

Managing Visitors on Thematic Cultural Routes Handbook

ADAPTED FOR THE
**DANUBE CULTURAL ROUTES PROJECT:
ROMAN EMPERORS' ROUTE AND THE DANUBE WINE ROUTE**



AENONA TEMPLE, RER Croatia

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INTRODUCTION

By Dr. Kseniya Khovanova-Rubicondo

Cultural Routes: Council of Europe – EICR

Tourism is one of the most significant sectors of the Croatian economy. The crystal-clear waters of the Adriatic Sea, the unforgettable beauty of more than a thousand green islands, and the treasures of Croatian cultural heritage are well known. They attract more and more European and international visitors every year, also for the reason that every major Croatian tourist region - Istria, Kvarner, Dalmatia, Dubrovnik and its area, and the capital city Zagreb - has its own specific attractions and offers unique experiences to travelers.



While coastal tourism remains a dominant part of Croatian tourism industry, culture officials and the government of the country are making remarkable efforts to valorize, preserve, and promote Croatian cultural heritage and traditions. One of the most representative examples of these efforts is the current Handbook on the Management of Croatian Cultural Routes, which introduces major concepts and themes, describes distinguishing features and existing structures of Croatian cultural itineraries, and deliberately explains how to create, develop, and manage a cultural route in Croatia.

A separate chapter of this Handbook is devoted to the European cultural routes, and to the Council of Europe's (CoE) Cultural Routes Programme in particular, which points out the value which the CoE cultural routes and their governing models have for their Croatian counterparts. As a person in charge of the CoE cultural routes network governance and a former manager of the *Study on the Impact of the European Cultural Routes on the SMEs Innovation, Competitiveness and Clustering* (2011)¹, I am particularly proud that the conclusions and recommendations of our *Study*, and the models of sustainable governance of the CoE cultural routes found their appreciation and practical application in Croatia, within and beyond CoE-certified cultural itineraries.

Today, when cultural heritage is more and more often viewed as a new form of good - cultural good, - methods of heritage management are changing to incorporate new elements which could help local communities to draw more obvious benefits from their cultural legacy while preserving and maintaining its uniqueness. Often these elements come from tourism: a new kind of tourism, which is respectful of the environment, of the natural and cultural heritage, and of the local traditions. The CoE Cultural Routes Programme is recognized as a leader in the implementation of this innovative cultural heritage management approach, mainly, due to the extensive application of sustainable and responsible cultural tourism elements within the CoE-certified cultural routes. The innovativeness of this approach is in its particular focus on the uniqueness of the CoE cultural routes, and on the applicability of the models of their sustainable governance in socio-cultural, environmental, economic, and institutional terms.

Along these lines, the current Handbook emphasizes the potentials offered by the cultural routes projects for cultural tourism development and socio-economic advancement of local communities along the routes' destinations in Croatia. It is of particular value for our Programme, as it presents and interprets the existing cultural routes experiences and best available practices to the audience of cultural routes managers and culture professionals in Croatia.

The Handbook on the Management of Croatian Cultural Routes comes into existence at a very special moment of Croatian history, at a time of Croatia's accession to the European Union. The objectives of the manual are very much in line with the European agenda, where cultural itineraries are increasingly gaining considerable interest from culture and tourism professionals,

¹ Khovanova-Rubicondo, K. (et al.), 2011. "Study on the Impact of European Cultural Routes on SMEs Innovation, Competitiveness, and Clustering," Council of Europe, Strasbourg, France.

as well as from policy officials at different levels. This interest stems not only from the routes' abilities to revive and foster interest in common European heritage, but also from the potential these itineraries represent for local communities' economic and social advancement through cultural tourism development. This interest to cultural itineraries is also based on the current and potential contribution the cultural itineraries – or routes – are making or could make to local communities in terms of:

- economic development and employment generation, for instance, via tourism SMEs creation
- implementation of a variety of innovative practices within such SMEs
- advancing cultural understanding of local population and cultural routes' visitors through valorizing and preserving the uniqueness of local heritage and traditions
- increasing overall attractiveness of communities and destinations along cultural routes
- retaining local population and improving the quality of life in general
- raising awareness of a common cultural heritage and traditions through open cultural events and festivals, as well as through social media.²

It is obvious from the Handbook that the value of the contributions the cultural routes could make for socio-cultural and economic advancement of local communities and the nation as a whole is well understood in Croatia.

At the Council of Europe, we highly value the initiatives of our member states aimed at the preservation of their cultural and natural heritage by means of the development of new cultural itineraries in their respective countries. Our Programme includes cultural routes which are very diverse in terms of their cultural legacy, thematic focus, target audiences, and network structures. This fosters the Programme to devise cultural routes governance approaches from a multidimensional perspective, in order to help our cultural itineraries to manage their cultural heritage professionally and sustainably, in a way to assure its continuous protection and preservation, and to draw obvious benefits from their cultural legacy for local communities along the routes' destinations.³ It is this multidimensional approach and emphasis on sustainable governance of the cultural routes' networks that makes our methodologies applicable in different countries and contexts. It is also this emphasis on sustainable and responsible heritage management – the focal point of which is the social wellbeing and economic development of local communities, their environmental and natural resource protection, respect of socio-cultural authenticity and diversity of their cultural legacy and traditions – that makes the CoE Cultural Routes Programme different from similar international initiatives run by UNESCO, the UNWTO, the Organization of Ibero-American States, and others.

I am proud to learn that the creation of a number of new cultural routes projects and networks across Europe is being inspired by CoE-initiated Cultural Routes Programme. Croatia is one of the countries where the potential of its cultural routes for the development of local communities and national economy has been broadly understood, and where the first few important steps have been taken towards designing useful and applicable tools for cultural routes creation and sustainable governance.

I am convinced that, translated in other languages, this Handbook could also help cultural heritage managers and policy makers around the globe to better understand the often unexplored benefits of sustainable cultural heritage management for the social wellbeing and economic advancement of the society, as the manuscript endorses the creation of respectful and viable cultural heritage management projects – *cultural routes* – that are proven⁴ to be a source of innovation, new business activity creation, local employment and income generation, social inclusion, identity building, and cultural tourism products development.

² Ibid.

³ Committee of Ministers Resolution CM/Res (2010)52 on the Cultural Routes available at the www.coe.int

⁴ EC, DG Enterprise and Industry: European Cultural Routes http://ec.europa.eu/enterprise/sectors/tourism/cultural-routes/index_en.htm

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1. PREFACE

First edition of the handbook **“Managing Visitors on Thematic Cultural Routes”** has been created as part of the “Heritage in Tourism” programme which was carried out by the Ministry of Tourism for several consecutive years with the aim of promoting the protection, restoration and inclusion of valuable Croatian heritage into tourism.

The Handbook was intended to be a practical guide for planning and managing tourist visits at Croatian thematic cultural routes. It was intended for associations, institutions and tourism entities, founders of thematic routes and everyone whose work and activities are related to creating an offer of thematic cultural routes in Croatia, particularly those who are responsible of forming the experience and content of thematic cultural routes.

Owing to the support of the Ministry of Tourism, Croatia is proud to have developed numerous thematic cultural route projects. At the European level, the development of cultural routes is entering a new stage of development which includes encouraging economic efficiency and more intensive tourist usability of cultural routes. The development of thematic cultural routes is aimed at connecting one or more authentic locations by creating the opportunity to fully experience heritage and authenticity and comprehensively explore various aspects of the region’s (destination’s) culture. By encouraging heritage sustainability and presentation, thematic cultural routes acquire the targeted new economic significance which should provide less developed areas with an opportunity of economic growth through tourism activities and direct tourism demand towards areas in which tourism has not been sufficiently developed so far. It is therefore important that all stakeholders in the creation and development of cultural routes acquire necessary knowledge and skills to manage cultural routes, i.e. to manage tourist visits on thematic cultural routes.

The aim of this Handbook is to provide guidelines for addressing specific issues related to the management of Croatian cultural routes by providing examples of the functioning of international routes in order to enable Croatian cultural routes to increase the destinations’ income from tourism, take advantage of the opportunity to increase personal consumption per visitor, extend the tourism offer and actively promote and sell destinations in a networked, coordinated, organised and systematic joint activity. At the same time, the handbook should address the issues which may affect the quality networking of content and partners of thematic routes in order to contribute to the quality of experience of foreign guests as well as to the quality of experience of domestic visitors and particularly to the quality of life of local population.

The publication of this Handbook helps overcome the difficulties which often result from the lack of organisational, managerial, financial and other types of knowledge and skills necessary to optimally manage tourist visits on thematic cultural routes and to find the best way to include the offer of thematic routes into the cultural tourism offer, bearing in mind the principles of sustainable development.

This Handbook relies on the relevant documents of the Council of Europe, the European Institute of Cultural Routes and UNESCO and is based on the handbook for cultural heritage managers issued by ICOMOS.

The Handbook is also based on international instruments accepted by the Republic of Croatia (Declaration on Cultural Diversity, Convention on the Value of Cultural Heritage for Society) and on the Strategic Marketing Plan of Croatian Tourism.

2. INTRODUCTION

The desire to travel, the irresistible urge for adventure, exploit, experience and familiarizing oneself with foreign customs and foreign people is the best proof of energy of race and man.
A.G.Matoš, Ferije (Holidays) 1908

Cultural diversity as the recognizable factor of attractiveness constitutes the basis of cultural tourism development. The diversity at the same time represents the common heritage of mankind and the inspiration and motivation for travel.

Cultural heritage, freely defined as the “aspect of cultural diversity”, represents the measure of identity, a source of income and employment and a type of cultural capital⁵. At the international seminar on cultural diversity and tourism held in 2003 in Havana, cultural diversity was recognized as a significant factor in the promotion of tourist activity.

The contemporary traveler often travels the world with the aim of finding out more about various cultures and peoples. New insight enables him to draw new comparisons, develop his perception and encourages him to place acquired knowledge into context. Thematic routes provide the opportunity of creating new links on various levels. The selection of themes and specific destinations and the manner of their networking determine the quality of the thematic route.

Synergies are achieved in countless combinations; they vary in complexity and ambition, as well as in the goals intended to be achieved. All of the above affects the quality of offered tourism products. Regrettably, there are still “travel packages” on the market which were designed long ago and which have almost entirely lost their appeal throughout the years, even though they continue to attract new generations of interested visitors.

Numerous imaginative and interesting thematic route projects have been designed and initiated in Europe. Some of them succeeded in attracting visitors, whether at the local, regional or national level. A few of them were included in the projects of major European cultural routes. As our destinations are addressing also foreign guests, each of the designed tourism contents should have both international character and international appeal from the very moment of its creation. This Handbook was created precisely for the task of achieving that goal with regard to specific thematic cultural routes. It should provide ambitious thematic route founders and guides with guidelines helping them to exceed the local and regional level of routes, establish new partnerships, address new users and get included in the transnational tourism offer. Naturally, depending on the content and thematic approach, not all routes have the same complexity and are not necessarily subject to change.

Handbook structure

The handbook is divided into 11 chapters.

Following the preface and introduction, in chapter three terminology is defined, terms route, tour and itinerary are explained and levels of evaluation applicable to projects at the European level during the selection of routes introduced.

Chapter four stresses the importance of a well-selected theme for a cultural route. Furthermore, it presents the thematic framework of routes in the European and international context which may serve as inspiration or motivation for thematic networking of routes at the regional, national or transnational level.

⁵ The draft of the International Convention on Cultural Diversity and frequently asked questions (FAQ) are available on the INCP website: www.incp-ripc.org

Chapter five is the central and longest Handbook chapter. Drawing on European experiences, it discusses the practical development of a route, identification of cultural tangible and intangible heritage resources, defining the route contents and their co-existence, functional role of route contents and content evaluation. It also examines possible aspects of movement along the route. Such experiences can be useful during the creation of new routes as well as for raising the level of international appeal of existing ones.

In addition, the chapter presents the multidisciplinary approach applied during the development of the Lujzijana cultural tourist route and the definition of its territorial coverage.

The example of the Danube Cultural Routes, Roman Emperors' Route and Krapina Neanderthal Museum demonstrate the significance of partner cooperation in the development of a theme, high quality interpretation and services content support.

Chapter six emphasizes the significance of good route management, which implies a precise and clearly defined managerial policy and administrative structure as well as ensuring financial viability.

The example of Transromanica is presented as a model of profitable management. The chapter addresses a problem which was noticed on the European level and which is strongly present in Croatia, where models of sustainable management of a complex structure of networked destinations are still being explored.

The focus of chapter seven is the traveler/visitor and the tourism products intended for him on the route. What does a route represent for a traveler? The chapter brings forward assumptions and analyses of various expectations and motivations of travelers taking the route. It examines various aspirations, wishes and preferences of potential travelers as well as the suggested offer along the route, i.e. the tourism products which could satisfy such preferences. In addition, it presents route product segmentation according to corresponding niches and provides the expected relation between various user groups and their potential demand, expected activities and corresponding product niches. It emphasizes the importance of marketing and promotion with the aim of good positioning on the tourism market.

Chapter eight focuses on the examples of Croatian thematic routes. It lists implemented programmes and funding intended for the development of sustainable, recognizable and integrated tourism products. It also lists some longer and a few shorter routes which were granted support. Furthermore, it mentions routes dominated by activities, such as wine roads, hiking trails and educational trails. It emphasizes the need to utilize existing routes in the context of individual and organized tourism activity. It provides observations of tourist agencies regarding the usability of thematic routes within the context of organized visits and expresses the need to raise the quality level of the tourism product of Croatian thematic routes through theme-oriented niche development.

Chapter nine focuses on European cultural routes. The activity of the European Institute of Cultural Routes and the criteria for awarding the "Cultural Route of the Council of Europe" certificate are presented.

Chapter ten underlines sustainability and responsible tourism and emphasizes the significance of the development of cultural routes in areas where tourism is less developed. In the context of such development, routes can serve as means of achieving cultural and social sustainability of an area, preserving and revitalising cultural heritage, strengthening the economy, creating opportunities for generating income and raising the competitive level of a destination. Finally, chapter eleven gives an overview of literature used.

3. SELECTION OF THE ROUTE

3.1 Terminology

In order to avoid potential misunderstanding in the use of terminology, it is necessary to define and distinguish the terms which are commonly confused with one another: tour, route and itinerary.

The difference between these terms is best illustrated with the following example:

“During our tour of Italy we took a part of the Phoenician route according to the travel itinerary which included three locations along the route.”

In the above sentence, the terms have the following meanings:

A **tour** is a type of **movement**/travel planned in advance, including consecutive visits of numerous locations, particularly in an organized group led by a guide [hiking tour; cycling tour; skiing tour].

An **itinerary** in the context of tourism implies an elaborate possible **plan** of a journey (described in a brochure, on a website or on a flyer, but without a specific interpretational and service basis and on-site support).⁶

A **route** is a physical stretch of a journey, a **marked and tangible network of sites or a continuous path**.

A **cultural route** is a physical, tangible section in space defined by an inventory of tangible and intangible cultural and historical elements connected by a theme, concept or definition as well as by the identification of sites of existing cultural heritage linked in a dispersed, linear or regional structure creating a marked and interpreted continuous whole within the unified context of the route.⁷

Cultural routes can be defined as a rich medium which interprets and construes the complex history of Europe. Since their very creation, routes have been the formative element of regions and landscapes, shaped in symbiosis with the cultural landscape and area.⁸

According to tourism terminology, cultural routes can be defined as a specific (physically tangible) path or stretch of the way which has historical significance, can be presented as a whole under a common thematic denominator,⁹ and is marked, interpreted and adapted to tourist visits by service facilities.

In the contemporary world, cultural routes represent a competitive network of wisdom. In the international and European context, routes are competitive, recognizable and specific precisely due to their theme. The offer of various routes at the European level is exceptionally rich, which is why the choice of a theme for major cultural routes of Europe is defined by the basic criteria

⁶ Of course, the terminology has not yet been fully differentiated and defined in various languages (English/French); as a result, implied meanings may differ (e.g. the French word *itinéraire* is translated as *route* in English or *ruta* in Croatian)

⁷ A consideration on the definition of the setting and management protection measures for cultural routes, ICOMOS, Scientific Symposium, Xian 2005. <http://www.international.icomos.org/xian2005/papers.htm>

⁸ 1st Training Workshop, European Cemeteries Route, Barcelona 2011. <http://www.cemeteriesroute.eu/en/wp-content/uploads/ELEONORA-BERTI.pdf>

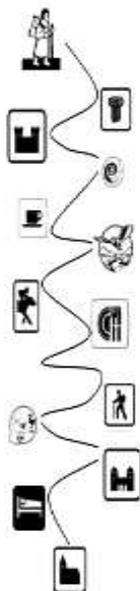
⁹ Study on Impact of European Cultural Routes on SMEs' innovation and competitiveness, COE. 2011

of the Council of Europe ¹⁰according to the Resolutions CM/Res(2010)52¹¹ and CM/Res(2010)53¹².

