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Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

PILOT PROJECT PLANNING TOOLS

2/10: THE STAKEHOLDER TOOL

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS – PROMOTING
TRANSNATIONAL THEMATIC TOURISM PRODUCTS



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ACRONYM

DIVERTIMENTO

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TITLE

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

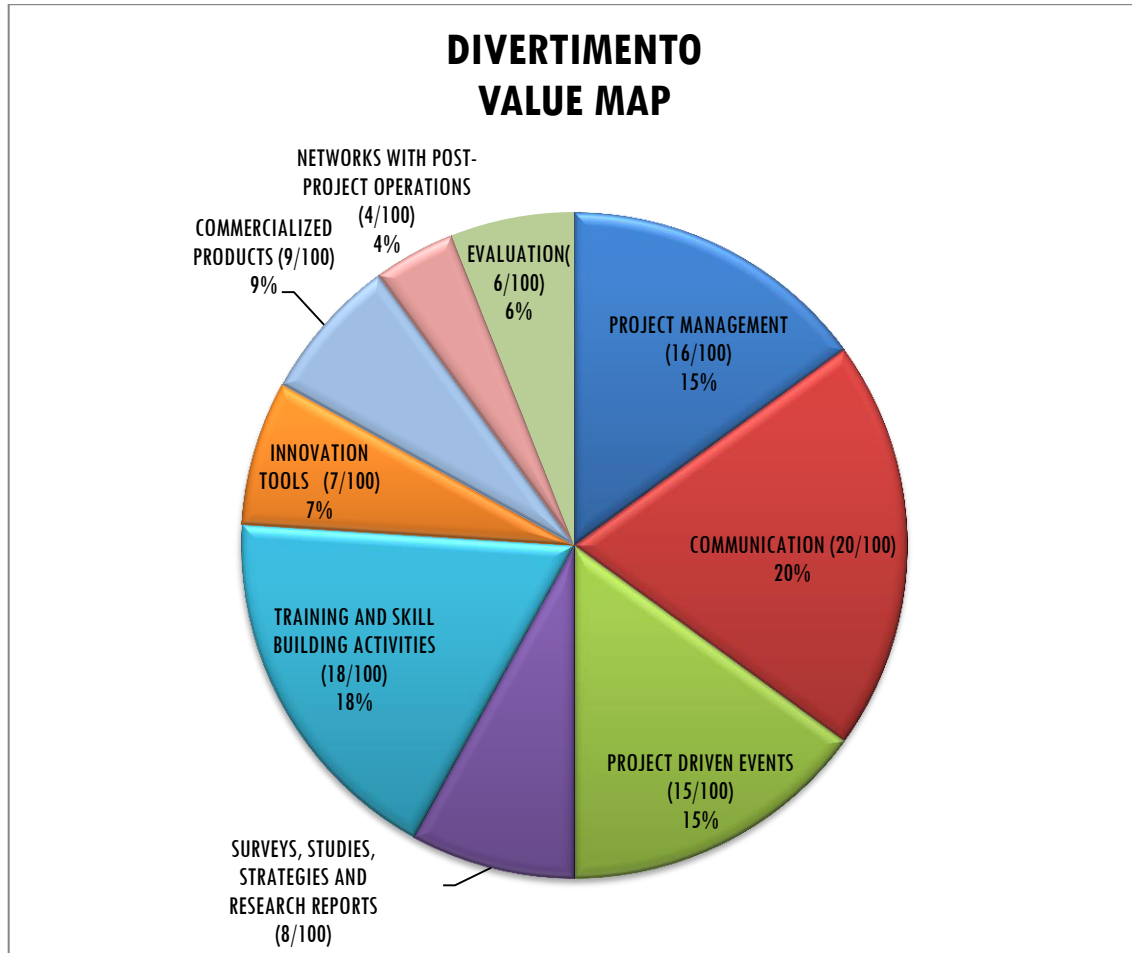
TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA



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THE DIVERIMENTO PROJECT VALUE MAP





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WORK PACKAGE AND ACTIVITY OVERVIEW

