HTHIC

Heritage, Tourism and Hospitality International Conference 2020

Conference Preceedings

Università della Svizzera italiana

United Nations Educational, Scientific and Cultural Organization

UNESCO Chair in ICT to develop and promote sustainable tourism in World Heritage Sites
USI – Università della Svizzera italiana
Lugano (Switzerland)

Elgin & Co.

“Preceedings” of the

Heritage, Tourism and Hospitality International Conference HTHIC2020

“Living Heritage and Sustainable Tourism”

(supposed to take place)

April 6-8, 2020

Mendrisio, Switzerland

Edited by

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Lugano, Università della Svizzera italiana 2020

ISBN 978-88-6101-020-8

Università della Svizzera italiana

CH-6900 Lugano

Acknowledgements

The chairs of the Heritage, Tourism and Hospitality, 4th International Conference, are indebted to their colleagues at UNESCO Chair at USI – Università della Svizzera italiana and Elgin & Co., and to all the partners and sponsors that have supported the organization of HTHIC2020.

A special thank goes to Mendrisiotto Turismo, in particular to Nadia Fontana Lupi and Serena Moratti, to the Historical Procession Foundation and the Municipality of Mendrisio.

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Swiss Commission for UNESCO; UNESCO-UNITWIN Network "Culture, Tourism, and Development"; Municipality of Mendrisio; Organizzazione Turistica Regionale Mendrisiotto e Basso Ceresio (Mendrisiotto Turismo); Fondazione Processioni Storiche di Mendrisio | Historical Processions Foundation; Museo Vincenzo Vela; Centre for Global Heritage and Development; ICOMOS International Cultural Tourism Committee (ICTC); Ticino Tourism Agency | Agenzia Turistica Ticinese; Fondazione del Monte San Giorgio; World Heritage Experience Switzerland; EU Interreg Project CHERISH; Ancient History Encycopedia; Slow Adventure in Northern Territories' project (SAINT)

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Heritage, Tourism and Hospitality International Conference

HTHIC2020 – "Preceedings"

Mendrisio, Switzerland

Foreword

The 4th edition of the *Heritage, Tourism and Hospitality, International Conference* was supposed to take place on April 6-8, 2020 in Mendrisio, Switzerland. Mendrisio was selected as a fascinating example of 'living' tangible and intangible heritage, because of its *Processioni della Settimana Santa* (Processions of the Holy Week) and the 'transparencies', which are translucent paintings mounted on wooden frames and illuminated from within. The transparencies are exposed on the city walls during the Processions, while they are kept in the Mendrisio Illuminated Paintings Museum during the year. The Processions are a unique event organized every year during the week preceding Easter; they have been inscribed on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2019[1].

The Conference was supposed to bring together professionals in the heritage and tourism fields, international scholars, and the local community, to study the relationships between living heritage and sustainable tourism, and all related issues – challenges and opportunities. It was also supposed to be a joyful celebration of the important recognition by UNESCO. All the involved players, the two organizing entities – Elgin & Co and USI-Università della Svizzera italiana –, the local stakeholders – Municipality of Mendrisio, Organizzazione Turistica Regionale Mendrisiotto e Basso Ceresio, and The Historical Processions Foundation – as well as many other organizations were fully prepared to launch and run a memorable Conference.

But COVID-19 has come on stage and changed everything.

Thus, the story had to continue within a very different frame and following a different narrative. We believe that this different, unexpected

1 See the official page on the UNESCO website dedicated to Intangible Cultural Heritage: https://ich.unesco.org/en/RL/holy-week-processions-in-mendrisio-01460.

narrative, can shed some light in the challenging and sometimes scary times we are all living in; and maybe even this situation offers opportunities.