3.2 Evaluation levels

The theme must be unique and extraordinary and directly related to cultural heritage content. The theme must be illustrative of European memory, history and heritage and contribute to an interpretation of the diversity of present-day Europe; Wider geographical market automatically demands a sharper thematic focus. The Romanesque route, for example, is defined by the content comprising tangible and intangible Romanesque heritage and by structural content which interprets the Romanesque content more closely. Various activities which take place along the route or which are related to the manner in which the route is visited (by car, by bicycle, on foot, singing, tasting wine, riding etc.) complement the content mentioned above. A route can be linearly connected into a whole or shaped as a belt, network, circle or cluster. The route does not necessarily have to be geographically connected on the ground in the literal sense. The continuity is rather accomplished by a single theme despite a potentially dispersed structure.

Route development projects at the European level are subject to strict evaluation and selection. Equal criteria apply to routes of smaller territorial coverage if the aim is to attract the attention of European travelers.



The name, territorial coverage, theme and sub-themes are subject to evaluation

- Cultural and thematic singularity and uniqueness
- EU territorial coverage - countries involved
- Product development (congruity of theme and content)
- Reception conditions (signboards and markings, interpretation, information points, opening hours, guides, languages, hospitality services...)
- Technical management (ownership, administrative management, IT equipment)
- Marketing (marketing study and processing)
- Motivation development (theme reinforcement and development)

A cultural route has to function as a cultural tourism product as well by having all necessary product features and offering corresponding content, information and facilities for providing hospitality and accommodation services. A traveler taking the route wants to have fun, relax and taste local products; therefore, one has to be provided with all of the above.

Route content needs to be open and adapted to visitors both physically and in terms of interpretation. The managing body of the route responsible for technical management should also be in charge of guest reception conditions and all available services as well as the administrative and legal route management. There is no uniform model of an organisation which would manage single routes at the level of Europe. There is only a list of criteria which a managing body, whether it be an association, company or agency, has to meet when managing route content. Other obligations of the managing body include market research and cultivation, contractual relations with suppliers, partners, tourist agencies and tour operators, as well as offer and motivation development and theme reinforcement, i.e. cooperation with a multidisciplinary scientific research body responsible for theme development and high quality interpretational levels.

¹⁰ COE Resolution CM/Res(2007)12 on the cultural routes of the Council of Europe
http://www.coe.int/t/dg4/cultureheritage/heritage/Source/CDPATEP/Plenary_Session/CM_RES_2007_12_EN.pdf (retrieved on 1 June 2012)

¹¹ Resolution CM/Res(2010)52 on the rules for the award of the "Cultural Route of the Council of Europe" certification (1 June 2012):
<http://www.bmwfj.gv.at/Tourismus/Veranstaltungen/Documents/Resolution%2052%20on%20Cultural%20Routes.pdf>

¹² Resolution CM/Res (2010) 53 (retrieved on 1 June 2012):
<http://www.bmwfj.gv.at/Tourismus/Veranstaltungen/Documents/Resolution%2053%20on%20Cultural%20Routes.pdf>



Magura Cave, RER Bulgaria

4. Thematic framework

4. THEMATIC FRAMEWORK

4.1 Theme acceptability rating

What to do in order to make a route thematically recognizable and visible internationally?

The culture route has its origin and appeal in the selected theme.

The theme acceptability rating is related to the title, territorial coverage, theme and sub-themes.

What is important for a good thematical approach? **Content.**

We base the theme on the content, i.e. on the cultural resources of tangible or intangible heritage, researched by groups of multidisciplinary experts, providing high quality interpretation scientifically based.

The combinations of connecting tangible and intangible heritage with a certain theme are numerous, e.g.:

TANGIBLE HERITAGE	THEMATIC CONCERN	INTANGIBLE HERITAGE
Immovable monuments (churches, convents, forts, castles, chapels, garden architecture...)	TRANSROMANICA	Myths and legends (the source for story-telling and creative writing workshops)
Heritage institutions (museums, galleries, memorial collections, private ethnographic collections...)	BAROQUE ROUTES ROMAN EMPERORS ROUTES	Traditional crafts and manufacture (source for ethnographic workshops...)
Sites (historical, archaeological...)	AMBER ROUTE	Customs, gastronomy, winemaking...
Traditional architecture	ROUTES OF TRADITIONAL ARCHITECTURE	Folklore and music (source of singing and rhetoric workshops)
Movable cultural monuments....	ROUTES OF RESTING PLACES	Various events
Cultural landscapes, cemeteries...	OLIVE ROUTES	Pilgrimages and kermesses...

The selected theme of an internationally attractive route must be recognizable in a unified international context - be it territorial, temporal, or connected through identity. It must primarily be rooted in generally acknowledged European values, but also in the principles of uniqueness and presentability for Europe.

The choice of theme will determine a **route's significance** at the local, regional, national or transnational level.

European theme evaluation - a theme must fulfil all of the following criteria:

1. it must represent European values common to more than one European country;
2. it must be a result of research conducted by a multidisciplinary team of experts from various parts of Europe in order to ensure a consensus on activities and projects that illustrate it;
3. it must depict EU memory, history, heritage and identity and contribute to the interpretation of diversity of modern Europe
4. it must enable an educational and cultural exchange among youth in accordance with the idea and actions of the Council of Europe in that area;

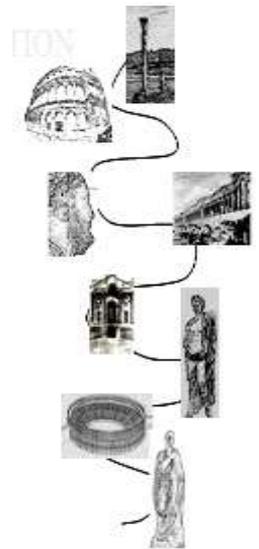


5. it must enable the development of innovative projects of sustainable cultural tourism, foster the development of cultural and sustainable cultural development;
6. it must be a basis for the development of a tourist product in cooperation with tourist agencies and tour operators, directed at a wide spectrum of users, including school groups;
7. it must be a foundation for long-term, multidisciplinary, cooperative interregional, interconnected projects¹³

Selection of an attractive theme should be based on a historical principle as well as the principle of contemporarity .

If we would also like to attract international guests, the route development project should follow at least some of the research and development pillars of the theme¹⁴

- define a priority thematic focus – a dominant theme determined by heritage (e.g. heritage of the Roman Empire) which is then connected to other themes (e.g. the route of old Roman thermal baths, the Roman music route, the route of old Roman painting, the route of old Roman literature...)
- determine the importance of that theme in the history of European countries and civilizations
- determine the European origins of the theme and common values which promote the understanding of the European cultural context
- perform theoretical and practical interdisciplinary research – studies
- consolidate knowledge



The theme as a result of theoretical and practical interdisciplinary research conducted by a multidisciplinary team of experts

Creating a thematic principle, it is important to ensure that the theme has a scientific foundation taking into account the conducted research, quality interpretation and presentation.

Museums and other heritage institutions maintain an ethical relationship and have an obligation to truthfully transfer information to their audiences, and events, thematic routes and other types of utilizing heritage for tourism purposes may put that on the line.

In his work *The Past is a Foreign Country*¹⁵, David Lowenthal did a good job describing the various interactions with historical events and the experiences that are thus acquired. He points out that the wider audience likes reenactments because they mostly lack the taste or education to appreciate the past solely from the fragmented remains, i.e. real material evidence. He not only critically reflects on events, he also concludes that sometimes the monuments are reshaped beyond recognition in order to fit contemporary needs.¹⁶ He also discusses the notion of authenticity and originality and warns that the truth is too important to be left to chance. Although out of our physical reach, the past is an integral part of our imagination, Lowenthal says.

He argues there are five reasons for time tourism as well as time-travel literature to venture into the past:¹⁷

- 1 explanation of the past
- 2 searching for the golden age
- 3 enjoying the exotic
- 4 self-elevation
- 5 change of history

¹³ Same as 7

¹⁴ Same as 6

¹⁵ D. Lowenthal, D. The Past is a Foreign Country, Cambridge University Press, Cambridge, 1985

¹⁶ Same as 11

¹⁷ Same as 11

But going back in time does not always have to be thrilling. There is also a risk of being disappointed with the past.

Museums of Hrvatsko Zagorje is one of the first initiators of living history events in Croatia designed to create links with real events that occurred in Zagorje in the late Middle Ages or the 16th century. And this is where we got dangerously close to what Lowenthal was warning against. Living history event is a means of recreating past events with the purpose of entertaining the audience by combining real historical elements with additions based on assumptions. The intention was to adhere to the sources as much as possible, but certain elements had to be assumed as probable or were simply invented in order to fill the gaps.

Spurred by rich historical sources, the Museums of Hrvatsko Zagorje promoted the project *Legends and Tales from the Castles of Zagorje* which lead the visitors through the history of Hrvatsko zagorje from the late Middle Ages until the middle of the 19th century. Documents and literature were used as the basis for tales of magic and alchemy, hopeless love and secret chivalric orders. Veronica of Desinić and Friedrich of Celje, Barbara of Celje and Black Thomas of Lobar, Matija Gubec and Franjo Tahy, are just some of the major heroes of legends and tales that ignite the imagination.

Thematic continuity principle:

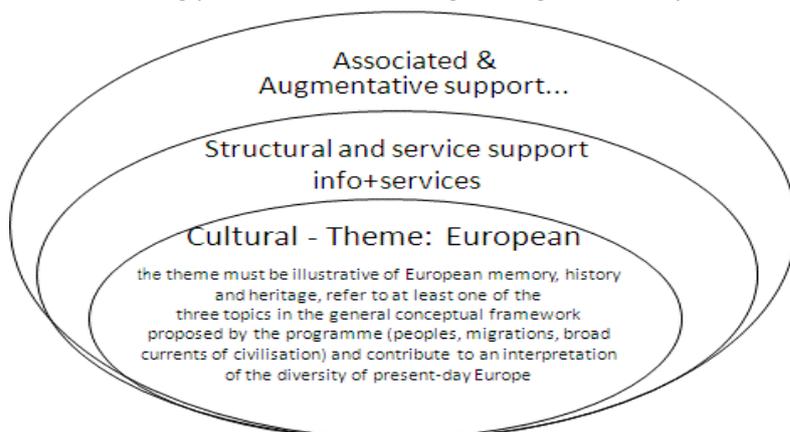
The route should be a chain of thematically linked *integrated stop-off focal points** which promote regional identity and collective memory

- **an integrated stop-off focal point* is a theme site that fulfills all specifications pertaining to the quality of information, booking or sales



Theme development and evaluation

Theme processing requires multidisciplinary based on scientific research, but also on emotional, social, moral and intellectual experiences. The theme must encompass general human experiences, problems, viewpoints, solutions... (e.g. the route with the Roman heritage theme will deal with the lives of women or the housing solutions in Imperial Rome etc.) However, to make the route memorable and recognizable, it is necessary to mark and emphasize the basis for theme interpretation. It is only with the directed interpretation that the theme forming process becomes long-lasting in the recipient's mind.



Each route is an imaginary time machine. It explains the heritage and the history, thus enlightening the present and reviving the past through tourism.

Theme interpretation goals:

- informational – new insights on the (European) theme, ideas, links, context, style
- educational – creating positive attitudes, viewpoints, opinions, commitments that we want to transfer to the user
- functional – skills and competences that are developed in the process of experiencing an interpretation – through interaction on the route
- new-found interest in new cultural values
- inspirational - enable the traveler to express their own theme experience
- developing cultural sensibility and the culture of communication and exchange

Example: TRANSROMANICA

During the creation of this route there was a dilemma:

- (A) build your own network or
- (B) join an existing network.

The Romanesque theme could be associated with the pilgrim trails, personages or architecture ...

However, the suggested (Trans)Romanesque theme was chosen as a separate one, seeing it was unique and clear, the tourists recognized it, its subject matter made it self-sufficient and recognizable in the transnational European area.



The theme focuses on the common heritage of European ROMANESQUE ART in the period between 950 and 1250 A.D. The project defines the common criteria for selecting five key points in each partner country. A dispersed route structure has been determined (without a direct connection between the partner countries). Unique design standards for the marking of the sites of regional routes were determined. Signalization, partner model and organization were designed.

**Example: CULTURAL ROUTES IN THE MIDDLE AND LOWER DANUBE REGION:
ROMAN EMPERORS ROUTE (RER) & DANUBE WINE ROUTE (DWR)**

The choice of the Roman Emperors Route theme offers countless possibilities and levels of interpretation:

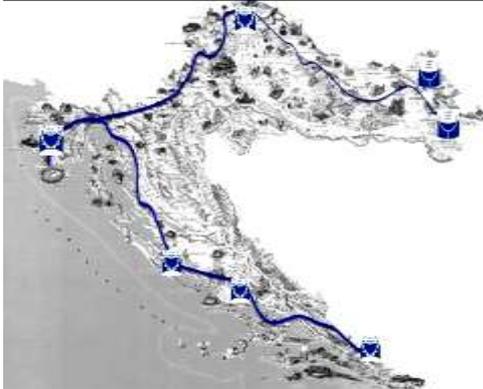
Danube site map

THEMATIC APPROACH
TERRITORIAL NETWORKING -
RAISING AWARENESS OF COMMON
VALUES

- Life and death of Roman emperors
- Roman emperors' palaces, cities, military camps, architecture
- Roman culture
- Roman cuisine
- Roman literature
- Roman art.....



**Cultural Routes in the Middle and Lower Danube Region: Roman Emperors Route (RER)
Map of chosen sites in Croatia**



The Roman Emperors Route (RER) and The Danube Wine Route (DWR) are cultural routes which promote cultural tourism in the region of the Middle and Lower Danube. Using various promotional instruments, Croatia, Serbia, Bulgaria and Romania present antique monuments from the Roman emperors' era and wine making tradition as an innovative tourism offer, as well as the integral part of the European cultural identity.

The Roman Emperors Route leads visitors to the times when Roman armies occupied the eastern part of Europe, which became a starting point for longer military missions. This route is a unique opportunity to see the places where Roman emperors lived and died, lead their battles, tried to heal their wounds, built new cities, monuments, palaces and villas, or merely stayed for a while. Some of them were even born in this region. On twenty locations in four Danube countries, one has a chance to walk down well preserved twenty-century-old streets, touch the robust walls of Roman fortresses, spas, palaces, villas and towns, read inscriptions in stone plaques, and explore the importance of the Danube, both in antique and modern times. The Danube Wine Route adds value to the Roman Emperors Route, explores the tradition and the art of wine making. At the same time, it is an excursion to a number of undiscovered destinations along the river - to small towns and villages where the Danube history and tradition can still be felt. This route offers twelve different destinations - wine



Split, RER Croatia



Pula Heritage, RER Croatia

regions, where a visitor has the opportunity to taste the wine and the food, to meet the people, see the vineyards and wineries and explore the Danube's cultural and geographic diversities - not just in theory, but through a live experience and personal impressions. Cultural routes designed in such a way are an important contribution to the differentiation of the European tourism offer and the utilisation of the benefits of a shared Roman-era cultural and enological heritage.

The project should contribute to the implementation of the new European policy for sustainable and responsible development of tourism in less exposed areas, thereby stimulating an environment suitable for innovation in the tourist sector and the competitiveness of small and medium-size companies of the area in the vicinity of old Roman and enological sites in the underdeveloped regions. The goal is to raise awareness about the social and cultural sustainability and to form a network of known and unknown Roman-

era cultural, tourism and enological resources and turn them into a new recognizable and attractive tourist product that will alleviate the seasonal nature of tourism and open up new paths toward unknown areas of Europe untouched by tourism, ensuring their social, economic and cultural sustainability.



The initiative is supported by Competitiveness and Innovation Framework Programme of the European Commission (CIP).

RER Croatia, NP Brijuni, Verige Bay: Roman Villa 1st

The setting up of dedicated routes such as the Roman Emperors Route implies a composition of user-oriented subject matter, with a variety of the required elements of education, activity, participation and rest. Combining destinations and events, that thematically fall into the sphere of interest, and the route implies paying attention to the visitors' mood and engaging all of the senses. Structuring the tourist experience



is also based on the individual user's choice of theme. By choosing the route theme the visitor is choosing a product in cultural tourism, or rather an emotional response to their moods and needs. Each chosen theme is a sublimation of a personal attitude and need, such as a pilgrim trail sublimates faith, an artistic theme sublimates beauty, etc.

One should bear in mind that at the core of each choice and pursuit lies human experience, and the final interest of the visitor is the human answer to life's challenges.

By connecting hospitality services and accommodation facilities, the project spurs economic development of the sites, and with creative centres and workshops stimulates innovative travel agency programs and niche products (Pula heritage, Zadar – Museum of Antique Glass - glassblowing, Nin - Salt Museum- salt gathering etc.)