WORKPACKAGE 1	
TRANSNATIONAL PROJECT MANAGEMENT, COORDINATION AND MONITORING	
Activity 1.1: Transnational Project Management and Administration	Outputs: Grant & Partnership Contract; 3 Project Committees; the PM Toolkit; The Project Record
Activity 1.2: Transnational Project Coordination	Outputs: 6 PM Meetings
Activity 1.3: Transnational Project Monitoring	Outputs: Progress Technical Report; Final Financial Report; Consolidated Statement
WP LEAD: COORDINATOR (CULTUREPOLIS)	
WORKPACKAGE 2	
TRANSNATIONAL PROJECT VISIBILITY, COMMUNICATION, DISSEMINATION AND PROJECT BRANDING	
Activity 2.1: The project's Integration, Dissemination, Visibility and Transparency Sources	Outputs: Website; Training Platform; Social Media Campaign
Activity 2.2: Project Driven Communication Strategy for selected Target publics from the PPT Sector at EU and International Level	Outputs: Communication Plan; International Conference 7 Press Conferences
Activity 2.3: Dissemination of Project Outputs and Project Branding at International Level	Outputs: Visual Identity Kit (Project Logo; Project Brochure; 6 Project Fact Sheets; 6 News Letters); Project Promotional Spot; Gamification World Congress 2017
WP LEAD: PP6 (UBBSLA)	
WORKPACKAGE 3	
MAPPING SKILL NEEDS OF KEY ACTORS IN TOURISM, COMBAT STAKEHOLDER FRAGMENTATION AND PROMOTE CROSS SECTORAL COOPERATION IN THE PROJECT AREA	
Activity 3.1: Identifying Stakeholder Needs and Entrepreneurial Skills Needs to produce a new generation of tourism entrepreneurs and stakeholder motivation	Outputs: Demand Side Survey Study; 4 Training Workshops
Activity 3.2: Mapping the heritage potential of the project area to reform tourism offers and establish connections with PPT actors	Outputs: The DIVERTIMENTO Heritage Accessibility Plan; The Project Area Connectivity Map
Activity 3.3: Launching a new tourism business model on customer insights, key experiences and stakeholder participation to advance the tourism competitiveness of the project area	Outputs: Satisfaction Survey; Research Report
WP3 LEAD: PP3 (HOTELOFI)	
WORKPACKAGE 4	
EXPERIENCE EXCHANGE, GOOD PRACTICE TRANSFER AND DEVELOPMENT OF JOINT METHODOLOGIES TO LINK SUPPLY AND DEMAND AND INTERNATIONALIZE LOCAL TOURISM BUSINESS OFFERS	
Activity 4.1: Making tourism businesses responsive to demand side needs by understanding shortcomings and benefits in heritage tourism	Outputs: Virtual Desk and Knowledge Toolkit; e-Library
Activity 4.2: Updating the knowledge of tourism professionals to produce a new generation of experienced-based tourism products and services in the project area	Outputs: Intensive Experience Exchanges Training Programme; Pool of international tutors
Activity 4.3: Connecting key experiences at heritage places with quality services in the territory for different target markets	Outputs: Visitor Experience Diversity Plan; Pilot Project Planning Tools
WP LEAD: PP5 (INE)	
WORK PACKAGE 5	
DEVELOPMENT OF INDUSTRY-RELATED EXPERIENCED BASED-PRODUCTS AND SERVICES IN THE PROJECT AREA TO CONNECT TO GLOBAL MARKETS AND AUDIENCES	
Activity 5.1: Developing a heritage mobility and Gamification Model to combat seasonality at heritage places in the networked economy	Outputs: Heritage Mobility and Gamification Model; 7 Pilot Projects
Activity 5.2: Design and Delivery and Packaging of cognitive-emotional experiences as a high added value tourism product	Outputs: EUROTHENTICA: Experienced-based Transnational Cultural Itinerary; The DIVERTIMENTO iBook for iOS and Android operating Systems
Activity 5.3: Design, delivery and packaging of cognitive-emotional experiences as high added value heritage tourism products	Outputs: Project Quality Assurance Plan; Evaluation Committee; Evaluation Report
WP LEAD: PP2 (UNICITY)	
WORK PACKAGE 6	
FORMATION OF STRATEGIC PARTNERSHIPS TO ENSURE RESULT VIABILITY & POST-PROJECT OPERATIONS	
Activity 6.1: Forging alliances of multilevel actors to ensure viability of achieved results in the Project Area	Outputs: The Heritage Charter for Tourism Business Actors and Heritage Operators; 7 Info Days
Activity 6.2: Developing the enabling environment for key stakeholders and players to launch and operate the Association of Tourism related Enterprises "EUROTHENTICA"	Outputs: 1 Legal Association with domain specific expertise
Activity 6.3: Commercialization of experienced-based products and services developed in the Project Area	Outputs: The DIVERTIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
WP LEAD: PP4 (POZEJDON TURIZEM)	
http://divertimento.unicity.eu/index.php	



