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DIVERIMENTO
Europe: motion, emotion, imagination

DIVERIMENTO

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

7/10 ASSET PLANNING FORM

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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CONTRIBUTOR

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Dorothea Papathanasiou-Zuhrt holds degrees in Classics and Germanistics from the National Kapodistrian University of Athens. She has studied History and Ethnology at the Humboldt Universität zu Berlin, where she also obtained an M.A. degree in Linguistics. She obtained her M.Sc. and her Ph.D. degree in Management Sciences at the University of the Aegean. She is fluent in English, German, French, Italian, Russian and has basic knowledge of Turkish. Her technical work experience is closely related to the development and implementation EU funded projects with over 75 applications in the last 15 years. She is an active researcher at the University of the Aegean and the Euro-Mediterranean University and has produced so far over 100 publications.

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ACRONYM

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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

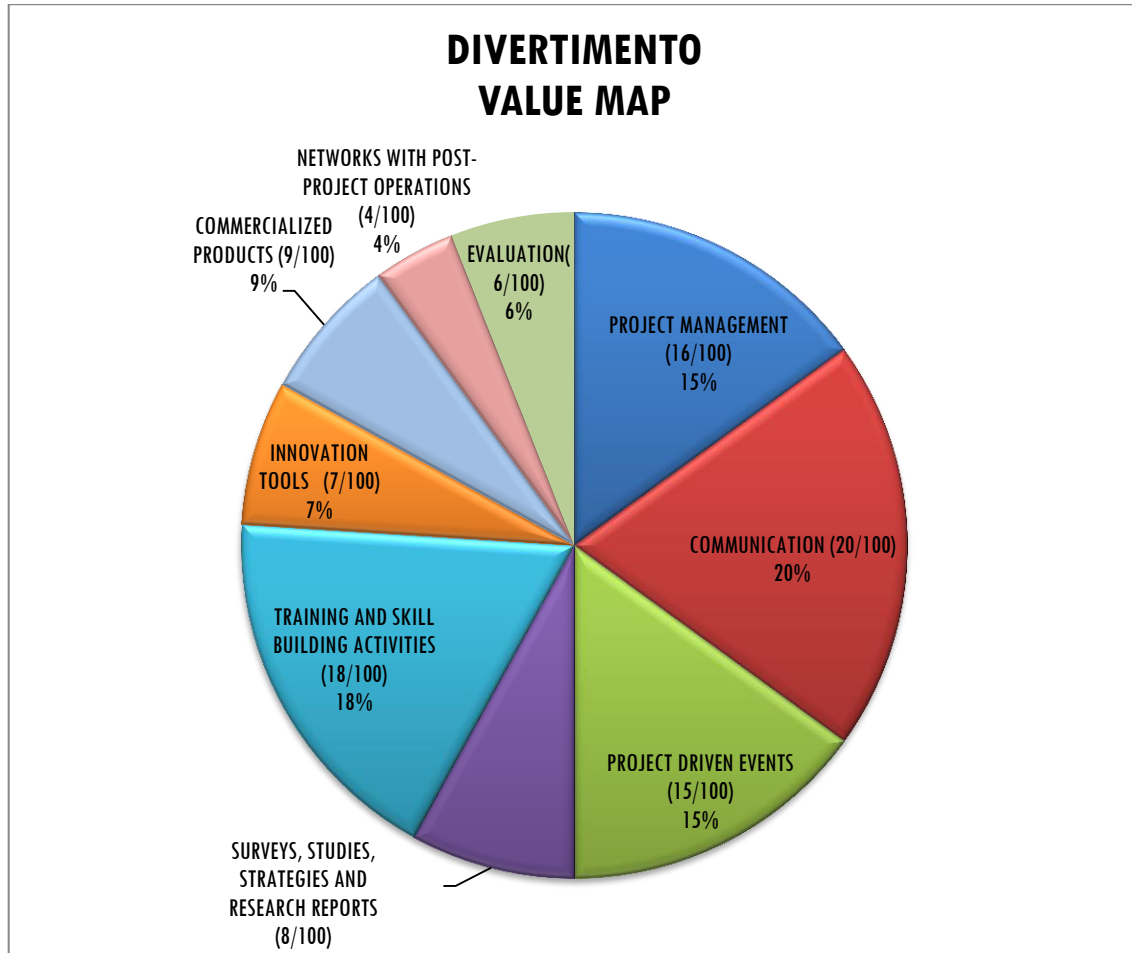
TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY OD SCIENCES
- 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)	