Museum of Antique Glass; Zadar, RER Croatia

Salt Museum, Nin, RER Croatia

Mapping the offer on Roman Emperors Routes in Croatia involves various stakeholders

TRAVEL AGENTS	ACCOMMODATION	RESTAURANTS
ATI	H. AMALIA LUDBREG	CRNKO VINARIJE I REST.
BANTOURS	H. MINERVA	GAŠPIĆ
IBUS	OZIS APT. I SOBE	GIRASOLE
GLOBTOUR	PRESIDENT HOTEL SOLIN	KRALJ ZVONIMIR
HORIZONT TRAVEL	TONKINA KUĆA	SLAP TAVERNA PIZZERIA
LILY TOURS	H. TRAKOŠČAN	ZLATNA GUSKA
MAREMONTI	H. TURIST VARAŽDIN	ĐUĐA I MATE REST.
PREMIJER TURIST	HOTEL NARONA	VILLA NERETVA
SCRINIUM	HOTEL METKOVIĆ	KONOBA VRILO
UNILINE	AUTOKAMP RIO	TAVERNA NARONARE
KOMPAS	VILLA NERETVA	LOPOČ RESTORAN
PERFECTA TRAVEL	HOTEL VARAŽDIN	
SAMOBORČEK	JADRO HOSTEL	
KONTAKT	KAMENA LODGE	

Destination	Accommodation facilities	Contact email/ Web
Nin	Aparthotel Condura Croatica	info@condura-croatica.hr
Nin	Camp Zaton	info@zaton.hr
Nin	Camp Nin	info@campingnin.hr ; www.campingnin.hr
Nin	Camp Ninska Laguna	contact@ninskalaguna.hr ; info@ninskalaguna.hr www.ninskalaguna.hr
Nin	Camp Nick	annabur@bigpond.com
Nin	Private accommodation	tzg-nina@zd.t-com.hr ; www.nin.hr
Nin	Zaton Holiday Resort	info@zaton.hr ;
Nin	Hotel Falkensteiner	iadera@falkensteiner.com
Nin	Hotel Pinija	hotel-pinija@zd.t-com.hr ; www.hotel-pinija.hr
Split	Camp Stobreč	camping.split@gmail.com
Split	Hotel Atrium	info@hotel-atrrium.hr ;
Split	Hotel Radisson blu	Info.split@radissonblu.com
Split	Hotel Le Meridien Lav	reservations-split@lemeridien.com
Split/Salona	Hotel Sv. Mihovil i restoran Čaporice	Sv.mihovil@inet.hr
Salona	Hotel President Solin	prodaja@hotelpresident.hr ; www.hotelpresident.hr/solin
Salona	Hostel Jadro	reservations@hostel-jadro.hr ; www.hostel-jadro.hr
Salona	Lodge Kamena	kamenalodge@hotmail.com ; www.kamenalodge.com
Salona	Suite Videm	videmtpu@gmail.com
Salona	Apartments Small Paradise	info@apartment-split-vranjic.com
Salona	Apartments Salona	mihovilbubble@yahoo.com
Salona	Vacation house Gluić	petar.gluic@vip.hr
Narona	Inn Đuđa & Mate	djudjaimate@gmail.com ; www.djudjaimate.hr
Narona	Hotel Narona	narona@hotelmb.com
Narona	Autocamp Rio	lzonjic@inet.hr
Narona	Hotel Metković	info@hotel-metkovic.com ; www.hotel-metkovic.com
Narona	Hotel Villa Neretva	info@hotel-villa-neretva.com ; www.hotel-villa-neretva.com
Varaždin	Hotel Minerva	prodaja.minerva@sbvzt.hr ;
Varaždin	Hotel Amalia	info@hotel-amalia.hr ; www.hotel-amalia.hr
Varaždin	Hotel Turist	info@hotel-turist.hr
Varaždin	Hotel Varaždin	info@hotelvarazdin.com



Roman Forum; Zadar, RER



Aenona, RER Croatia

5. Route development

5. ROUTE DEVELOPMENT

5.1 Why should we create a route?

How to create thematic geographical links and networks?

We are aware of the significant appeal held by some of the regions of Europe, as well as Croatia, that are overburdened by tourism. We are also aware there are numerous unused cultural resources that hold no tourist appeal on their own. Envisioning thematic concepts and networking of less-known cultural attractions generates potential that can divert the emphasis from EU mega attractions which bring in throngs of tourists, to networks of less-known cultural landscapes. This is also a way of diverting focus from the technological development to the sociological and economic development of regions.

Networking is a principle that will strengthen communication and mobility of people, ideas, experiences and by fostering development, education and new jobs. Networking is also a principle that provides new meaning for the local or regional route and a mutual relationship, as evidenced by the example of the “Roman Emperors Route”, a positive example of international connections between less and more famous destinations of the Roman Emperors’ era. Although many current routes do not have a clear physically connected linear structure, they are still a product of intense network interaction of its members, regardless of the networking type (associations, affiliations, communities, committees, etc.)¹⁸

Partner relations and route creation strengthen the territorial and cultural identity of connected destinations. Networking of cultural landscapes, along with continuous innovation and an imaginative approach with strong local service centres, provides access to new users. This is also a prerequisite for the quality promotion and sustainable utilisation of resources.

We cannot discuss the practical development of a route until it is given a clearly defined and scientifically based theme. Route development requires a systematic approach founded on a specific territorial reach within which a series of partners cooperate in harmony, centered around key attractions.

Creating a partnership climate is the identification of potential partners in the formation of new thematic cultural routes, their needs and roles and possible shared positive effects



Experience has shown why certain initiatives have failed:

- undeveloped partnerships
- complex routes and difficult cooperation
- lack of personnel and an excessive scope of work
- lack of flexibility
- lack of transparency
- lack of knowledge
- lack of enthusiasm
- lack of focus
- lack of implementation

Creative route management primarily involves a clear designation of common objectives and roles of individual

¹⁸ The Study on European Cultural Routes Impact of European Cultural Routes on SMEs’ innovation and competitiveness, COE 2011 http://ec.europa.eu/enterprise/sectors/tourism/cultural-routes/index_en.htm

partners and the development of a shared business strategy. Business activities related to the development of thematic routes are complex, require quality cooperation of several sectors and take years to implement. It is also necessary to identify all the stakeholders who are vital in achieving success so that they could be included on time.

Any networking and formation of partnerships is based on sensible behaviour and dialogue among partners. It is necessary to consider the various backgrounds and interests of those involved in the project. Each partner must know what is expected of them. Motivation is the key for the formation of creative partnerships. It is advisable to define behaviour models beforehand and to select an individual approach and mutual appreciation. The emphasis on necessary know-how and a clear delegation of tasks is also required. Quality foundation of a business collaboration presupposes clearly defined mutual objectives and shared interests. Implementation of the project will have an impact on all the participants, and the advocacy of objective indicators and solutions will foster its quality development. The desire for success becomes the driving force, and the motivation for a change in behaviour is the crucial factor for achieving better results.

When creating the route it is important to emphasize that the route most often unifies cultural and natural heritage, as well as social and economic surroundings and therefore necessitates an integrated approach to area management.

The formation of a cultural and historical route defines clear **thematic relationships**, and linking of content within an area forms a distinct geographical connection emphasizing the **territorial relationships** between the included areas.

Although each route is also a **mental route**, based on its content, meaning and recognisability, the route (unlike an itinerary) is designated on the field and maps with the corresponding interpretation.

Quality cultural and economic communication and partnership will determine the **approach to the destination**. A partnership is a tool for defining potential **clusters** and a prerequisite for the **arrangement of itineraries, content mapping** and the final formation of a quality **tourism product**.

Who are your partners and what can each of them offer you? Examine!

Partners ?	What can be expected from them?
Scientific Institutions (archives, historic, social, musical institutes, etc)	Provide high quality scientific background to the theme Provide data for evaluation of resources and attractions Interpretation and presentations
Heritage Institutions (museums, galleries, music and concert halls etc)	Provide high quality scientific background to the theme Provide data for evaluation of resources and attractions Interpretation and presentations
SMEs: Hospitality and restaurants	Contracting. Added value on the route, thematically appropriate for various visitor segments (i.e. Roman emperors Route – occasional roman dinners, events, culinary workshops...)
SMEs: Accommodation	Provide an offer on the route, thematically appropriate for various visitor segments (for cyclists - offer BIKE & BED on the Roman route). Contracting.
DMCs, Travel agents, Tour operators	Provide assistance in assessing the route resources for tourism purposes. Offer packages organized for target groups (school children, students, specific groups: team building, foreign markets, archaeo lovers, artists. Contractual relationship.
DMOs, NTOs	Support the promotional activities, financial support.
Development agencies	Organizational support, project preparation, funding sources
Local associations (folk, fishermen, women)	Participation in creating activities and events, and the associated structural content
Artists, prominent scientists, entrepreneurs	Participation in creating activities and events, and the associated structural content
Educators, teachers, guides and animators	Elaboration of content and interpretation for targeted educational groups, social groups ...

The starting point for successful functioning and tourist usability of the route is largely in current legislation and the political context.

Cooperation policy

The policy of route development entails an open relationship for the cooperation of stakeholders within the destination, neighbouring destinations, neighbouring regions/ counties and neighbouring countries. Cooperation is expected on a local, regional, national and transnational level. If there are several unconnected routes with the same theme in one country (e.g. Olive routes?) professionalization is hardly possible.

5.2 Identification of resources

When planning the route product development, it is important to keep in mind that everything is a resource: local attitudes, intellectual tradition, local culture, confidence levels, past, present, perceived future, local enthusiasm.

Identification of cultural content within the route area as a cultural tourism resource is determined by:

- *site value*
- *appeal to the visitor*
- *readiness for visits*

Routes as a creative expression

In addition to being a cultural corridor, routes are also a corridor of knowledge and creativity. The quality of experiencing the route's ambience also depends on the level of its adaptation to needs of travelers, considering their various requirements, interests, possibilities and limitations.

Evaluation

When planning route development, it is important to know the following:

- the number of existing heritage resources and the number of resources in direct relation with the route theme
- is there a critical mass of resources and how they can be bundled according to theme and area
- distribution within the area and layout of cultural resources in direct and indirect relation to the theme
- legal and ownership status of resources on the route, urban planning, zoning, jurisdiction regarding protection and conservation of resources
- uniqueness – significance of the resources in the European, national, regional or local context
- openness and accessibility of the resources, robusticity, accommodation availability, how many tourists can they receive without compromising the quality of the experience
- time needed to visit specific attractions and sites,
- are there visiting options that differ in their time frame - how to control visitor flow, which are the hotspots where we want to keep them for longer periods.
- In order to form a route, it is necessary to evaluate existing tourist and cultural activity in destinations included in the route, as well as the position of the destination on the market and the importance of culture within that position. First of all, it is necessary to evaluate the state of infrastructure, reception status and location development, accessibility, current tourist profile, purpose of the visit and offer competitiveness.

Stakeholders providing hospitality services on Roman Emperors Route – NARONA -VID

INFORMATION ON HOSPITALITY SERVICES STAKEHOLDERS ON INCLUDED SITES OF THE ROMAN EMPERORS ROUTE		
NARONA	Contact / opening time	E-mail
Travel agents ready to include RER in their offer/product portfolio	1.Travel Europe 2.Kompas 3.Perfecta travel 4.Samoborček 5.Kontakt 6.Forzita	1. anne-femica.kuncevic@traveleurope.cc 2. katarina.japuncic@kompas-travel.com 3. sales@perfecta-travel.com 5. kontakt@zg.t-com.hr 6. tz@metkovic.hr , 020/684-166
Food and drinks facilities Restaurants Cafes Wineries Other (define):	1.Restaurant- Inn Đuđa i Mate 2.Restaurant Villa Neretva 3. Tavern Vrilo 4. Tavern Narona 5. Restaurant Lopoč	1. djudjaimate@gmail.com 2. info@hotel-villa-neretva.com 3. konoba.vrilo@gmail.com 4. narona@du.t-com.hr 5. momici@restoran-lopoc.com
Themitized facilities serving food old Roman evenings/meals	1. During the manifestation of the “Roman night in Narona”, which takes place in July, organized by the Archaeological museum of Narona 2. Museum Night, last friday in January	1. info@a-m-narona.hr 2. info@a-m-narona.hr
Accommodation available on site& number of available beds (hotels, hostels, camping sites, rural/ private accommodation)	1.Restaurant-Inn Đuđa I Mate, Vid 2.Hotel Narona, Metković 3.Autocamp Rio, Opuzen 4.Hotel Metković, Metković 5. Villa Neretva. Krvavac	1. djudjaimate@gmail.com 2. narona@hotelmb.com 3. lzonjic@inet.hr 4. info@hotel-villa-neretva.com
Creative tourism offer near site (traditional crafts demonstration, workshops thematic crafts , creative offer, Old Roman creative cooking	1. Annual Boat ride on the traditional Neretva boats, know as the lađa 2.Carnival in Metković 3.Eco association “Život”	1. udruga-ladjara@maraton-ladja.hr 2. tz@metkovic.hr 3. tcelic6@gmail.com
Supporting facilities near the site, sports, playgrounds other	1.Adventure club Osmica, Opuzen 2.Kite club Komin, Komin 3.Neretva kiteboarding, Opuzen	1. aklubosmica@gmail.com 2. kiteklubkomin@gmail.com 3. neretvakiteboarding@gmail.com
Thematic Souvenir shops Old roman replicas... Traditional souvenirs shops Bookshops.	1.Souvenir gift shop in Museum with the appropriate publications 2.Souvenir gift shop “Prijatelj”	1. info@a-m-narona.hr 2. utim@du.t-com.hr
Events . number and type: thematic events, living history events, culinary shows,	1.Roman night in Narona, Vid, organized by the Archaeological museum of Narona. This Roman festival 2.Brudetijada, Opuzen 3.Boat marathon, Metković 4.Carnival, Metković, Vid	1. info@a-m-narona.hr 2. davorko.beideneql@du.t-com.hr 3. udruga-ladjara@maraton-ladja.hr 4. tz@metkovic.hr
Public transport availability Buses Train other	1. Bus station in Metković 2.Train connecting Metković , Mostar (BIH), Čapljina (BIH) and Ploče	1. tz@metkovic.hr , tel.060 365 365
Other facilities : info centres,	1.Tourist board in Metković	1. tz@metkovic.hr
Special services: for families,	1.Museum of orinthology, Metković	1. ornitoloska.zbirka.metkovic@du.t-com.hr
Extra promotional activities	/	/



5.3 Coexistence of different content

In order to simultaneously have a dynamic and balanced route, it is necessary to develop the following contents :

- cultural content
- structural content
- service content and
- associated content and accompanying activities.

The contents and offer need to be identified, developed, organised and balanced along the route:

CULTURAL CONTENT

Tangible heritage is the main component of the theme and it will help understand the lifestyle along the route itself and of the sites and the total area as well, including the complementary content of the sites: public and religious buildings, rural heritage, monuments, geographical, historical and archaeological sites, industrial legacy, towns,...

It is necessary to evaluate the following:

Number of heritage resources in relation to the route theme (focusing on key resources)

Importance/uniqueness of resource / significance level - competitiveness

The potential of an attraction on a hierarchical scale of attractiveness – familiarity outside the region

- Aesthetic value
- Historic or scientific value
- Educational value
- Social value
- Rarity, representative quality
- Evocative quality – linked to legends, myths, stories...
- Serves a special purpose (pilgrimage,...)

Spatial distribution, ambience and setting

The capability to group cultural or heritage resources

Physical condition of the resources: preservation, restoration

Preservation of resource integrity

Cultural values being evoked

Robusticity

Resource size, capacity

Capability of controlling visitor flow

Appeal and aesthetics of the surroundings

Safety of the surroundings

Market position of the destination (importance of cultural content in such a position)

EXAMPLE: Museums of Hrvatsko Zagorje As part of the project *Heritage Routes* an entry structure was prepared for attractions in a database for chosen destinations. The proposal comprises the collection of detailed information on attractions vital for the tourism sector in order to form thematic visiting routes on the basis of that information. Attractions are sorted according to categories, as well as according to registered name, address, map, history, type, subtype and attraction description. Data on available exterior and interior surface area, as well as on museum equipment, are important for tourist use of resources.

Attraction development proposals have been given through several levels of presentation as part of regional initiatives:

- development through the theme of castles
- development through the theme of Croatian-Slovene peasant revolt
- development through the theme of memorial sites
- development through the theme of intangible heritage
- development through the theme of legends

STRUCTURAL CONTENT will enliven the theme, other sites and the area, or complementary content: intangible heritage, interpretative content, museums, attractions, exhibition areas, workshops for trades and crafts, centers...

EXAMPLE: Museums of Hrvatsko Zagorje

For the purposes of the *Heritage Routes* project every type of offer has been identified and described

- product offer: offer of souvenirs at the museum souvenir shop
- services offered: museum entry fee, guided tours, workshops, events, team-building and event organization
- offer made in cooperation with associations
- data on the number and structure of employees and their knowledge and skills.

Partners, networks and documentation were identified and evaluation of sites was made:

- Visual design and appearance
- Accessibility
- Content quality
- Developed marketing network
- Potential grade: excellent potential.

As part of the project only one theme had been accomplished, *Tragom Gupčevih puntara (On the Trail of Puntar Rebels of Gubec)*, and only through interpretation panels that were set up.

This example shows how much effort is required in order to create a tourist product in less known regions or regions with a lower degree of tourist utilisation.