This is the reason why we decided to publish the text you are reading. They are the result of the shared effort of authors who submitted their work to the Conference, and the chairs, who coordinated the process and ensured its consistency. They aim at being an instrument for promoting knowledge and fostering reflection about the relationship between Heritage, Tourism and Hospitality, in an even more intense and focused way during the time of Coronavirus. Since the 4th edition of HTHIC could not take place in April 2020, the documents that you are about to read are not PRO-ceedings, but rather PRE-ceedings... They represent, in fact, the wish for the Conference to be however a tool to get better PRE-pared for the time when the pandemic will be over and the heritage, tourism and hospitality fields will face new challenges and opportunities.

The papers submitted to the Conference have been grouped according to four themes, which help, from different perspectives, to answer the leading question of the conference: *how can tourism destinations succeed in attracting tourists while simultaneously engaging all stakeholders in the conservation of natural and cultural heritage?*

While introducing this "Preceedings" volume, we would like to share some reflections on issues that the current situation is bringing to the field of heritage, tourism and hospitality.

According to UNWTO, "this pandemic affects every level of society and we stand by those affected in these times. The impact of the pandemic on already slowing economies has made tourism particularly vulnerable, becoming the hardest hit sector so far. With 80% of the sector made up of small and medium-sized enterprises, millions of livelihoods in the world are left vulnerable[2]". Since traveling is limited, connecting with our cultural heritage is much more difficult. Within this framework, Information and Communication Technologies (ICTs) are showing their full potential. They offer, indeed, the possibility for many to go on with their working activities as well as to cultivate social relationships. But what about tourism and heritage, which are intrinsically based on physical presence and movement?

2 See: https://www.unwto.org/news/covid-19-statement-zurab-pololikashvili.

For travellers, ICTs are offering opportunities to plan and prepare for their next trips. As it is suggested by a very well-crafted message by Switzerland Tourism, they can help to "Dream now – travel later". Moreover, this situation of lock-down might help many of us to reflect on the importance of travel, and suggest more sustainable, responsible, and slow travel practices.

For heritage and tourism professionals, ICTs are providing the possibility to valuably spend their time in training and educational activities, in preparation of the new post-crisis challenges. Academia is playing a key role in this direction and several initiatives have been launched, among which we can mention Massive Open Online Courses (MOOCs), eLearning programs about tourism destinations, educational games, research and publications[3]. Furthermore, museums and cultural institutions are adjusting their way of working, for instance offering their exhibitions online or opening their archives virtually.

These "Preceedings" emphasize the role of ICTs by presenting in its opening section those papers that deal with the use of ITCs for tourism at heritage sites.

Being limited in traveling and having to slow down our usually fast pace, many of us are probably (re)discovering their local tangible and intangible heritage and appreciating its uniqueness and value. If we think about the Holy Week Processions of Mendrisio, the fact that they could not take place raised a nostalgia in the local community, and this might have reinforced people's sense of belonging and attachment to their traditions. This situation fosters a sort of "slow tourism" in the neighbourhood and a virtual closeness to the people with whom one cannot enjoy the usual festivities or activities, but with whom one shares a common heritage and a common identity. Following these considerations, the second section of these "Preceedings" is dedicated to slow tourism and intangible heritage.

The third section comprises papers that tackle the issue of sustainability of tourism at heritage sites, might it be from an economic, social or environmental perspective. The current situation induces us to wonder if the challenges that several heritage sites were facing before the pandemic

3 For instance, USI's UNESCO Chair in ICT to develop and promote sustainable tourism in World Heritage Sites has launched an ad-hoc initiative, re-opening several online learning resources: http://www.unescochair.usi.ch/elearning-for-tourism-in-the-time-of-coronavirus.

will still be existing in the future and which new challenges will arise. Among the 'old' challenges are over-tourism, prevention of unintentional damages provoked by distracted tourists, exploitation of natural resources, inaccessibility of sites because of structural or economic boundaries. In the near future, even though traveling with tourism purposes will very likely be allowed again, it is possible that people will have less resources to spend or that they will be afraid to move outside their 'comfort zone'.

