attracting new customers of different demographic and psychographic profiles; product development that

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<sup>11</sup> <https://ourworldindata.org/tourism> 13.09.2019

<sup>12</sup> <https://www.medqsr.org/tourism>

consist of upgrading existing and creating new products that will meet the expectations of new tourists, who wants to buy not only a product, but experience and story as well; taking an environmentally responsible position that will lead toward „green“ options and sustainable development; developing new communication and sales skills to utilize the new opportunities that presents itself by development of new information technologies and possibilities to reach out to existing as well as new target customer segments.<sup>13</sup>

## Target markets

REMEMBER partners will focus and concentrate their resources in transforming Italian and Croatian destinations in more than just Sea, Sun and Sand. The emphasis should be on target market strategy and strategy of tourism product that is specific for each region and it should be appropriately promoted.

To choose the right kind of the market promotion, the first step is to identify the customers. REMEMBER partners have already defined a target groups in general, but each CTM strategy will need to specify their target audience separately for their offer.

The identified general groups can be separated in 2 main categories:

General public – this is the category where each partner have to decide what kind of tourist they want to attract to their destination – they need to create a tourist profile and tend to their needs. REMEMBER project predicts citizens of involved and neighbouring municipalities, tourists of different typology (senior, disabled, digital,...) and virtual community of tourists increase their

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<sup>13</sup> [https://mint.gov.hr/UserDocsImages//arhiva//130205\\_Strategija-turizma-do2020.pdf](https://mint.gov.hr/UserDocsImages//arhiva//130205_Strategija-turizma-do2020.pdf)

knowledge on the richness and variety of the Adriatic maritime cultural heritage and contribute to its preservation through the raised awareness. They are addressed through social media, local press, and during the culture and tourism fairs participations and communication material produced. Partners should define this more thoroughly for each of their sites.

Stakeholders – REMEMBER partners have identified these categories:

- Local, regional and national public authorities
- Cultural and natural heritage management bodies
- Regional and local development agencies, enterprises (in particular SMEs within the cultural and creative industry as well as the environmental and tourism sector)
- Associations, regional innovation agencies
- NGOs
- Education and training organisations as well as universities and research institutes
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All this stakeholders are important parts of the tourist chain – if one link in the chain is broken, the whole organization can be destroyed. Good cooperation with all stakeholders of one place can lead to improvement of the attractiveness of their territories by upgrading the cultural offer, organization of high-level conferences, local media and social accounts, workshops etc. The cooperation with transport operators is also very important because it helps in organizing the people transition through the places.

Each partner should define their target audience, and explain why they are targeted, what is their role. Then partners should answer the question: why we are targeting these people and how can we involve them and/or attract them to our goal? There is not one-of-all solution in this case.

Each category should be evaluated, their needs and desires mapped, and the best approach chosen. Once partners know how they can approach their targets, they can start the promotion.

## Image and promotion

The main idea of this project aims at setting up the Adriatic ports cultural network for the cross-border valorisation of, linked but at the same time alternative to the coastal tourism. Involved Adriatic ports will be promoted in the programme area and beyond the Adriatic cultural port cities Network as a cultural touristic destination. Italian and Croatian maritime cultural heritage will be presented jointly to cultural and touristic communities able to attract new typology of tourist.

The question that should be answered is what kind of promotion should be used? The main idea of promotion is to attract potential customers to travel to the destination. To attract them, we need to spread information about the place and offer to the potential customers. After the identification of target groups, the best approach to each identified group should be selected.

During the promotion, special attention should be given to the fact that the promoted locations can be fragile, and mass tourism is not an answer.

At the moment, Croatia and Italy are mostly presented as a touristic destination for summer season. In order to change this image, partners have to reach to the new potential customers. The main attention should be given to:

Branding – to show that Italy and Croatia are more than Sea and Sun. The new identity of these countries should be created, one that will show the mixture of rational, emotional, sociological and cultural advantages for potential customers.

Electronical medias – in the last years, „new medias“ such as Internet and mobile devices and its applications have exponentially increasing number of users. These medias have advantages such as accessibility of information, multimedia communication and capabilities of service sales. The special attention should be given to the quality of information available on this media. It is often times the first place where potential customer will look for the information.