Interactive programmes: the project Legends and stories from the castles of Zagorje

- Organised costume tours
- Guided tours in connection with legends and historic records
- A puppet theatre

ACCOMPANYING ACTIVITIES may be a part of the route according to their correlation with the theme: festivals and events, creative workshops, concerts, education trails, bicycle trails,

If Croatia highlights tourism as one of its development priorities, together with the extension of the tourist season past the summer months, it is obvious that places of interest in culture and nature can be the main factors of an offer and the reason for arrival of tourists. The quality and diverse cuisine of Croatia is not widely recognised and surely has a future as part of the tourist offer, and numerous regional initiatives have already been recognised as good products, such as Truffles Day in Livade or Marunada in Lovran, wine tours on the Pelješac peninsula, etc. The problem is that all of these events are offered separately. Research by Austrian colleagues has in fact shown that the greatest market success will come from an offer combining various content – e.g. a visit to a nature park and a museum, a boat ride and an evening concert, a tasting of original local products and discounts for attractive *shopping*. It is always interesting to read offers for hotel accommodations in tourist brochures with their endless string of information on accommodation capacities, while not focusing on the content outside the complex, thus neglecting the fact that people mostly do not go on vacations to sleep in hotels, as they are probably more comfortable at their own home, but to have new experiences.

Integrated products are surely a good option and do not necessarily require public support in order to develop.

EXAMPLE: Museums of hrvatsko Zagorje

For the purposes of the *Heritage Routes* project a description has been made of the equipment found at the site of the attraction:

- Traditional workshops (equipped with tools): construction of a traditional bow and arrows, workshop equipment (mace targets, roland for footmen and horsemen, logs, etc.)
- Multimedia venues: auditorium with 120 seats and an LSD projector

- c) Arranged promenades and benches: arranged trails and promenades in the park with benches
- d) Content for the visitors: parking lot, souvenir shop, restaurant, cafe, toilet for the disabled.

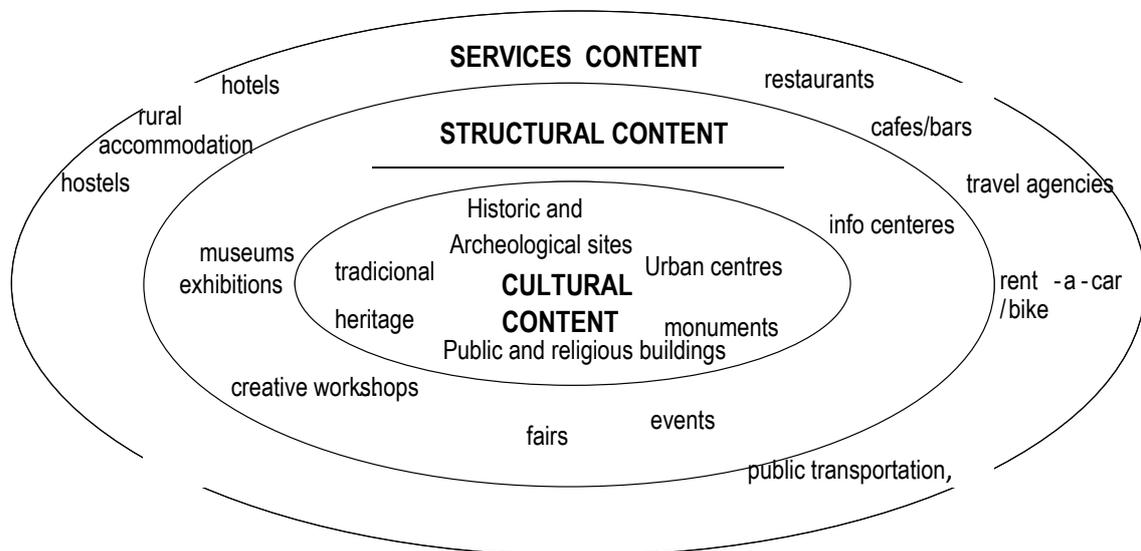
The following events were recorded: Museum Night, Anniversary of the Croatian-Slovene Peasant Revolt, International Museum Day, Meetings for Rudi, Medieval Tournament, Summer at Castle Oršić, Advent Fair at Oršić, Triennale

EXAMPLE: Museums of Hrvatsko Zagorje - for the purposes of the *Heritage Routes* project data has been prepared in relation to the tourism sector (accommodation, hospitality, other)

SERVICES CONTENT Hotels, restaurants, accommodation facilities, rural households, hostels, camps, or any other type of service that enriches the route (rent-a-car, bike etc.)

At least 4 stop sites and three other forms of content are recommended for the route

CONTENT EVALUATION



Balancing:

Each destination/site, as well as content, has a specific task and role within the route:

- Included sites must complement each other
- A developed cultural media of the site may be a connection with the main theme of the route, and the visitor must feel like a participant in a live show.



Images: Danubian cultural routes, Roman Emperors' Route, Serbia, Kostolac – Viminacium

EXAMPLE: DANUBIAN CULTURAL ROUTES, ROMAN EMPERORS' ROUTE, Croatian section

Identification of hospitality services potential on the route has been done for all the included destinations in Croatia, and data was collected of service providers on the Croatian part of the Route

Destination	Food and drinks	E-mail /Web	Telephone	Address
Nin, Aenona	Restaurant Burela	restaurantburela@yahoo.com	023/ 265 064 098/610 085	Trg braće Radić 2, 23232 Nin
Nin, Aenona	Restaurant Sokol	info@tartaro.hr www.tartaro.hr	023/ 264 412	Hrvatskog Sabora 2, 23232 Nin
Nin, Aenona	Tavern Dalmacija	info@konobadalmacijanin.hr www.konobadalmacijanin.hr	023/ 264 163 098/428 103	Zrinsko- Frankopanska 4, 23232 Nin
Nin, Aenona	Caffe bar Porat		091/ 661 7071	Hrvatskog Sabora 3,23232 Nin
Nin, Aenona	Caffe bar Barcode			Obala Spile 1,23232 Nin
Nin, Aenona	Restaurant Aenona		023/ 265 004 023/ 264 052	Ul. Petra Zoranića 2, 23232 Nin
Nin, Aenona	Tavern Branimir	www.nin-tartaro.hr	023/ 264 866	Višeslavov trg 2, 23232 Nin
Split, Diocletian's Palace	Premijer	info@premijerturist.hr premijer@premijerturist.hr	021/ 831 955 098/9826796	Jabuka, Gaz 21240 Trilj
Split, Diocletian's Palace	Gaz		021/ 831 -955 098/982 6796	Jabuka, Gaz 21240 Trilj
Split, Salona	Caporice, Hotel Sv.Mihovil	sv.mihovil@inet.hr	021 831 790	Bana Jelacica 8 21230, Trilj
Solin, Salona	Restaurant Gašpić	bakanalije@st.htnet.hr	021/260 51 098/320 988	Hektorovićeve 38, 21210 Solin
Solin, Salona	Tavern Girasole	girasole.solin@gmail.com www.konoba-girasole.hr	021/ 262 -215	Kralja Zvonimira 4, 21210 Solin
Solin, Salona	Restaurant Kralj Zvonimir		021/ 211 247	Kralja Zvonimira 80 A, 21210 Solin
Solin, Salona	Tavern - Pizzeria Slap	www.konoba-slap.hr	021/ 210 510	Kralja Zvonimira 46, 21210 Solin
Vid, Narona	Restaurant Đuđa i Mate	djudjaimate@gmail.com info@djudjaimate.hr www.djudjaimate.hr	020/ 687500	Vid 127, 20352 Vid
Vid, Narona	Restaurant Villa Neretva	info@hotel-villa-neretva.com www.hotel-villa-neretva.com	020/ 672 200 020/ 672 201 098/361 700	Splitska 14, Krvavac II, p.o. box 84, 20350 Metković
Vid, Narona	Tavern Vrilo	konoba.vrilo@gmail.com	098/ 243 111	Prud BB, 20352 Prud
Vid, Narona	Tavern Narona	narona@du.t-com.hr	020/ 687 555 098/323 749	Vid 25, 20352 Vid
Vid, Narona	Restaurant Lopoč	momici@restaurant-lopoc.com www.restaurant-lopoc.com	020 /693 034	Momići 24 / 1, 20341 Kula Norinska
Varaždinske toplice, Aquae lasae	Restaurant & wine seller Zlatne gorice	zlatna_guska@vip.hr zlatni-restorani@net.hr www.zlatni-restorani.com	042/666 054	Banjščina 104, 42204 Gornji Kneginec
Varaždinske toplice, Aquae lasae	Winery Crnko I	seoski.turizam.crnko1@gmail.com	042/ 647 622 098/379 135	Pustike bb, Imbriovec
Varaždinske toplice, Aquae lasae	Winery Crnko II	ivica.crnko@vz.t-com.hr	042/ 647 347 098/1817 408	Veliki Vrh bb, Kelemen

5.4 Functional role of route content

Contents along the route are given different functions related to quality interpretation:

1 Historic and cultural function: *The educational task of the content, or site, is also the main memory of the site, the key and starting point of the route and with that in mind, corresponding cultural content was gathered, while several complementary structural contents may enrich the route.*

2. Symbolic function, *in order to include the symbolic dimension of the route, emphasize mystery and allegory (romantic route)*

3. Aesthetic function: *Sites intended for emotional enrichment and individual approach.*

4 Experimental function: *Presentations that promote experimental interactivity; educational workshops related to the subject and theme. These functions may be found on each site, and special attention must be given to the theme.*

If we are to design the entire route, it becomes necessary to define the following:

1. Attractive basis of 4-5 key cultural hotspots on a national level
2. Centered around the hotspots - clusters of hospitality services and content offer thematically linked to regional subthemes
3. Regional thematic zones - should enable the balance between different regional versions of the route
4. Shared marketing and PR (visual identity, road markings, information boards, stands, centres), documents, users
5. Accessibility - informational and literal - they must agree on and adhere to common working hours during the week and the year.



This should result in the formation of specific social values: values involving the connection and gathering of new experiences from new cultures, understanding and establishing economic value of neglected European landscapes.

5.5 Content evaluation

Tangible and intangible heritage – cultural contents

Stopping points with selected thematically vital monument or story

Maintenance of cultural monuments, interpretation and availability			
	poor	good	excellent
monument/story/...			
tourist availability of the monument			
visiting hours			
preservation and maintenance of the monument			
economic utilisation of the monument			



Felix Romuliana, RER Serbia



Kale Fortress, Belgradcik, RER Romania

Structural content

Focal points with selected informative content

Visual design and appearance and availability of exhibition and interpretational area			
	poor	good	excellent
museums			
visitor centres			
tourist availability of museums			
visiting hours of the museum			
preservation and maintenance of the museum			
number of museums and galleries			
exhibition areas and collections			
tourist availability of exhibition areas and collections			
tourist visiting hours of exhibition areas and collections			
historic halls for gatherings			
libraries and reading halls			

Detailed evaluation method of a museum as a tourist attraction is given in the handbook *Museums and Tourism: Activity of a Museum as a Stakeholder in Cultural Tourism*, issued by Croatian Ministry of Tourism in cooperation with the Museum of Contemporary Art in 2011.

Service content

Hotels, restaurants, accommodation facilities, rural households, hostels, camps, or any other type of service that enriches the route (rent-a-car, bike etc.)

Accommodation facilities

Do the accommodation facilities support the theme?

- Traditional rural accommodation
- Other accommodation
- Building, design, furniture, cuisine, marketing designation

Kostolac - Viminacium: example of accommodation for professional gatherings



Viminacium, RER Serbia

*“Science and Research Center **Domus Scientiarum** in Viminacium is a multi-purpose structure. Besides the fact that scientists from Serbia and world alike will use its studies and laboratories, libraries and atria for research, work with students, summer schools and organisation of conferences and thematic meetings, it will also be used to accommodate a growing number of tourists interested in staying at Viminacium. Domus Scientiarum represents the pinnacle of archaeological tourism, incorporating a unique atmosphere of ancient Rome, where the visitor*

can be whoever they want to be – archaeologist, legionary or emperor.”¹⁹

Hospitality facilities

Do the hospitality facilities support the theme?

- visual design and appearance
- cuisine and beverage offer
- offer of souvenirs
- theme events e.g.: **Roman Emperors Route - theme of the week: Ancient Roman nights**

RER, Serbia Kostolac -Viminacium – example of hospitality facility :



¹⁹ <http://www.srbija.travel/kultura/arheoloska-nalazista/viminacijum/>

EVALUATION OF SERVICE CONTENT

Evaluation of service content	number	type	rating
Number of hospitality facilities included in the route			
Type of included hospitality facilities (traditional, authentic restaurants, cafés, bars and such)			
Thematically related hospitality facilities			
Number of accommodation facilities included in the route			
Type of accommodation facilities (hotels, hostels, camps, rural traditional accommodations)			
Number of traditional crafts/workshops included in the cultural route			
Other tourism services in the vicinity (thermal baths, swimming pools, wellness centres, tennis courts, golf courts and such)			
Souvenir shops, shops with traditional and thematic products			
Accessibility (types and frequency of public transport)			
Number and type of tourist events along the route during the year			
Tourist surroundings (active tourism destinations in the vicinity)			
Suitability for bus groups			
Suitability for specific tourist offer (for youth, families, women...)			
Experience value			
Organisation			

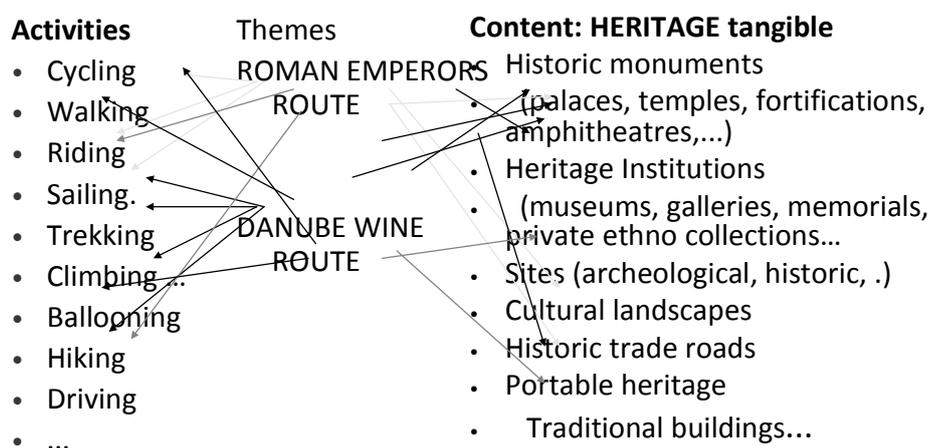
Associated content – Accompanying activities along the route

Events along the route

Do the events and activities support the theme?

- traditional crafts
- events
- culinary events
- living history

ACTIVITIES ON THE ROUTE – PRODUCT DEVELOPMENT



Examples of creative activities:

PHOTOURS – education on photography and taking photographs

“This great idea came from two travel aficionados who were tired of running around from one site to the next without a second to spare in order to photograph specific sites. They decided to join education on photography with tourist sightseeing.

Photours, based in London, offers a fantastic vacation with quality photography education at attractive European destinations such as Spain, Italy, Greece, Iceland and Great Britain. Tours can range from half a day to two weeks, depending on client preferences. Thematic approach is used to guide the participant; consequently, parts of the tour (trip) are divided into several segments - photographing architecture, landscapes and nocturnal scenes. Every evening the work is commented on and evaluated.

With the current extensive offer of various travel opportunities, this type of service with additional benefits is extremely appealing.”²⁰

CHECK THE CONTENT ON YOUR ROUTE AND RELATED SUPPORT:

NETWORK	Attractions	Level of equipment	Information , Presentation and Interpretation	Accompanying Activities	Visitors	Accommodation	Hospitality facilities	Thematic tourism products	Route	Market Niches	International projects
NATURAL HERITAGE											
CULTURAL HERITAGE											
Monuments											
Sites											
Institutions											
Sacral sites											
Church orders											
Historic events											
Historic personalities											
Urban areas											
Concert venues											
Intangible heritage											
Legends											
Events											
Associations and societies											
Etc....											

²⁰ http://www.sequoia-project.hr/poslovne_ideje.htm

5.6 Movement along the route

Movement along the route can be viewed from several perspectives.

Iconic destinations and destinations on the route that are located nearer to tourism nodes will be first to visit and cause interest. They will dictate the movement preferences.

Movement along the route depends on:

- *the distance of targeted sites,*
- *traveler motivation,*
- *available time*
- *selected objectives,*
- *arrival method that may be individual or organised within a group.*



Adamclisi, RER Romania

Key route points must be accessible:

- *by means of transportation (bicycle, car, bus, train, carriage, boat)*
- *for various activities (hiking, cycling, riding horses or donkeys, skiing, sledding, rock climbing, paragliding and kite gliding, rowing and such)*

Access roads may be transit roads (communication²¹) or scenic (panoramic²²), or both

Movement using means of transportation presupposes there is adequate signage on the roads which enable unhindered recognition of the thematic cultural route.



Adamclisi, RER Romania



Baba Vida, RER Bulgaria

²¹ Kušen, Edo

²² Ibid

5.6 Multidisciplinary approach and territorial coverage



Ulpia Traiana Sarmizegetusa, RER Romania



Sirmium, RER Serbia



Ulpia Eskus, RER Bulgaria



Traian Bridge remains, RER Romania

The study and research of the cultural route, considering its innovative quality, complexity and multidimensionality, requires scientific foundation through multidisciplinary approach. It is therefore vital to ensure professional support and assistance on the level of several scientific areas from the very beginning.