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1 INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions. The PILOT PROJECT PLANNING TOOLS facilitate the process of understanding and unlocking the inherent values of heritage assets and introduces the DIVERTIMENTO Partnership to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Toolkit consists of 10 basic tools:

- **1/10: PROJECT SCOPE AND MISSION TOOL**
- **2/10: STAKEHOLDER TOOL**
- **3/10 AUDIENCE TOOL**
- **4/10: HERITAGE ASSESSMENT TOOL**
- **5/10 CONTENT MANAGEMENT TOOL**
- **6/10 LAY OUT AND GRAPHIC DESIGN TOOL**
- **7/10 STORY TELLING AND PLOT TOOL**
- **8/10 ASSET PLANNING STANDARD FORM**
- **9/10 WOSKHEET TOOL**
- **1/10 EVALUATION TOOL**



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2 THE STAKEHOLDER MAP

Building local support at every stage of the Pilot Project is absolutely crucial. How effectively you develop your plans depends directly on the ideas, energy, interest and expertise of many people. Soliciting stakeholder participation early enough helps identify potential support and potential opposition as well. Planning for the sustainability of the Pilot Project is an exciting and dynamic process; it ultimately requires a commitment to its completion. With a plausible plan of action, a dedicated community, lively public discourse, and an effective strategy for management, there is a good chance for successful results.

To ensure success, the Local Project Team shall look for ways to bring the local stakeholder map and other interested parties into the process of planning for and developing the Local Interpretive Project. Seeking opportunities to involve heritage authorities, government officials, heritage and tourism related businesses, special interest groups and citizens when doing an inventory), creating a story and evaluating the Pilot Project is the prerequisite for success. To begin recruiting interested parties, the Local Project Team shall consider the stakeholders who may have an interest in the Local Interpretive Project. Interpretive Planning is an excellent opportunity to open new dialogues and improve communication between individuals and organizations with a common, interest in local heritage. Questions that help identify potential stakeholders are:

- Who will see potential opportunities in the future operation of the Pilot Project?
- Who may see potential threats from the tourist exploitation via the Pilot Project?
- Who owns and manages the heritage asset (museum, collection, heritage site, natural protected area; women cooperatives on traditional products etc.) ?
- Who owns and manages the asset area (municipality, region, archaeological authority, state authority etc.)?
- Who might be responsible for promoting the Pilot Project?
- Who uses the road or the adjacent lands?
- What communities depend on or have interests in the road?
- Which communities are represented locally?
- Which local communities have a historic or cultural interest in the Pilot Project Area?



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2.1 Build an Alliance

The initial group of advocates provides the engine that drives the planning process and benefits greatly the Pilot Project Plan. In identifying stakeholders and building the Local Interpretive Project Team, which consists of the DIVERTIMENTO e-Course participants and the Local Project Team Members, efforts shall focus on the search for locals who can work together, who value local heritage and the selected assets, and who have contacts and influence on others in the community. The heritage expert shall look for people who welcome the opportunity to explore, discover and share the qualities of your route, to possibly increase tourism, and to maintain this community resource into the future. The Pilot Project Leaders should also try to recruit representatives of major stakeholder groups in the Pilot Project Area. For example:

- Property owners along the Pilot Project locations. Find this information from country tax records.
- Agencies in charge of managing the heritage place (State, Regional, Local Ministerial Authorities, Archaeological Authorities, Spatial Planning Authorities, Tourism Authorities etc.).
- Local business people, especially those whose businesses would be affected by an increase in tourist traffic and would positively impact the cultural consumption pattern.
- Convention and Visitor Centres and Bureaus, Chambers of Commerce, and other local groups dedicated to promoting business and tourism.
- Communities, including those with properties of religious and cultural significance
- Members of other communities near or along the Heritage Trail (GA2/Activity 2.3) that would be affected by your plans if you decide to seek official Local Interpretive Project designation.

As the interpretive planning progresses, the Local Project Team should continue looking for ways to broaden your base of support and input. Not everyone in the coalition has to agree on every point, because it's a good idea to identify possible concerns and conflicts —as well as areas of agreement—early in the interpretive process.



2.2 Define the Participation Strategy

It is important to listen to the concerns of stakeholders, and acknowledge and address those concerns in the planning process. Every DIVERTIMENTO Pilot Project needs a participation strategy that meets the particular circumstances of the heritage place and the people engaged in it. One useful way to start developing that strategy is to consider political and asset complexities, conflict of interests in the public and private sector.