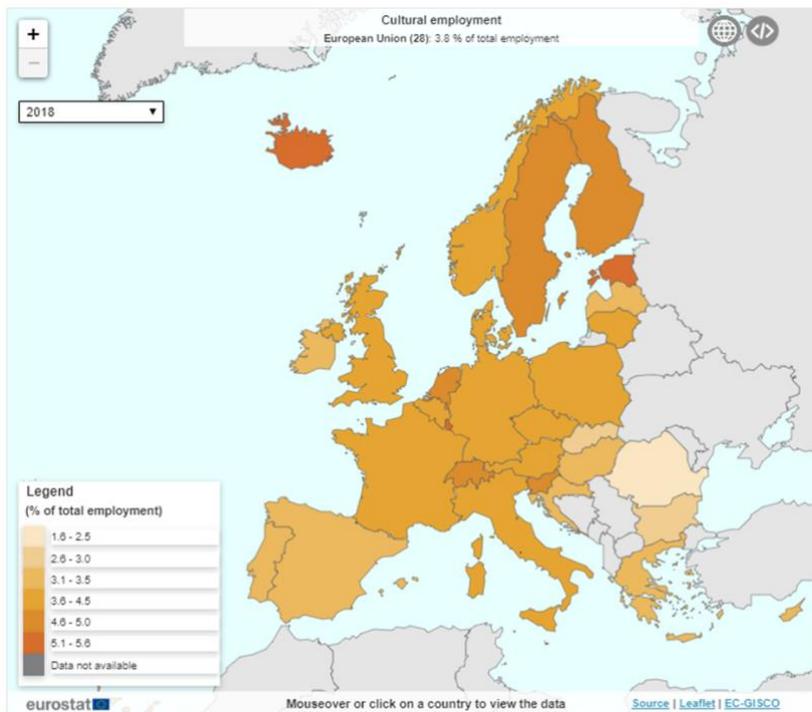
## Investments

The investments in the field of cultural tourism is of essential importance. The European Union gives special attention on cultural heritage. The experts in this field pointed out that preserving a region’s cultural heritage must start at a local level. The number of persons employed in a cultural economic activity and/or occupation, expressed as a percentage of a total employment is shown below<sup>14</sup>:

COUNTRY	% OF EMPLOYEED IN CULTURE	COUNTRY	% OF EMPLOYEED IN CULTURE
ROMANIA	1,6	GERMANY	4,0
BULGARIA	2,7	LITHUANIA	4,0
SLOVAKIA	2,8	AUSTRIA	4,2
PORTUGAL	3,2	DENMARK	4,2

<sup>14</sup> Data are obtained from Eurostat for the year 2018.

GREECE	3,3	BELGIUM	4,3
CROATIA	3,3	UNITED KINGDOM	4,5
HUNGARY	3,4	NETHERLANDS	4,6
IRELAND	3,4	SWEDEN	4,6
CYPRUS	3,5	SLOVENIA	4,7
SPAIN	3,5	SWITZERLAND	4,8
LATVIA	3,5	FINLAND	4,9
FRANCE	3,6	MALTA	5,2
ITALY	3,6	LUXEMBOURG	5,3
POLAND	3,6	ICELAND	5,5
CZECHIA	3,7	ESTONIA	5,6
NORWAY	3,8		



From the table and the picture, it is evident that Italy and Croatia needs to work on the investments in culture, not only physical investments, such as renovations, but also investments in human resources and promotion to keep communities together.

## Fields of cooperation

European Union is very interested in sustainable development of cultural tourism. There are cultural components in many EU policies, including education, research, social policy, regional development and external relations. The creation and promotion of culture in today's interactive and globalised world also goes hand-in-hand with media and digital technologies. The EU promotes policy collaboration on culture among national governments and with international organisations.<sup>15</sup>

The EU recognises the importance of culture as part of the European tourism experience and as an element that can enhance the profile of Europe as a global destination. The European Commission supports the areas of cultural tourism that have the greatest potential for growth.

The EU promotes a balanced approach between the needs to boost growth on one side, and the preservation of artefacts, historical sites, and local traditions on the other.

The European Commission regularly publishes calls for proposals to support the development of physical or virtual 'routes' that have a transnational or European dimension and are based on cultural heritage. In 2018, the Commission funded 7 projects supporting development and promotion of transnational tourism products exploiting synergies between tourism and cultural and creative industries.<sup>16</sup>

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<sup>15</sup> [https://europa.eu/european-union/topics/culture\\_en](https://europa.eu/european-union/topics/culture_en)

<sup>16</sup> [https://ec.europa.eu/growth/sectors/tourism/offer/cultural\\_en](https://ec.europa.eu/growth/sectors/tourism/offer/cultural_en)

Beside these projects, there is section for culture and/or cultural tourism in almost any programme funded by EU, such as Interreg Europe.

## Timeframe

REMEMBER project timeframe is from 01/01/2019 to 30/06/2021. The Cultural touristic management strategy should be delivered until 31/12/2020 by partners:

LP - CENTRAL ADRIATIC PORTS AUTHORITY

PP1 - NORTH ADRIATIC SEA PORT AUTHORITY

PP2 - PORT OF RAVENNA AUTHORITY

PP3 - PORT NETWORK AUTHORITY OF THE EASTERN ADRIATIC SEA

PP5 - DUBROVNIK PORT AUTHORITY

PP6 - PORT OF ZADAR AUTHORITY

PP7 - PUBLIC INSTITUTION RERA SD FOR COORDINATION AND DEVELOPMENT OF SPLIT-DALMATIA COUNTY

PP8 - NATIONAL MUSEM ZADAR

The first part, state of the art – available cultural offer should be conducted first and partners should send first draft by the April 2020. The second part, CTM strategy should be drafted by the end of 2020.



When all CTMs strategies are ready, KIP will prepare REMEMBER Cross Border CTM strategy that will be in line with EUSAIR macro-regional strategy.

## Conclusion

Partners should use this methodology as a guidelines for drafting their CTM strategies. The template with short and straightforward instructions is delivered to all partners, as part of this methodology. Partners can choose if they will analyse cultural offer just in their ports or will they extend their analysis to include port cities.