Inclusion of a multidisciplinary team of experts is especially significant in the stage of identifying the dominant theme and territorial coverage of the route. However, the permanent role of theoretical and practical interdisciplinary research is the integration of knowledge and creating foundation for long-term inter-regional networked projects, innovative projects of sustainable cultural tourism, educational projects and programmes, as well as forming the basis for development of tourism products. Research activities supporting the cultural route must also be focused on the finding of new instruments with which to value, protect and preserve assets and heritage along the route.

It is recommended that the research teams be gathered in the form of appropriate associations (associations, cooperatives, research centres) which will, on the level of defining mutual standardised methodological instruments in the collection of data, provide the principle according to which the research of individual route segments will not lose track of the historical context of the route as a whole. The research plan needs to provide coordination and communication between researchers, i.e. the exchange of findings and collected data.

Research and management of cultural routes requires the establishment of international cooperation and it is thus necessary, in agreement with regional and local authorities whose jurisdiction completely or partially coincides with the route of the historic trail cultural route, to determine ways for generating interest and stimulating

cooperation between the countries involved. It is also necessary to establish cooperation with scientific, educational and financial institutions, tourist organisations, private entrepreneurs and companies, non-government organisations and other stakeholders on an international, national and local level.



A good example of a multidisciplinary approach is the development of the cultural and tourist route „Lujzijana“. The main theme of the route deals with the historic context of the significance of first roads and trade routes for several connected regions (Lujzijana and Karolina – the first carriageway in the Habsburg Monarchy connecting the Croatian Kvarner Littoral to Central Europe). Multidisciplinary science and research teams were formed in order to carry out specific tasks within the project such as: identification of the main theme of the cultural route, determination of a concept for territorial organization, preparation of a tourist attraction basis and development plans. Professional and research teams include experts and scientists of renowned national scientific and educational institutions and institutes. The territorial organization of the route is that of a corridor (unlike an archipelago), as it is focused on historic road routes around which natural and cultural attractions of the route are centered. Smaller separate units significant to the route are added to the basic routes in form of “clusters”. The territorial organization caters for the provision of equipping the route with interpretational content, as well as for the organisation of rest stops, belvederes, information points, visitor centres, theme parks, etc. Corridors are defined which plan to thematically connect the cultural route with other European countries.



5.7 Development and motivation – theme enhancement and development

Example of the Krapina Neanderthal Museum - assessment of networking possibilities

The creation of a new attraction is undoubtedly a demanding task requiring not only a significant amount of work, but also considerable financial investment. A quality example for the construction of a successful destination with the possibility of connection to thematic routes on all levels is the new Krapina Neanderthal Museum.

Specific features

A fantastic story created by the authors- the paleontologist Jakov Radovčić and the architect Željko Kovačić, was well received by the audience. The concept of the story is not burdened with actual museum artifacts which provided more freedom in emphasizing the content. The dimension through which we experience our journey to the past through interactive multimedia content provides additional substance to visitor experience and provides them with additional knowledge. The location of the museum next to the original archaeological site enables one to distance themselves from the contemporary appearance of Krapina and introduces tourists more successfully to the prehistoric age. Also there are no similar sites in the nearby area, within one thousand kilometers reach, which is why the Krapina Museum is a unique opportunity for visitors from Croatia, and the neighbouring countries, to get to know this fascinating part of human history. The tale of Krapina summed up the basic aspects of that theme in one truly eloquent and interesting prehistoric saga.

The Museums gathered all the sites in north-western Croatia on a national level and signed a cooperation agreement for the promotion of related or compatible sites (Veternica and Vindija caves, sites of preserved geological heritage and fossil findings). The partners expressed their willingness to cooperate with the objective of creating and implementing a shared cultural and tourist itinerary/program “ **Neanderthal Trail**” and cooperating with travel agencies and partners for the purpose of program promotion and advertising. In this case a new product was developed - the itinerary, having the potential to develop into a route.

Three basic components for success

- scientific basis and research,
- education and teaching programmes,
- communication with visitors and tourism development.

In 2011 the Neanderthal museum in Mettmann staged a workshop on the networking of most famous European sites from the Pleistocene era, the period that thematically incorporated ice age, inviting the Krapina museum as well. One of the major reasons for networking was

the fact there is great interest among the public regarding the topic.

Most sites have an archaeological park that enables prolonged stay on the site.

Although there are already routes dealing with prehistoric themes, this route with the working

When creating a new route, the following should be examined:

- Have the potential markets been researched?
- Have the potential target groups been researched?
- Was there promotion in archaeological magazines?
- Are all the necessary facilities included on a regular basis?
- Will there be preliminary discounts?

title “Pleistocene People and Places” has considerable potential. Functioning of a multi-destination is not simple when it comes to marketing, and the basic idea was to hire an experienced agency for such a purpose. The important thing to

stress is that each of the destinations has to be an inspiration for a new visit, and not a mandatory visit of all the sites.

A large number of identical contents holds no appeal for most people.

There are only a few of those who passionately visit only one type of content, so it is not advisable to form routes for those with a “one-track mind”. The promotion of a destination should also include other cultural content, music, nature, activities, history, religion etc. Many of the tourists are well educated and expect quality.



Pula. RER Croatia



6. Route management

6. ROUTE MANAGEMENT

Route management implies a good connection between route stakeholders as well as consistent structure related to the decision-making processes and rights, in specific areas of responsibility. When the first European routes were being created, the establishment of a managing organisation was not obligatory, which is why there are still routes managed by a single partner. However, a horizontal structure with the alternation of managing responsibility is desirable.

Quality route management between partners requires a precise and defined managing policy with clear guidelines regarding responsibility and commitment.

At a stage when the network begins to develop joint products, the legal structure and organisation as well as the appointment of an Executive Committee, the establishment of a coordinating office and the defining of formal rules for membership and the setting of a membership fee gain importance.

The basic elements of a quality networked route management model are:

- legal basis (statutes and by-laws or models of working)
- common administrative structure
- shared commitment (financial or otherwise)²³

Essentially, a network has to be designed to establish a communication channel and cooperation of experts sharing common interests. In order to achieve this, networks create various forms of support: common publications, conferences, meetings, etc.

Although routes as a structure represent a very diffuse and decentralized way of work, establishing a network with a legal structure often requires a focal point identified as a centre.

Administrative structure: an office for the coordination of the network through a coordinator and a main secretary necessary for daily administrative management and addressing the demands of new and existing members, providing information, organising meetings, etc.

Opening hours: included sites often have to respect common working hours during the week and year; route sites are responsible for agreeing on the working hours.

Sustainability is achieved in various ways of collecting funds:

- through a membership fee
- by charging admission fees
- through foundations, sponsors and donations
- through the support of national and transnational programmes
- through the support granted by corporations, “friends of the route”
- through financial income (stocks, investments, bonds, etc.)
- other: licences, branding, etc.

Budgeting and project profitability evaluation

During the preparation of activities and events on cultural routes, it is necessary to plan the costs and evaluate the profitability of planned activities. Analyses are conducted for that

²³ Same as 5

purpose; it is recommended that they be carried out by a professional. A short overview of necessary evaluations in such a case was provided by a CoE study:²⁴

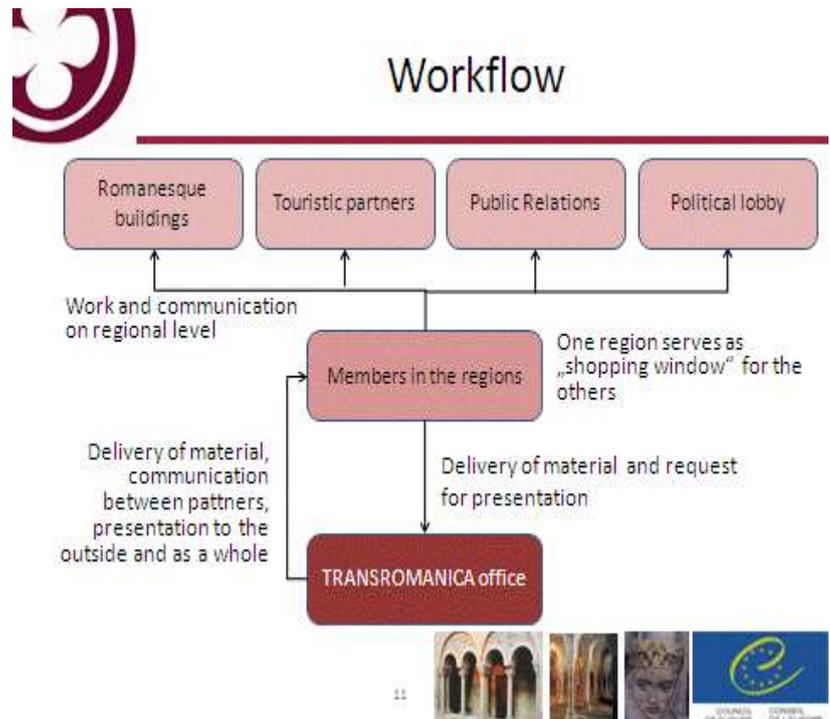
Example of **TRANSROMANICA**

registered as a voluntary association in accordance with the German law, comprising 10 members, including national and regional public and private bodies from seven countries, it collects a membership fee from its members. Among the members are institutions, tourist organizations and regional government bodies. Members pay an annual membership fee to the association managed by the secretary's office. In exchange for the membership fee, members are granted the license to use the association's logo and the right to put their information on the Transromanica website.

Organisation

Transromanica is managed by an organisational body having

- legal status, a budget and staff
- 58% of the members are organised into associations linked into a route
- Both volunteers and professionals work for the association
- Income is generated from membership fees, own income and sponsorship
- Managing bodies: executive committee, scientific committee, members
- Partner structure



During the formation of the network, the fulfilment of the following basic criteria was taken into account:

Cultural and historical criteria:

- Percentage of Romanesque sites and monuments
- Condition of included sites and monuments
- Level of historical significance

Tourism criteria:

- Territorial coverage
- Evaluation and recognition in guide books
- Openness to the public, number of events, interpretation...

Other criteria: PR, working with youth, tourism marketing

The network pursues a common **visitor management** policy:

The central contact office coordinates visitor research, market studies, tourism marketing, target groups, familiarization trips and journalist study trips. It also organizes the exchange of guides, students, partners and artists. In addition, it created a marketing handbook with instructions for route stakeholders.

²⁴ Same as 5

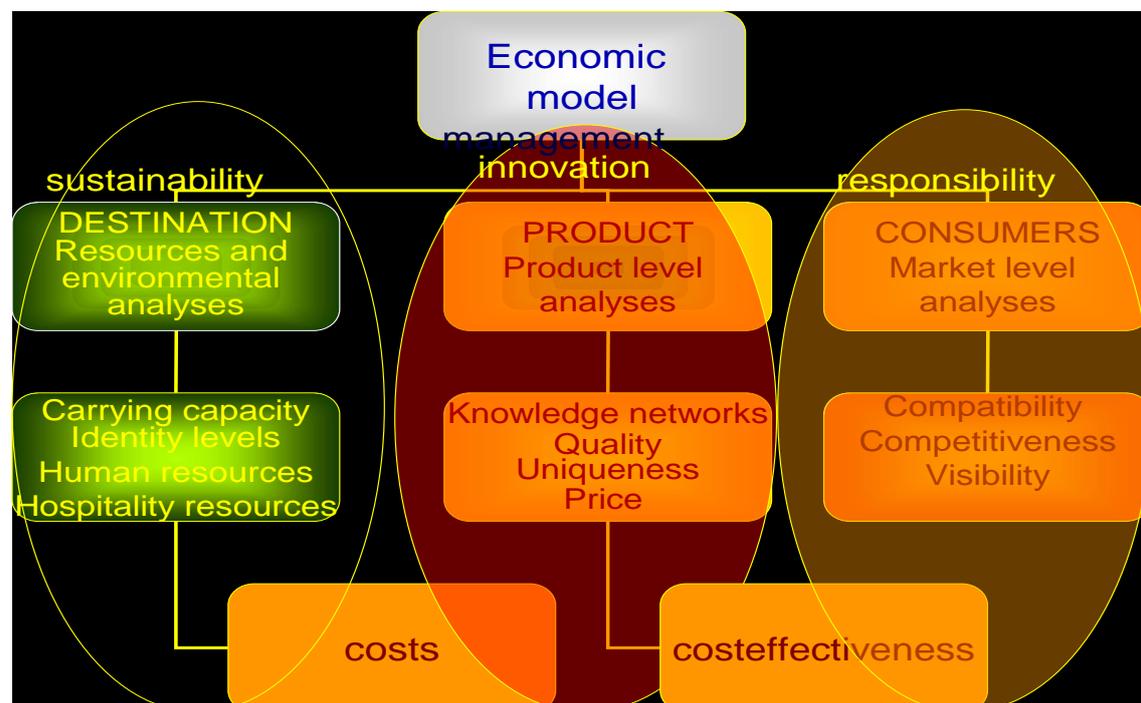
The network maintains a serious approach to the creation of a tourism product and cooperates with the tourism sector to create tourist packages which enable the sale of the theme. It also strictly defines the criteria of quality related to destination development and preservation. The network's economic effect is based on budget monitoring and planning, including forecasts, business plans and projections.

Ultimately, every route needs to have a **governing body** - it is recommended to establish an association / agency / organisation for the route. The body will need a legal partner for the implementation of networking and the establishment of contractual relations.

The example of Transromanica **illustrates that the model of profitable route management necessarily includes:**

- partner relations with travel agencies, tour operators and/or local development agencies
- conducted market research
- partner relations with the hospitality sector
- training of tourism employees with the aim of familiarization with the route content and the option of its utilisation
- website creation and promotion in relation to agencies
- targeted mailing to agencies regarding events and the offer of hospitality and tourism facilities along the route

A balance of price and service is important - the association defines adequate prices, i.e. similar prices should be defined for the same service offered on the route.



Internal and network dynamics: a route should follow a general course of development and be progressive and dynamic in relation to the network. Creative approaches are adopted at the common level. For instance, if one network member introduces "PHOTO POINTS", photo contests and photo exhibitions on their part of the route, it is logical that other members/route destinations will follow; the same is to be done if special gastronomy days or open door days are introduced.

Development dynamics implies an innovative approach to users in the creation of the product as well as in the communication models and the use of technology.



7. Managing route visitors

Only the unknown things attract us, and therein lies the irresistibility of travel, the irresistibility of knowing. We live because, like a traveller, we expect the new and the unknown which certainly even death itself fails to provide... Travel is merely prolonged hoping, an enhanced life and experience. That is the source of the eternal restless desire for change, travel, knowing. A great spirit craves to be everywhere, and that is why a great spirit is an eternal traveller... A great spirit is an eternal traveller, threading the paths of ideas, travelling the imaginary roads and seeking the sensation of new authentic experiences like an adventurous poet.

A. G.Matoš, Ferije (Holidays), 1908

THE TRAVELLER AND THE ROUTES

7. MANAGING ROUTE VISITORS

7.1 The traveler and the routes

Who travels? Why do they travel?

What does a route represent to a traveler?

For a traveler, a route is a special place where aspirations are achieved. Travelling along the route, the traveler expects to find inspiration and self-fulfillment. Depending on the traveler's needs and motivation, a route represents something different to each traveler.

The offer on the routes is designed according to the desire and motivation of the user.

Spaces of encounters

When taking a trip, tourists have various expectations. For a tourist, a travel can be motivated by various desires. One of the most common ones is the desire inspired by encountering other people. Social motivation is inspiring on several levels. A traveler expects to socialize with fellow travelers while travelling the route, while route destinations represent a place of encounter of hosts and travelers.

Spaces of communication

A route represents a **space of communication** - communication between researchers and the professional public during the preparation of a route, communication between regions in the joint promotion of a route, communication between traveler and host, communication between traveler and fellow travelers whether they be family, colleagues, friends or new acquaintances the traveler met during the trip.

Spaces of unity

A route is a **space of unity** - it implies transnational partnership of regions, partnership of stakeholders, unity of interests, an integrated offer of contents from the professional aspect. From the aspect of the user, a route is a designed integrated offer of contents which are unique in terms of their theme and environment.

Spaces of recovery

A route is a **place of recovery** - by applying an integrated approach and offering sites of natural beauty and cultural content, a well-organised route is a source of recovery, providing a range of mental, creative and physical activities. Route area is an area of preserved cultural, traditional and natural landscapes of health, water, air, preserved environment, healthy food and healthy products and a place of new vitality and energy. As such, it will attract demanding users with a high level of awareness.

Spaces of creativity

A route is also a **place of creativity** opened to tourists through the offer of various opportunities for creative expression, such as learning foreign languages, painting, photography, singing, cooking, creative writing etc. In organised tourism, a route may serve as a good foundation for team building programmes and travel incentives and attract small, but specialized user groups with high purchasing power.

Spaces of cognition

For both individuals and organised tourism, routes were first recognized as a spiritual spaces enabling self-development through pilgrimage. However, that purpose has increased in scope, which is why today routes are referred to as **places of cognition, places of maturing**, and if they offer sacral and religious content, they are also referred to as **places of meaning**.