Political complexity refers to how difficult it will be to involve the right people so that good decisions are made and so that the Local Interpretive Project is politically feasible, especially where different perceptions of heritage create a conflict. Considering the likely level of opposition that may confront the Pilot Projects and identify individuals or other stakeholders who may actively oppose as well as and considering about different groups have different agendas concerning what the Local Project Team should accomplish, is a democratic process. To involve groups from whom permission may be needed to deploy the use of the monuments, use assets or access lands, is a prerequisite for success.

Asset complexity refers to the complexity of the intrinsic qualities along Pilot Project Route. The greater the complexity, the harder it will be to reach consensus on how to manage the road. Likewise, the greater the complexity, the larger should be the number of interest groups who should be invited to the table. Heritage assets are of complicated nature, especially when they have several intrinsic qualities. The length and the depth of the Local Interpretive Project, the difficulty of the management issues, and the scope of the interpretive message is related to the complexity of heritage assets involved in each Pilot Project Plan. The types of meetings that are related with the stakeholder map creation are detailed described in the DIVERTIMENTO CDV Plan, most notably are:

- **GLOBAL EVENTS (2)**
 - Presentation of the EUROTHENTICA Game version at the Gamification World Congress 2017 (HOTELOFI)
 - Presentation of the EUROTHENTICA at the ITB Berlin 2017 (POSEIDON)
- **INTERNATIONAL EVENTS (1)**
 - The DIVERTIMENTO INTERNATIONAL CONFERENCE in Trabzon, Turkey (DOKA)
- **TRANSNATIONAL EVENTS (12)**
 - 4 Study Visits (Lagopesole, Race-Fram, Berlin, Trabzon)
 - 4 onsite lectures (Lagopesole, Race-Fram, Berlin, Trabzon)
 - 4 evaluation workshops ((Lagopesole, Race-Fram, Berlin, Trabzon)
- **LOCAL EVENTS (7)**
 - 7 Project Info Days organized at local level (with 7 Press Conferences)

The Local Pilot Project brings people during the planning phase and enhances the decision-making processes, the dispute resolution methods, and the ways to allocate responsibilities are all elements of a participation strategy. How each DIVERTIMENTO



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Partner proceeds in the Pilot Project Area depends upon the types of participants who are working with the Local Project Team:

- **Understand lifestyles of the people you have involved.** If people are retired, they may have more time. If they have children, and/or work full-time, their time is certainly limited. Stakeholder meetings shall be planned accordingly. Those especially busy shall be asked to attend particular meetings at particular times to maximize their contributions.
- **Offer alternative means of involvement and communication** beyond attending meetings to maximize opportunities for interested participants as prescribed in the DIVERTIMENTO Communication, Visibility and Dissemination (CDV) Plan, especially in regards to social media tools. The CDV Plan offers active explanations, examples and advice of how to maximize the efficiency of communication.
- The DIVERTIMENTO heritage experts shall determine previous experiences and special skills.
 - How much experience do the selected stakeholders have with public service?
 - Will writing up sections of the inventory be easy?
 - Are they comfortable with cameras? Are they comfortable with public speaking?
 - Do they have the expertise to assist the collection and assessing heritage objects?

By considering these things and planning in advance, Local Project Teams may start devising a participation strategy that takes advantage of the strengths of the local stakeholder map developed. An essential element of developing EUROTHENTICA is to encourage public involvement. The public especially includes interested citizens, property owners who will be affected by the Pilot Project, businesses with an interest in the area, recreationists, local communities, and local political leaders.

Public meetings are a necessary part of all Pilot Projects. Good preparation for any planned meeting, it sets the tone for further public participation:

- Raising awareness and appreciation of the value of your Local Interpretive Project, and articulating the Local Interpretive Project's value in a statement agreeable to all. Therefore a well-defined, succinct and distilled Statement of Significance for each Heritage Asset (Toolkit No 4/10) is of crucial importance to the Pilot Project Plan.
- Developing consensus on a broad statement of purpose for Pilot Project and is of crucial importance for the activation of the Local Stakeholder Map.
- Decide on other community members who should be recruited into the process.
- Decide whether there is enough agreement, commitment and energy in the group to move to the next steps.



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3 THE SCOPE SURVEY

In order to best distill the local planning perspective, DIVERTIMENTO defines the planning perspective. The objective is to understand the multiple perspectives of planners and stakeholders involved in the local Pilot Projects.