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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 ASSET PLANNING STANDARD FORM



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2.1 Asset ID

NAME OF THE ASSET	NUMBER OF THE ASSET IN THE OPEN STREET MUSEUM:
	1 What is the asset class (tangible-intangible-spiritual etc)
	2 Ownership
	3 Brief History
	4 Brief Description
	5 Landscape Elements and surrounding atmosphere
	6 Condition of the asset (integrity, accessibility, interpretive potential)
	7 What are the distinctive features of the asset?
	<ul style="list-style-type: none">● visibility in the landscape
	<ul style="list-style-type: none">● natural values



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● cultural values	
● spiritual values	
● What are the inherent values of the asset?	
● Natural	
● Cultural	
● Spiritual	
8 What is significant and visible?	
9 Which other senses can be attracted?	
10 Which are the emotions that can be created?	



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11 Identify intangible meanings (customs, traditions, stories, community values, designated values)

- Non-visible special features
- Background knowledge which might be of interest for visitors

12 Identify universal concepts

- Possible relations to the visitors' horizon of experiences

13 Identify opportunities for connections

- Write a theme statement and include a universal concept
- Develop links into opportunities for connections
- Link tangible –intangible meanings with everyday practice

14 Ideas for illustrating drawings / photographs



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15 Encourage active involvement of the visitors (g = guided; s = self-guided e.g. interactives)

16 Develop the asset's central message (the interpretive unit's central message)//

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17 Maximum carrying capacity for the stop

18 Define leisure time possibilities

- Places to rest
- Catering facilities, gastronomy, refreshments
- Possibilities for children to play
- Activities for visitors
- Place Calendar and Events

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<http://divertimento.unicity.eu/index.php>



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● Shopping	
19 Accessibility (accessing assets from all aspects)	Page 12
● Physical (signage, transport, communications, facilities, pricing)	
● Mental (cognitive accessible présentations)	
● Emotional	
● other	
20 Visitor Facilities (accessibility, visitation schedule, parking, toilets/rest rooms, places to rest, playgrounds; facilities for people with disabilities; catering facilities; digital services and interactives)	
21 Conservation issues and possibly affected local people: (nature / culture / owners or other local users):	
22 Write the story line for the asset no 1	
23 Open questions: need for experts knowledge	



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2.2 Story Form

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<ul style="list-style-type: none"> • Start with a general topic, narrow it down to a more specific topic, and turn it into a statement • Identify several things you'd like the audience to know about your assets combing them and combine them into a single idea • Combine these observations into a single idea that the audience can remember
<ul style="list-style-type: none"> • explain the significance of for the world – its distinct identity • link tangible parameter (the architectural character) to intangible ideas • focus on a single idea that's not too complicated
<ul style="list-style-type: none"> • Check • Does your plan help to explain the significance of your resource • Does your concept go beyond a mere description of facts • Does you approach link tangible things to intangible ideas
<ul style="list-style-type: none"> • Turn a Topic into a Statement
<ul style="list-style-type: none"> • General Topic <ul style="list-style-type: none"> ○ Decide on a single focus for your story
<ul style="list-style-type: none"> • Specific Topic <ul style="list-style-type: none"> ○ Narrow the topic down by putting it in more specific terms



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- Storyline /
 - **In a complete sentence, state the main message you want visitors to remember.**
 - **This statement is the real point of your interpretation. The storyline answers a question that visitors are likely to ask: “Why should I care about ...?”**
- Identify the Beginning, Middle and End of the asset story
- Decide How to Arrange the Parts of the asset story
- Develop the emotions
- Link to the bigger picture
- Consider critical issues
- Start with a general topic, narrow it down to a more specific topic, and turn it into a statement
- Identify several things you’d like the audience to know about your assets combing them and combine them into a single idea
- Combine these observations into a single idea that the audience can remember
- explain the significance of for the world – its distinct identity
- link tangible parameter (the architectural character) to intangible ideas
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