For organised school or student visits, a route has a cognitive, educational and pedagogical function as a connected structure of cultural and historical sites, rich tangible and intangible heritage and traditional and contemporary lifestyles.

Spaces of serenity

Tourists often choose to visit a cultural route because such type of vacation offers them relaxation and serenity, especially if the route passes through landscapes and destinations which are less known to tourists in general. In that case, a route becomes the **place of serenity** so much sought after.

Spaces of joy and relaxation

We expect the visit to the route to relax us, invigorate us, surprise us, enrich us, inspire us and make us stronger; to fill us with joy! That is why the creation of tourist experience on the route is of utmost importance, particularly when taking into account the spatial arrangement of tourist attractions, their distance from one another, activities, facilities...

Interest clusters within the route

Well organized interpretation is important within the route, gathers destinations on the route in interest clusters, creative hubs, or supporting itineraries.

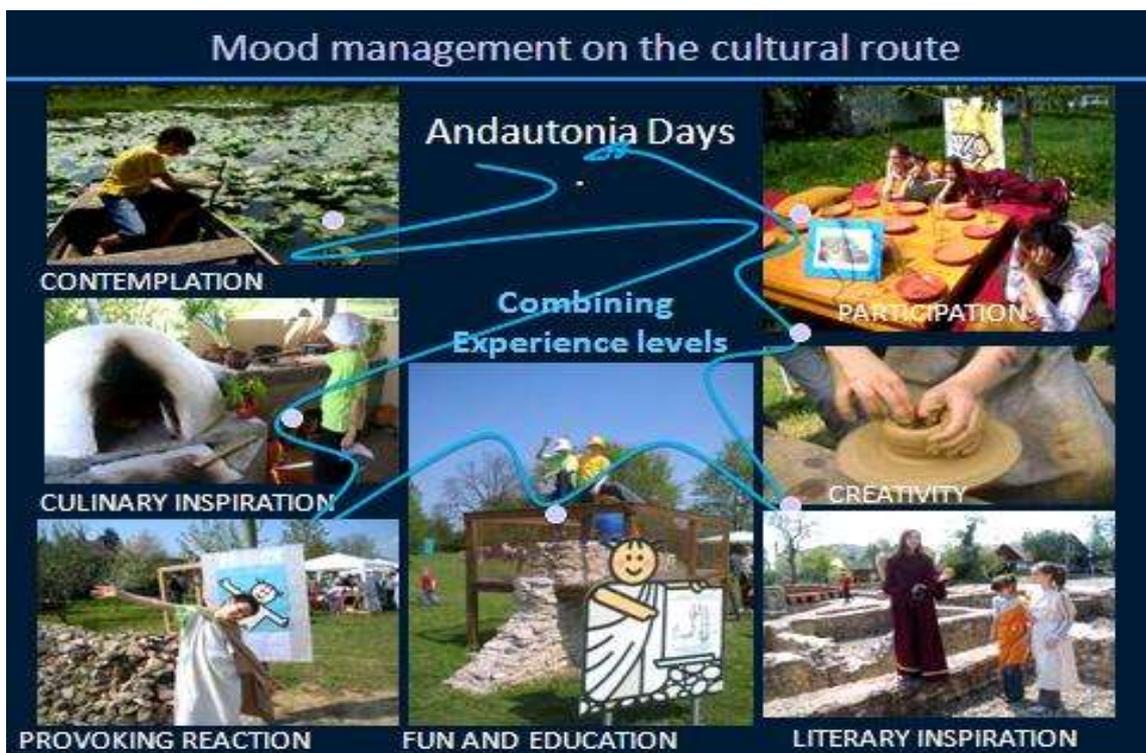
As we follow the route we are aware that the visitors recognize a certain rhythm, accents, attractive spots. Within the well-managed route we can see:

- destinations - focal points (what visitors primarily came to see),
- hubs and clusters (key spots where visitors gather),
- junctions (places where visitors must necessarily pass through),
- supporting itineraries (where visitors are directed),
- desire lines (where visitors are naturally inclined to go),
- interaction and participation areas,
- places where accompanying activities take place.

Best Practice Example: Living history interpretation model of Andautonia:

The Days of Andautonia present different aspects of life of the Roman Town through a variety of happenings, events, reenactments and exhibitions. Visitors take part in workshops, dress up in Roman clothes, sample Roman food and drinks, play Roman games.

Composing route content:



There is also a museum presentation of part of the Roman town which used to occupy the area of today's Ščitarjevo village, situated southeast of Zagreb, Croatia in the period from 1st-4th century AD. The town was situated in the Sava plain, Municipium and Respublica Andautoniesium already in the 1st century had independent administration and in the course of 400 years was the administrative, economic-cultural and religious centre of the region, was also of extreme traffic importance, at the place where the Roman road Siscia-Poetovio crossed the Sava. As the first and the biggest urban unit of the region Andautonia shows an almost two thousand year old tradition of urban life in the Zagreb region.

USER SUPERSEGMENTATION

7.2 User Supersegmentation

“It is the one who experiences, and not the one that travels who is the true traveler... To travel is to gather impressions,” A.G. Matoš said as early as 1908



It goes without saying that potential users and their desires, wishes and preferences have to be taken into consideration when planning a route. In order to attract the interested audience and target visitors it is important to explore the potential. “In a fragmenting world, niches - narrow market segments are becoming even narrower. The

increasing individualization combined with changes in technology and values proves that micro markets have exceeded mass markets.”²⁵

Communicating heritage requires a systematic approach towards the user/traveler.

Identify your users, determine your target markets, also traditional markets in your region as well as potential new markets which may be specific precisely in the context of what your route has to offer.

Ask yourself:

- Do we know who our targeted international audience is?
- From which travel markets do our potential guests arrive?
- What is our tourist environment like?
- Where do guests travel, what are their main target destinations and how far are they from the route?
- Can a cultural route affect the increase of tourist arrivals in included destinations?

What does a visitor expect:

- Recovery?
- Rest?
- Self-development?
- Multi-level experience?
- Additional education
- Intellectual stimulation
- Hedonistic experience
- Social experience
- Cultural experience
- Inspiration
- Experiencing diversities????

Knowing the audience, both demographically and culturally:

- Do we know about the interests of the target audience?
 - Children?
 - Adults?
 - Families?
 - Experts?.....
- Previous knowledge of the target audience?

Funky Business. Kratis d.o.o. Zagreb. 1999

- What are their attitudes and the value system they cherish and recognize?
- Previous experiences?
- What do we want them to see, what do we want them to enjoy in?

If predominantly Austrian, German or Hungarian guests gravitate to your area, it is logical that you explore the themes which will bring them to a halt and attract their attention.

If families pass by your route (for instance, on their trip to the coast), it is necessary to take into account that their time is limited; however, if they notice a well-designed road sign, an attractive well presented asset, they will at least visit the part of the route which offers interaction and which they consider most likely to be remembered by their children, with the purpose of educating and entertaining them.

Guests can also be attracted by a thematic gastronomic offer which equally appeals to couples without children and, for instance, bikers.

When discussing new generations of visitors, it is necessary to mention psycho-sociological research related to generation-specific features which undoubtedly need to be taken into account when including routes into the tourism offer,/ cultural tourism product.²⁶

The well-known generations of veterans and baby boomers are now joined by generations X, Y and Z, each with their own idiosyncrasies and new demands, looking for new experiences and products. Understanding new generations will facilitate the appropriate selection of new motivational techniques and marketing. It is therefore important to continuously follow trends and changes as well as to conduct your own visitor research.

Baby boomers 1946–1964	Generation X 1965–1980	Generation Y 1980–2000
<ul style="list-style-type: none"> * the so-called “Golden Generation” * consider travel a necessity, and not a luxury * travelled more than the generations before them * want active vacation, walking, thematic and educational programmes * want immediate fulfilment of their needs * want comfort and luxury * do not have much time * ready to pay for expert knowledge * sceptical towards institutions and individuals * want to socialize with people similar to them * not homogenous (DINK, Gray Panthers) 	<ul style="list-style-type: none"> * authenticity! WOW! * distrustful, sceptical * refined * looking for challenges * networked * looking for change * self-confident, focused on technology, active, media-oriented * often single * sometimes DINK – <i>double income no kids</i> – couples without children * adults often from divorced families * sceptical towards marriage, but when married - determinate in their focus on the family 	<ul style="list-style-type: none"> * loyal, hard-working * live for the moment * energetic, looking for change, excitement and challenge * want credibility * optimists * value honesty and integrity * value volunteering work * focused on the community, responsible * expect the well-being of body, mind and soul from a vacation * independent and responsible (LOHAS) * intervene in the creation of tourism products themselves; select specific offers

²⁶ Smith, J. W., & Clurman, A. (1997) *Rocking the ages: The Yankelovich report on generational marketing*. New York: HarperCollins Publishers Inc.

Raines, C. & Ewing, L. (2006) *The art of connecting: How to overcome differences, build rapport, and communicate effectively with anyone*. New York: AMACON

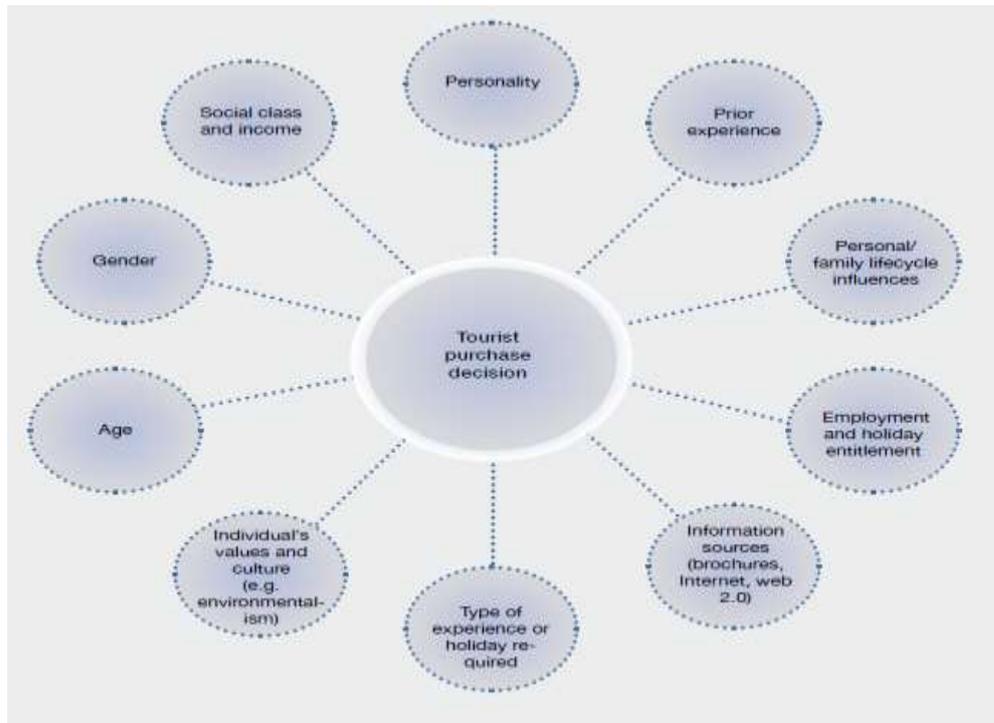
NEW VALUES ²⁷	OBJECTIVE	WHAT A ROUTE CAN OFFER	NEW TOURISM PRODUCT
Transformation and personal growth	Desire not only to change one's location, but also one's consciousness; the search for a more purposeful life	Route as a place of maturing and personal growth	Demand for experiences which include challenges, learning, participation and action contributing to personal growth
Harmony	Desire to achieve harmony with the world and other people, to establish a balance between work and living, having a career and having a family...	Route as a place of serenity and harmony with nature, culture and people	Demand for tourism products, services and experiences related to "recovering balance" ranging from the physical to the spiritual level
Spirituality and self-awareness	Search for meaning, search for answers. More difficult: Reinventing oneself!	Route as a place of cognition, path to meaning, path leading to oneself, to self-fulfillment	Demand for travels which recover the sense for what is holy, which enable spiritual growth; pilgrimages
Inspiration, creativity Aesthetics	„HOMO AESTHETICUS“ ²⁸ Search for authenticity, uniqueness, symbolic destinations, need for creativity	Route as a place of inspiration and creation	Xenophilia - affection for the unknown and inspirational. Demand for new inspirational products, creative workshops and artistic expression
Health	„HOMO MEDICUS“ Search for a pure and intensive life; need for activity, movement	Route as a place of health	Demand for healthy tourist destinations offering a holistic approach to health
Identity	"Hyper-individualized world" Search for authenticity, various destination identity levels Personalization of demand	Route as a rich space where identities intertwine	Pro-consumer – the traveler seeks the opportunity to personally and freely combine identity levels and route contents
Communication	Travel is a form of social therapy, search for sameness, search for diversity	Route as a place of encounter, socializing, familiarization with customs and people	Demand for events and festivals along the route
Responsibility	Travel and vacation do not exclude political and social responsibility and activism at the destination	Route as a place of positive action	Demand for travels which enable serving others (volunteering...)

²⁷ Inspired by the Kvarner Strategic Marketing Plan of Tourism 2009-2015 of the Kvarner Tourist Board and the Institute for Tourism, Zagreb, 2008

²⁸ Lipovetsky, Gilles. Paradoxalna sreća. Antibarbarus Zagreb, 2008

How does a guest decide on which trip to choose?

A range of factors influence such a decision:



Source: UNWTO

Certain new trends define tourist migration:

FEMIGRATION

An increasing number of travelers are women; in addition, women have a decisive role in choosing a vacation destination and the way a vacation is spent.

MATURISM

These are the ageing population of Europe having high expectations.

ECOLLECTUALISM

Attitude promoting responsibility towards the destination in which one arrives.

We are also aware of the potential which new recognized groups have with regard to the offer of thematic cultural routes:

LOHAS

LOHAS refers to users leading a healthy and sustainable lifestyle: new desirable clients, well-educated, health-conscious, focused on personal health, recreation, sustainability of cultural community and the environment, personal development and sustainable lifestyle; well-off, experienced travelers (one third of US citizens and one in four Germans can be described as part of the LOHAS spectrum - AC Nielsen, W&V 2008).

CULTURAL CREATIVES

a term coined by Paul H. Ray, Ph.D. to describe people whose values include accepting curiosity and concern for the world as well as caring for the ecosystem, people and the consciousness and participating in activism for peace and social justice. Based on Ray's research, around 50 million Americans fall into this category. The group includes people of all races, ages and classes. Cultural creatives like exotic people and places as well as experiencing and learning about different ways of life.²⁹

²⁹ http://www.evomedia.com/other/cultural_creatives.htm (retrieved on 27 June 2012)

7.3 Product segmentation according to corresponding niches

HOW TO PRESENT A ROUTE PRODUCT?

Creative tourism

Creative tourism is defined as a form of tourism which provides the participants with the opportunity to develop new knowledge, skills and competences and includes gaining new insight or learning a new skill related to destination culture during the vacation. A creative vacation enables an individual to develop as a person and at the same time become different from everyone else precisely owing to acquired skills and knowledge. Creative tourism is thus linked to self-awareness, but at the same time it is focused on discovering and understanding the world. (Greg Richards, 2001.)

Educational tourism

Educational tourism implies study tours, travels according to affinities, cultural and educational tours, student trips, specialized trips for alumni, but also trips such as those offered in the Netherlands, where one can learn about the cultivation of tulips, or those offered to English teachers in Great Britain, where they can learn about British culture, as well as those offered by the Croatian Emigrant Heritage Foundation for the children of emigrants or courses in Croatian traditional dances, etc. Tour participants are mostly of mature age (above 50). They travel for personal pleasure; they are often retired. Such travels attract independent women and elderly couples. They seek originality, creativity and exclusiveness. A trip must include a unique and educational experience. The key motivation is self-fulfillment through learning as part of a group of like-minded individuals.

Religious tourism

In the past several years, religious tourism has seen significant growth, particularly with the renaissance of pilgrimage related to important sanctuaries. Considerable growth has been recorded in the sphere of spiritual tourism in general. It is estimated that over 250 million pilgrims embark on a tourist trip each year. A study by ATLAS showed that around 50% of visitors to sites near the Camino de Santiago have religious motives. Religious motives often imply that pilgrims travel on special routes in order to visit some sanctuaries and visit the longer routes. Purely religious motives are increasingly mixed with several secular forms of religious tourism which often centre around certain religious sites.

Spiritual/ meditative holistic tourism

An inner journey also represents an area of growth of cultural tourism, bearing in mind that tourists strive to develop their own spirituality as well as to discover the spirituality in others. This is also related to the holistic approach to wellness. Spiritual tourism was identified as one of the fastest growing tourism segments in 2007 by UNWTO. However, defining this segment creates certain difficulties as it encompasses a wide range of motives, from traditional religious motives to those related to alternative medicine and tree-hugging.