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OBJECTIVE

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

METHODOLOGY:

The SCOPE SURVEY – explores the perceptions of stakeholders and key actors from governance, civil society and economy in regard to place image and development priorities (supply side), addressed to providers & policy actors

PILOT PROJECT OBJECTIVE

- to explore the perception of stakeholders and key actors from governance, civil society and business in regard to place image and development priorities oriented to demand side (consumer expectations)
- to evaluate the status quo of cultural products and services within the cultural heritage and historic environment in each Pilot Project Area;
- to identify new business opportunities
- to provide suggestions for playing institutions based on strategic development approach – new/innovative cultural heritage products and services

To be applied to each Pilot Project, among stakeholders and key actors from governance, civil society and business (3 level public authorities, cultural heritage operators, local businesses etc)

EXPECTED RESULTS:

- Development of 24 guidelines for the accessibility of Heritage Tourism
- Development 12 recommendations for the creation of accessible heritage tourism products and services

No of questionnaires to be conducted and delivered:
10 per each Pilot Project Area



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4 STAKEHOLDER QUESTIONNAIRES

Q1. Has the Project Pilot provided for

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

If the answer is Yes, please go to Q3

If the answer is No, please go to Q2

Q2. Please define the distinctive identity of the pilot Project using your own individual understanding

Please define the distinctive image of the pilot Project using your own individual understanding



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PILOT PROJECT PLANNING TOOLS 2/10



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Q3. Do you consider the Pilot Project Story as a catalyst for attract complementary economic activities?

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	Yes, strongly	Yes, partially	Yes, in a very small connection	Not at all
Market segment development in heritage interpretation (soft activities, network development)				
In tourism (domestic) for better understanding of national heritage				
In tourism (international) for providing a brand image				
Small entrepreneurship development& creative industries				
Integrate social network (social inclusion)				
Social entrepreneurship development				
Increase cultural supply based on innovative interpreting of the well known assets				
Valuing new assets and non-explored local potential)				



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PILOT PROJECT PLANNING TOOLS 2/10



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Q4. Did the Project Pilot inspire to you for a new business idea

	Yes	No
As complementary activity		
For better defining the local profile of the Heritage interpretation		
As a competitive offer		
Other, please specify		

Q5. For a better communication with the audiences of the Pilot Project assets, what do you consider appropriate to be improved?

	Yes, strongly	Yes, partially	Yes, in a very small connection	Not at all
The story				
The individual presentation of Pilot Project component assets				
Information source (internet, mass media)				
Transport infrastructure improving				
Affordable prices for all (differentiation, gratuity for special occasions)				
Organizing specific activities in the Pilot Project area (cultural events, seasonal activities etc.)				



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PILOT PROJECT PLANNING TOOLS 2/10



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Q6. Do you consider innovative Heritage interpretation as a start point for new and more profitable public private partnership?

Yes, strongly	Yes, partially	Yes, in a very small connection	Not at all

Q7. Please define potential partnership appropriate to heritage products/services for local development

- local authority
- national administrative institutions
- private business
- volunteering activities
- educational institutions (schools, LLL providers)
- social actors (NGOs, Church, professional associations)
- self-employed



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PILOT PROJECT PLANNING TOOLS 2/10



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Q8. Which segment of the potential consumers do you consider as the most dynamic for new models of heritage interpretation provided by the Pilot Project

Youth	Local people	Foreign tourists	Businessmen traveling	No distinctive consumers

Q9. Has the Project Pilot provided for

	Yes	No
A new business model		
The same business model but using modern ITC products/services		
An integrative / a mix of heritage products and tourism services		

Q10. Did the Pilot Project exploited immovability and irreplaceability of heritage assets in order to create/develop locality-based competitive products?

Yes _____ No _____



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Q11. Are you interested in being involved in this type of cultural heritage products (mix of assets with one image/identity) as a business development component?

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

Q12. How do you appreciate the connectivity and complementary products/services for stimulating cultural heritage consumption in the Pilot Project area

	Excellent	Good	Poor	Not at all	It is not important
-tourism products/services					
-complementarities with other cultural products					
-participative local community					
-regional networking					
-good local providers of diverse products/services (information points, centers of resources, etc.)					



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PILOT PROJECT PLANNING TOOLS 2/10



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Q14. Do you consider that Pilot Project contribute to:

	Yes, strongly	Yes, partially	Not at all
Increase cultural reputation of the project area			
Activate national/international connectivity for common cultural heritage consumption			
Stimulate a new approach of the well known assets			
Provide a new type of cultural heritage product			
Stimulate young audience			

Q15. Are you interested in being involved in Cultural Heritage products/services development in Pilot Project Area?

No, please explain_____

Yes, please explain_____



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