Volunteer tourism

Volunteer tourism is another booming market in the past few years, motivated by the desire to meet other cultures. Research estimates that there are 600,000 offers for volunteering around the world each year. This tourist segment is especially important because tourists stay at a particular location for a longer time. Many volunteer tourism projects are based on the preservation or restoration of heritage. Cultural routes have a significant potential to be linked to volunteering tourism through the aspiration to preserve heritage and the desire to intensively experience communication with the local population

Eno-tourism and gastronomic tourism	„Eatertainment“ - Visiting food manufacturers, food festivals, restaurants and specific locations for tasting food and / or tasting the main products of specialized food manufacturing areas is the main motivating factor for travelling. Hall and Mitchell 2001
Spa and wellness tourism	A new interest for spa destinations emerged in Europe as a result of a general trend in wellness travel. A new generation of visitors is discovering traditional spa destinations; however, now they are looking for more luxury and additional experiences. The global wellness travel market is estimated to some 30 billion euros. This is particularly important for certain cultural routes which connect spa destinations and other wellness destinations.
Migration/ Genealogy tourism	Migration/ Genealogy tourism is mostly connected to migration flows. By moving to other countries for the purpose of employment, many people have the tendency to travel back to their home country to visit their friends and family. These genealogy tourists travel to the land of their ancestors to reconnect with their past and "walk in the footsteps of their forefathers" . This type of tourism is becoming an obvious manifestation of the history of migration in Europe. It is expanding in accordance with global migrations and is related to all levels of migration groups, and their population is increasing.
Ecotourism and eco-cultural tourism	Ecotourism is only a tourism niche oriented towards nature with primary emphasis on experiencing nature in a way which promotes the understanding of cultural and natural environment with the aim of encouraging the respect for the environment and its preservation. It implies: <ul style="list-style-type: none"> - learning about the natural environment and contributing to its preservation - minimizing negative influences - increased awareness of preservation efforts
Backpacker tourism	Tourism characterized by modern nomads travelling with a backpack which gave the segment its name. A typical backpacker is between 18 and 35 years old, educated and well familiarized with the prices. Their travelling style is characterized by several factors - they stay at the destination for a longer time, travel more, they look for affordable accommodation, they are eager to meet the locals, do not have a definite plan or a set duration of the trip and they want an active vacation. They use public transport and like to walk. ³⁰
Geotourism	A type of tourism which reflects or emphasizes geographical affiliation and the character of the location by protecting the environment, heritage, aesthetics, culture and welfare of inhabitants. It helps preserve and develop local crafts and traditional cuisine based on distinctively local ingredients obtained from local farmers. It can help preserve traditional events by avoiding the traps of destructive undifferentiated global mass tourism. ³¹

Table prepared on the basis of available sources from CoE publications

³⁰ http://archive.tourism.nsw.gov.au/Backpacker_Tourism_p726.aspx (retrieved on 27 June 2012)

³¹ <http://travel.nationalgeographic.com/travel/sustainable/pdf/about-geotourism.pdf>

7.4 Managing visitors on thematic cultural routes

Managing visitors on thematic cultural routes				
USERS	Demand	Niches	Activities	Creativity
OPAL (baby boomers)	Contemplation	Leisure tourism Recreational	Riding, shopping, wine and gastronomy	Learning songs - singing
FAMILIES	Edutainment	Cultural tourism Creative tourism	Cycling... ballooning,	painting, photo safari
BUSINESS	Inspiration Creativity	Scientific tourism Educational tourism Corporate Incentive Team building	Food tasting Corn picking contest...	Culinary workshops, weaving course, painting...
GENERATION X (DINK)	Challenge Energizing	Archaeological tourism Eco-cultural & volunteer tourism	Volunteering and cleaning swamps, restoration...	Ceramics workshop, lace-making
GENERATION Y	Stimulation Wisdom	Mindness Geotourism Religious tourism Contemplative	Olive picking, walking Storytelling	Foreign language learning Learning the script...

Naturally, each route is expected to sustain through time. It is with that goal that a certain multi-layered complexity is to be introduced into the basic theme of the route by developing subthemes which will provide multi-functionality to the route.

A route dealing with sacral baroque may celebrate and promote sacral heritage one year and baroque painting the other; the following year the emphasis can be placed on literary baroque heritage, and the year after that the focus can be on baroque music. All of this can be linked to important artists, famous people and persons who encouraged development.

Each of the themes will have its target user groups on which the promotion will focus: students of European/ world art academies, scientists, writers or art historians but also primary schools and families with children.

Of course, the theme can also be offered to guests who take active tours. For instance, a baroque tour can be designed for bikers or a baroque family walking tour can be developed (with special benefits for children). Other options include a baroque wedding tour by carriage or a baroque day trip tour for holiday guests, etc.



MARKETING AND PROMOTION

7.5 Marketing and promotion

VISIBILITY AND RECOGNISABILITY OF THE ROUTE

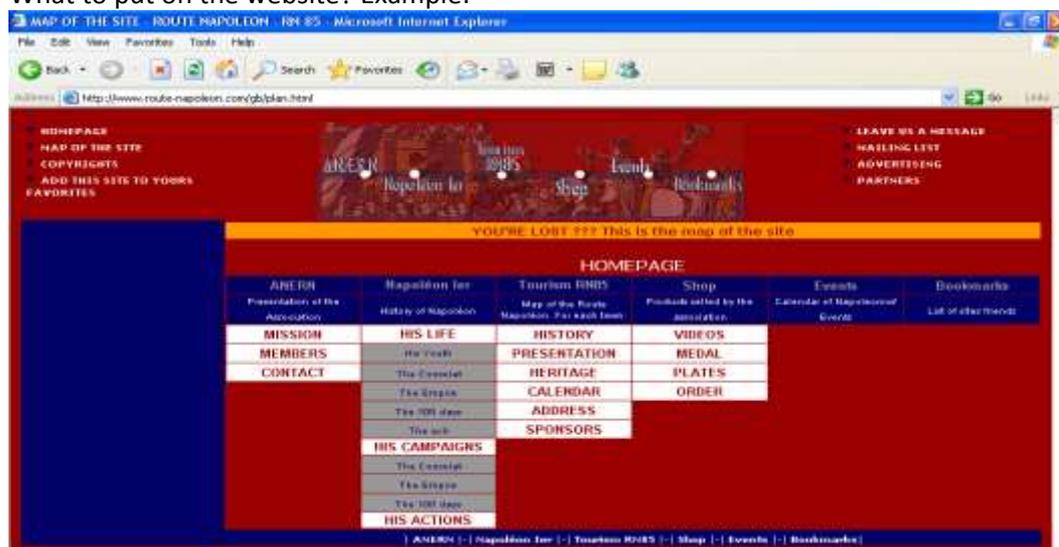
The organization in charge of the route needs to undertake marketing activities in order to position itself on the tourism market with a common approach.

Naturally, when doing so, involved partners will independently cover their own costs.

Certain activities, however, are performed in common:

- Compilation of visitor and market study
- Target PR and marketing
- Partnership with tour operators and tourist agents
- Unique visual design: logo, graphic design of publications, etc.
- Information, interpretation signboard, i.e. route summary at all key sites
- Uniform information centres or stands
- Common publications (promotional brochures, route catalogue, guides and maps)
- Uniform markings: on the roads, interpretation signboard at the beginning of the route and beside monuments
- Common website

What to put on the website? Example:



Tourist signage

*has to constitute a uniform system facilitating the comfortable movement of visitors in all its forms. The system of visitor movement has to enable transit and access means of transport to access the starting point of walking, cycling and other attraction systems of visitor movement.*³²

Theme visibility

is necessary at all sites included in the route:
 - Working hours, guided tours, events, exhibitions
 E.g.: Romanesque prize, Romanesque photo contest, concerts in Romanesque churches...

³² Source: Strategic document of the Zagreb County Tourist Board. Institute for Tourism. Zagreb. 2005

EXAMPLE: DANUBE CULTURAL ROUTES, ROMAN EMPERORS ROUTE, Croatian section

All included sites in Croatia established records of potential partners - tourist agencies which included the destinations along the Croatian section of the Roman Emperors Route into their offer. Included sites in Croatia also collected data on potential service providers on the Croatian section of the Route

ROMAN EMPERORS ROUTE CROATIA		
Destinations offered	Travel agent	Contact e-mail
More RER locations Croatia	Atlas	Lucija.kraljickovic@atlas.hr
More RER locations Croatia	Ban Tours	bantours@bantours.hr
More RER locations Croatia	Globtour Event	Renata.nevidal@globtour.hr
More RER locations Croatia	Ibus	iva@ibus.hr
More RER locations Croatia	Scrinium	maja@scrinium-tours.hr
More RER locations Croatia	Uniline	marketing@uniline.hr ; info@uniline.hr
More RER locations Croatia	Polet	agencija@polet.hr
More RER locations Croatia	Gulliver	mirela.svaic@gulliver.hr
More RER locations Croatia	Adriatic Travel & Trade	info@adriatictravel.eu
Pola	ATI	info@ati-pula.com
Pola	Maremonti	maremonti-istra@pu.t-com.hr
Split, Spalato	Premijer Turist	premijer@premijerturist.hr
Split, Spalato	F-tours putovanja	desk@f-tours.hr
Split, Spalato	Gulliver travel	gulliver@gulliver.hr
Split, Spalato	Kompas	kompas-split@kompas.hr
Split, Spalato	Portal	info@split-excursions.com portal@portal-trogir.com
Split, Spalato	Dalmagic	info@dalmagic-cruise.com
Split/Salona/Zadar/Narona	Avaturist Club	Sv.mihovil@inet.hr
Vid, Narona	Travel Europe	anne-femica.kuncevic@traveleurope.cc office.dubrovnik@traveleurope.cc
Vid, Narona	Kompas	katarina.japuncic@kompas-travel.com ; dubrovnik@kompas-travel.com
Vid, Narona	Perfecta travel	sales@perfecta-travel.com
Vid, Narona	Samoborček	samoborcek@samoborcek.hr
Vid, Narona	Kontakt	kontakt@zg.t-com.hr kontakt@kontakttours.hr
Varaždin, Aquae Iasae	Lilytours	lily-tours@vz.t-com.hr
Varaždin, Aquae Iasae	Horizont Travel	horizont@horizont-travel.hr





8. Croatian thematic routes

But why travel? Why, Croats do not even know Croatia yet!
Who among us knows our entire homeland, its gentleness
and its horror, its terror and its beauty? Who can know
another if they do not know themselves; who can meet the
world if they do not know their motherland? Of all the roads,
it is the Croatian roads that are the most beautiful.

A. G.Matoš, Ferije (Holidays), 1908

8. CROATIAN THEMATIC ROUTES

8.1 "Croatian Thematic Routes" programme " 2007/2009

The programme was intended for the local and regional government, tourist boards, institutions, associations and cooperatives as project holders, and the allocated funds were intended to co-finance the work and activities necessary to implement the project.

Programme objectives

- directing tourist demand/activity towards areas where tourism is underdeveloped
- joint design and promotion of a regional tourism product and the linking of several locations, municipalities, cities and counties by a single theme
- valorization of cultural, historical and natural heritage by its inclusion in the tourism offer
- achieving a better level of information and interpretation of tourism content through the development of thematic routes, thematic parks (thematic parks which were created/are created in the vicinity of "in situ" heritage sites, e.g. archaeological, historical and natural sites) and interpretation centers
- linking to European thematic routes

Funds were intended for the development of sustainable, recognizable and integrated local and regional tourism products in the function of increase of tourism activity and the connection between multiple regions and counties. Emphasis was placed on the promotion and preservation of heritage - historical and cultural legacy in the function of tourism development in the region; the inclusion of all relevant institutions such as cultural, sports, scientific and educational institutions and the opportunity to include and employ local population during all stages of project implementation.

The idea was to unify the tourism offer through some ten regional projects and offer it to our visitors as such. Unfortunately, we have to emphasize that a large number of received projects did not meet the minimum criteria and/or had a markedly local character (only a single town or a municipality was included); as such, they can hardly compete on the market.

Minimum requirements included:

- two (or more) natural or cultural places of interest sufficiently developed and attractive to tourists
- five or more high-quality hospitality service providers (restaurant, inn, vineyard cottage, etc.)
- three different types of accommodation (camp, rural tourism, private accommodations, hotel, etc.)
- tourist information centre or another information point
- organized rest areas along the route - organized spaces for a short rest (secured parking lot, belvedere, sanitary facilities, arranged waste disposal area, etc.)
- a favourable ratio of requested funds and total investment (the maximum amount of funding applied for should not exceed 50% of the value of the proposed project)
- co-financing of the project by several entities (tourist boards, county, town, municipality, international organization)

Good practice example:

An exceptional example of CREATIVE ROUTE TOURISM IS:

"Međimurje Route of Tradition" - Međimurje, Koprivnica-Križevci, Varaždin and Krapina-Zagorje county - **project proposed by the** Međimurje Road of Tradition Association". The route is designed as a tourism product whose purpose is to preserve traditional values within the area of Međimurje and neighbouring counties. Currently, the facilities participating in the route of Tradition are: Međimurski dvori restaurant with the presentation of traditional cuisine from Međimurje; Međimurske roke gallery and educational centre; Magdalenić pottery; Iva plant nursery with an authentic Međimurje garden; weaving on the loom of Franciska Slaviček;

carpenter Miljenko Kranjčec; Pogorelec basket weaving and the river mill of the EOL environmental organisation. Additional facilities include restaurants Stridon and Mala Hiža, Sv. Martin spa, Golf hotel, etc.³³

“Roads of Antiquity” - the most attractive natural resources of Istria - project proposed by the Tourist Board of Istria county

This project marks and unites ancient Roman roads. Its goal is to advance tourism in Croatia, as the entire territory of Croatia includes valuable and important archaeological remains and monuments of the Croatian culture of antiquity.

In addition to the connection of roads, this project also enabled the revalorisation of the Dalmatian hinterland area where tourism has not been sufficiently developed so far, as well as the linking of coastal tourist centres with the hinterland. It resulted in the continuation of the project on the international level with the Roman Emperors Route theme

SPECIFIC FEATURES OF CROATIAN ROUTES:

SUMMARY: Croatian routes are specific in terms of their themes:

- Wheat routes, honey routes, cheese routes, lipizzaner routes, marten routes
 - Glass-making routes
 - Routes of famous historical figures: King Zvonimir, Ban Jelačić, Sidonija, Petar Zoranić
- EICR related
- Olive routes (Zadar, Šibenik, Istria, Korčula)
 - Architectural routes - castle routes, antiquity routes, sacral baroque routes
 - Pilgrim routes
 - Traditional heritage routes - mill routes, Golden Thread Route
 - Literary routes - fairytale routes, mythology routes, glagolitic routes
 - Natural heritage routes - karst routes, cave routes, geopark routes, dry stone wall routes

Other types of submitted projects:

Educational trails: numerous paths and horseback riding, holiday and walking trails etc. have been proposed and financed

Biking routes: proposed in Varaždin, Karlovac, Zagreb, Međimurje, Koprivnica-Križevci, Virovitica-Podravina, Osijek-Baranja and Bjelovar-Bilogora county

Wine roads: widespread in Croatia, need to meet specific requirements in order to be usable in tourism

Croatian cultural route organizers and development initiators expressed the need to utilize existing routes in the context of individual and organized tourism activity, which requires:

- networking on the level of Croatia and the EU
- training
- management
- marketing
- evaluation, ranking and certifying existing routes at the Croatian level

Project: Croatian Thematic Cultural Routes



³³ Published courtesy of the Međimorske roke association <http://www.tzm.hr/article.php?g=12>

Routes defined by activity

8.2 Routes defined by activity

Routes defined by activity were the first routes to be created in Croatia. Activities dominate such routes, whereas cultural content has secondary importance.

WINE ROADS

Wine roads in Europe are gathered within the Iter Vitis Route. As in Croatia, they are a common type of tourist route. The establishment of a wine road requires a project and thematic approach which needs to reflect its specific quality (royal grape variety vineyards...) and adequate marking. If the starting point of a wine road is not situated on a valorised road network, the access road needs to be distinctly marked. On a valorised road, signposts are erected at the starting point of the wine road or access road, while the signboard is installed at the starting point (at the beginning) of the wine road.



The signboard at the beginning of the wine road represents a symbolic reception area of the wine road and has to integrate two functions - a logo with a welcome message and the plan of movement along the wine road. Special signposts and interpretation signboards are erected to direct visitors to facilities along the wine road. In addition to the offer of wine, wine roads should also offer cultural, structural and accompanying content.

HIKING TRAILS

Hiking trails have been marked since late 19th century. They were further developed between the two world wars, and most of them were created in the 1950s.

As far as hiking trail marking is concerned, from the aspect of tourism, the existing traditional hiking trail marking method is satisfactory (there is a special ordinance for hiking signs).³⁴

CAVING ROUTES AND TRAILS

Caving trails connect the starting points on access roads with caving facilities which can only be accessed on foot. Special speleological markings are used to mark such trails. Such projects cannot be implemented without the cooperation with speleologists. Markings are to be linked to caving facilities.³⁵

EDUCATIONAL TRAILS

In order to organise an educational trail, a related study needs to be made, as educational trails are educational facilities focused on a certain theme related to nature or society. The system of visiting an educational trail, its marking and particularly the interpretation of its constituent parts are decided by a multidisciplinary group (Medvednica: the Bat Trail, Lokve: the Frog Trail - life of frogs³⁶)

8.3 Project utilization for organized visits

As a result of financed and implemented projects, in 2010 a survey was conducted among tourist agencies in order to detect the utilization of route projects for organized visits.

On that occasion, agencies listed several key challenges which they faced:

- They were not sufficiently familiarized with the existence of cultural routes
- The promotion of existing thematic routes was insufficient
- Existing routes were not adequately marked and interpreted
- Existing thematic routes were not adapted to the profile of agency users
- Routes were still not managed in an organized, professional and profitable manner
- There is a definite potential that needs to be systematically developed

³⁴ Source: Strategic document of the Zagreb County Tourist Board. Institute for Tourism. Zagreb. 2005

³⁵ Ibid.

³⁶ Ibid.



9. European cultural routes

9. EUROPEAN CULTURAL ROUTES

9.1 European Institute of Cultural Routes

“Council of Europe cultural routes follow the key trends in the development of cultural tourism in Europe today. In the previous two decades significant influence and progress in the development of routes has been achieved. During that period, an enormous potential has become obvious for the development of small and medium-size enterprises within less known and less developed regions by creating clusters, networking (intercultural dialogue) as well as by the promotion of a unified image of Europe in general. Cultural routes encourage the wider community to participate in cultural activities by raising awareness of the common cultural heritage. Based on cultural and social principles, cultural routes are a resource for innovation, creativity, small business development and the development of cultural tourism products and services.³⁷

In order to fully achieve cultural diversity in adding to the variety of the cultural tourism offer of less known areas in Europe, it is primarily necessary to know and draw up an inventory of potential resources and connect them into an integrated offer. Drawing up a tourism inventory of potential cultural tourism resources ready to be linked into a unified tourist route is based on the evaluation of the value of sites, the assessment of their appeal and the preparedness and equipment of the destination for visits.

At the European level, the Council of Europe has for some time now been developing cultural routes through the “Council of Europe Routes”³⁸. The Council of Europe programme was adopted in 1987. The initial concept was to emphasize the unity of European cultural heritage and the common foundations of Europe in an illustrative manner, by travelling through time and space. The project was initiated with four main objectives in mind:

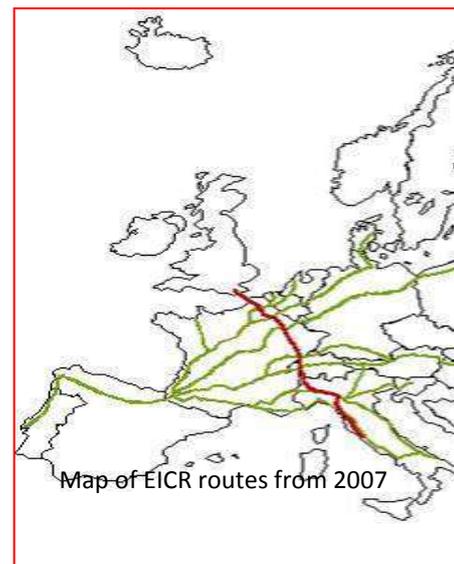
- raising awareness of European culture through travel and tourism;
- tourism networking linked to European cultural geography;
- promotion of the most significant sites and points of the European civilisation as places of tourist interest
- development of site individual character

*In 1987, the Council of Europe proposes that the **Santiago de Compostela** pilgrim route become the first cultural route.*

Since 1997, the project has been *implemented* by the European Institute of Cultural Routes, established as a non-profit technical agency on the basis of a political agreement between the Council of Europe and the Government of the Grand Duchy of Luxembourg. Since 1998, the Institute has been in charge not only of ensuring continuity, but also of the development of the program and the evaluation and coordination of Council of Europe cultural routes.

The project is funded by:

- the state of Luxembourg,
- the Council of Europe,
- own activity,
- contributions of legal entities and natural persons,
- promotional activities and membership.³⁹



³⁷ [Impact of European Cultural Routes on SMEs' innovation and competitiveness, COE 2011](#)

³⁸ www.coe.int/T/E/Cultural_Co-operation/Heritage/European_Cultural_Routes/The_Cultural_Routes/

³⁹ www.coe.int/T/E/Cultural_Co-operation/Heritage/European_Cultural_Routes/The_Cultural_Routes/

Today, the network covers 70 countries in four continents. The above mentioned EU routes are thematic and unified by a common context, distinctiveness and specific layers of their identity, whether historical, geographical or other. Such itineraries are becoming attractive precisely due to their diversity and the quality of being different from other itineraries on offer.

EUROPEAN CERTIFICATION

9.2 European Certification

The Resolution gives the option of awarding the " Cultural Route of the Council of Europe" certification for projects dealing with the topic which includes the priority areas of activity and work mentioned below and is in line with the following criteria⁴⁰:

II. List of priority fields of action

The projects must pertain to the following priority fields of action, while fulfilling the criteria enumerated below for each field of action:

1. Co-operation in research and development

In this field of action, the projects must:

- play a unifying role around major European themes, enabling dispersed knowledge to be brought together;
- show how these themes are representative of European values shared by several European cultures;
- illustrate the development of these values and the variety of forms they may take in Europe;
- lend themselves to research and interdisciplinary analysis on both a theoretical and a practical level.

2. Enhancement of memory, history and European heritage

In this field of action, the projects must:

- enhance physical and intangible heritages, explain their historical significance and highlight their similarities in the different regions of Europe;
- take account of and promote the charters, conventions, recommendations and work of the Council of Europe, UNESCO and ICOMOS relating to heritage restoration, protection and enhancement, landscape and spatial planning;
- identify and enhance European heritage sites and areas other than the monuments and sites generally exploited by tourism, in particular in rural areas, but also in industrial areas in the process of economic restructuring;
- take account of the physical and intangible heritage of ethnic or social minorities in Europe;
- contribute through appropriate training, to raising awareness among decision makers, practitioners and the general public of the complex concept of heritage, the necessity to protect, interpret and communicate it as a means for sustainable development, and the challenges and opportunities it represents for the future of Europe.

3. Cultural and educational exchanges for young Europeans

In this field of action, the projects must:

- include the organisation of activities with groups of young people in order to promote in-depth exchanges aimed at developing the concept of European citizenship, enriched by its diversity;
- place the emphasis on personal and real experiences through the use of places and contacts;
- encourage decompartmentalisation by organising exchanges of young people from different social backgrounds and regions of Europe;
- constitute pilot schemes with a limited number of participating countries and be provided with sufficient resources for meaningful assessment in order to generate prototypes that can serve as reference models;
- give rise to co-operation activities which involve educational institutions at various levels.

4. Contemporary cultural and artistic practice

In this field of action, the projects must:

- give rise to debate and exchange, in a multidisciplinary and intercultural perspective, between the various cultural and artistic expressions and sensibilities of the different countries of Europe;
- encourage activities and artistic projects which explore the links between heritage and contemporary culture;
- highlight, in contemporary cultural and artistic practice, the most innovative practices in terms of creativity, and link them with the history of skills development, whether they belong to the field of the visual arts, the performing arts, creative crafts, architecture, music, literature or any other form of cultural expression;
- give rise to networks and activities which break down the barriers between professionals and non-professionals, particularly as regards instruction for young Europeans in the relevant fields.

5. Cultural tourism and sustainable cultural development

In this field of action, the projects must:

- take account of local, regional, national and European identities;
- actively involve print and broadcast media and make full use of the potential of electronic media in order to raise awareness of the cultural objectives of the projects;
- promote dialogue between urban and rural cultures, between regions in the south, north, east and west of Europe, and between developed and disadvantaged regions;
- promote dialogue and understanding between majority and minority, native and immigrant cultures;

⁴⁰ [CM/Res\(2010\)52](#)

Cultural route authorization – some important assessment issues ⁴¹:

- Choice of theme - European and unique
- Scope of the theme including the list of conducted theme research
- Area of territorial coverage
- Number of included member states, number of network members
- Partner agreements - tour operators, TA, DMC
- Agreements with associations, institutions
- Financial sustainability - MANAGEMENT
- Transparency, legal foundation - statute, internal regulations
- Areas of activity (conferences, trainings, courses)
- PR, publications, workshop, web, signalization - VISIBILITY
- Number of visitors

III. List of criteria for networks

Project initiators shall form multidisciplinary networks located in several Council of Europe member states. Such networks must:

- present a conceptual framework based on research carried out into the theme chosen and accepted by the different network partners;
- involve several Council of Europe member states through all or part of their project(s), without excluding activities of a bilateral nature;
- plan to involve as large a number as possible of States Parties to the European Cultural Convention (ETS No. 18) as well as, where appropriate, other states;
- ensure that the projects proposed are financially and organisationally viable;
- have a legal status, either in the form of an association or a federation of associations;
- operate democratically.

In support of the presentation of their projects, networks must:

- offer a comprehensive programme and specify its objectives, methods, partners, participating countries (current and envisaged), the fields of action involved and the overall development of the programme in the medium and long term;
- identify, in the various member countries of the Council of Europe, the main initiators, participants and other potential partners likely to form a network; specify, where appropriate, at international level, other partner organisations;
- specify the regions concerned by the project;
- provide details of their financing and operational plan;
- append the basic text(s) relating to their legal status.

IV. Certification

1. The certification "Cultural Route of the Council of Europe" is awarded by the Governing Board of the EPA which can, if necessary, seek advice from one or more expert consultants, and after consultation with the Steering Committee on Culture (CDCULT) and the Steering Committee for Cultural Heritage and Landscape (CDPATEP) and, should the Governing Board consider it necessary, other pertinent committees or bodies of the Council of Europe.

In case of negative opinion by the CDCULT or the CDPATEP, the agreement from the Committee of Ministers will be required for the award of the certification.

Projects and themes which help to achieve the Council of Europe political priority objectives are particularly encouraged.

2. Following the award of the certification, the entire mention "Cultural Route of the Council of Europe" and the logo of the Council of Europe must be placed on all communication material, including press releases. A manual with recommendations (or vade mecum) will be provided to networks, in particular as concerns the road signposts.

Whenever possible, the certification accompanied by the Council of Europe logo must appear on road signs and boards indicating the cultural route.

3. Evaluation of networks responsible for projects having received the certification "Cultural Route of the Council of Europe".

Networks must submit every three years a report enabling the Governing Board of the EPA to evaluate their activities in order to ascertain whether they continue to satisfy the criteria in parts I, II, III and IV.2 above.

If the Governing Board of the EPA finds the compliance with parts I, II, III and IV.2 above unsatisfactory it will issue a recommendation in order to ensure this compliance. If the recommendation is not followed within a year, the Governing Board of the EPA may withdraw the certification, after consultation with the CDCULT and the CDPATEP.

In case the CDCULT or the CDPATEP is of the opinion that the certification should not be withdrawn, the agreement from the Committee of Ministers will be required for the withdrawal of the certification.

Networks having received certification in accordance with Resolution CM/Res(2007)12 are subject to the evaluation procedure outlined in point IV.3 of this resolution. The Governing Board of the EPA decides on the practical modalities of application of this resolution. It may adopt rules of procedure to this effect

⁴¹ [CM/Res\(2010\)52](#)

10. Sustainability and responsible route tourism



10. SUSTAINABILITY AND RESPONSIBLE TOURISM ON THE ROUTE

According to the definition by UNWTO, sustainable tourism includes resource management which satisfies the economic, social and aesthetic needs of users while maintaining cultural integrity, essential environmental processes, cultural and biological diversity and the systems of life within an area.

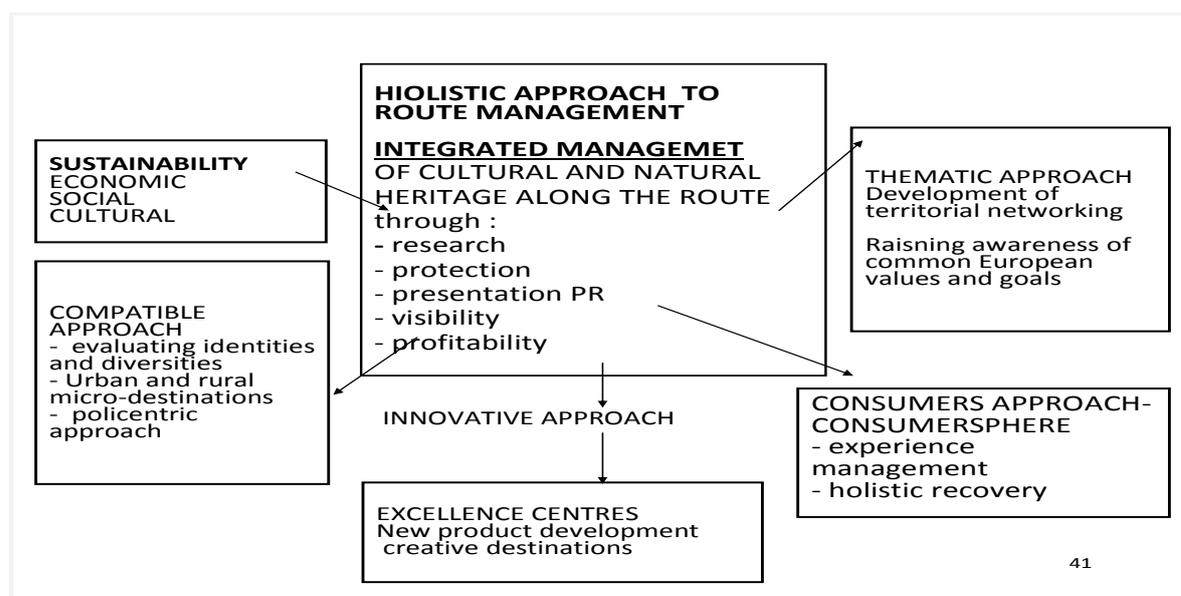
It is precisely for these reasons that it is important to raise the awareness of potential risks which tourism poses to heritage during the development of cultural route tourism product.

There is a clear difference between sustainable tourism and ecotourism. Ecotourism being just a niche within the tourism sector offer, while principles of sustainability refer to all aspects of tourism activity, operability, institutions and projects which include alternative as well as conventional forms. Any aspect of tourism can be sustainable (sustainable creative tourism, sustainable cultural tourism, sustainable rural tourism, etc.)⁴²

The sustainability of resources is one of the key reasons for the development of cultural routes at the European level due to its set goals:

- providing new opportunities to lesser known heritage - strengthening the importance of tangible and intangible heritage and area identity; explaining historical importance and highlighting cultural similarities in various European regions;
- opening access to a wider circle of users
- communicating heritage value
- raising the competitiveness level of cultural landscapes less exploited in tourism
- renewing life in neglected areas.

It is therefore important to consider cultural routes managed with the aim of achieving social, economic, cultural and environmental sustainability. Every type of tourism activity performed on the route should pertain to sustainable tourism.



Good Practice Example: Danube Cultural Route /Roman Emperors' Route and Danube Wine Route/ combine lesser known tourist destinations with destinations already known, being honey pots for visitors directing them to undiscovered treasures of culture, traditions, nature

⁴² UNWTO, International Year of Ecotourism 2002

and peoples. Stakeholders gathered within the route, especially micro service providers/i.e. rural accommodation and food services/, are promoting and sustaining traditional way of life, traditional food, local products, local culture and habits. In this sense also several included travel agents offering packages already have an EOS Code for sustainable tourism, and take care of, environmental, social and cultural resources.

Within the cultural route concept *“Cultural heritage is seen as a dynamic reference point for daily life, social growth and change. It is a major source of social capital and is an expression of diversity and community identity” providing the visitor with the opportunity to combine creative cognition with the enjoyment of their free time*⁴³

Heritage which constitutes the basic content of a cultural route is the result of emotional and creative energy, it returns this energy to users , enriches emotions of generations, and can satisfy the needs of contemporary tourists - cause excitement, generate new energy, causes thrill!

Conclusion:

There are three basic strategic guidelines in the management of thematic cultural routes:

1. Thematic domination or focus is a strategic guideline based on identity levels of the area around which the strategy of route development is designed. In doing so, the main goal is to make the route recognisable and visible in an international environment and from the point of view of potential users. At the same time, a consolidated communication strategy based on the common approach of all members of the networked route is expected, on the basis of which each member/destination constitutes a unique compatible part of a whole and promotes the entire route.
2. The strategy of operational activity implies constant innovation in creating route products. An innovative and creative approach is expected, taking into consideration the user, their attitudes and needs and particularly the fact that a user today wishes to at least partially be the co-creator of their tourism package and that they expect adaptability and dynamic cooperation in that sense.
3. The last and crucial guideline is the strategy of sustainability and responsible tourism, where the creation of a route is aimed at improving the sustainability of route resources, enabling integrated and responsible management of the area and encouraging a responsible attitude of users towards the destination.

Ultimately, it is important to remember that we are currently entering an emotional economy where a tourism product is expected to deliver rhythm, colour and a sensory strategy of alternating experiences of inspiration, relaxation and self-fulfilment. Only a comprehensive approach will lead to a new ethical view of the user, who needs to be given the opportunity to treat destination resources with full responsibility.

It is only with such an approach that the traveler is given the opportunity to achieve harmony and happiness in the search of amazing themes, people and areas.



⁴³ ICOMOS: Charter for Cultural Tourism and Museums 1999



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