In the fourth section, papers dealing with heritage conservation and promotion are presented. The underlying question, here, is how to improve structural features of built heritage, how to preserve and present intangible heritage, and how to develop conservation plans, so to allow for better visitors' experiences. In the pandemic framework, the hospitality sector should focus on individual visitors rather than mass-marketing people, caring for their health security while trying to give them a valuable experience.

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It has been great to organize everything. Challenging and painful to have to stop. Exciting to know that we are still travelling together, and thanks to these "Preceedings" we can continue our collaboration towards a better understanding of Living Heritage and Sustainable Tourism. We would be pleased to keep you informed about future HTHIC editions on www.heritagetourismhospitality.org.

Even far away, let's stay Unite for Heritage!

Lorenzo Cantoni, Silvia De Ascaniis & Karin Elgin-Nijhuis

(Chairs)

We like to thank Zlata Kolesnyk, student of the Master in International Tourism at USI – Università della Svizzera italiana, for her contribution in preparing these Preecedings.

Heritage, Tourism and Hospitality International Conference

HTHIC2020 – "Preceedings"

Mendrisio, Switzeland

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Social Media to Balance Tourism Flow in Natural Heritage Destinations

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Abstract

ICT and social media have in recent years increasingly influenced visitors' behaviour and resulted in negative impacts on heritage sites. While single sites are getting exponentially huge visibility and attraction, others are still little popular. The analysis of the presence on Instagram and Trip Advisor of the Swiss Alps Jungfrau-Aletsch World Heritage Site shows considerable differences between over and under tourism among the site destinations. Communication and ICT tools will play a key role in the realization of new concepts of destination stewardship. Destination dedicated channels on social media providing information on tourism flows and carrying capacity related issues could be relevant for future tourism management. A "heritage stewardship destination" model, focusing on quality tourism and involving all actors, creates value added for locals and visitors, opportunities to jointly engage in conservation of their heritage, to improve their own living standards and experience, and to share equally costs and benefits.

Keywords: heritage destinations, ICT, social media, visitor's management, over and under tourism, sustainable tourism

1 Introduction

In order to create expectations about a destination and what they can find there - and therefore, reduce the uncertainty - tourists look out for sources which they can trust. Modern tourists have more trust in other travellers' opinions using social media rather than official marketing advices [1]. Social Media influence travellers in all the steps of the customer purchasing process [2, 3], before, during, and after holidays, but with a different extent and with diverse objectives [4]. What travellers look for when scrolling through Instagram feeds is how trendy or 'instagrammable' the destination is, which nowadays has a huge impact on their decision-making process. Instagrammability is a term used to describe "a picture which is worth posting on Instagram" [5]. In terms of destination marketing, it means, for example, a colourful landscape or a cityscape which would look worthy as an Instagram post and which would attract attention of Instagram users and therefore, potential tourists to the destination.

The increasing use of technology during the travel planning process, especially in the during-trip stage, and an ever-increasing tourists' interconnectedness, affects the way experience is created [6]. People like to share their travel experiences, posting pictures and textual content online through different social media platforms. Visual content (e.g. pictures and videos) have been demonstrated to be particularly engaging and, having a mediating effect on travel experience [7]. Some of the most visited destinations and heritage sites today were not that popular few years ago. Thanks to the social media and other Information and Communication Technologies (ICTs), many of them attract a significant number of visitors compared to the past. On the other hand, there are many destinations and heritage sites which have not or not enough been promoted, so they are still not or little known to social media users due to their absence on these platforms. Regarding the places popular on social media platforms, many of them face impacts caused by the number of visitors. It is not about too many visitors at the heritage site, instead it is about the number of visitors the capacity of the site can support. World Heritage sites are precious assets and thus, it is important for site managements to be aware of the maximal number of visitors which these assets can support in order to preserve their Outstanding Universal Value (OUV). In the case of natural heritage sites some places might be overloaded, while others need tourism enhancement initiatives.

In order to ensure sustainable development, to reduce pressure and to avoid negative impact in overloaded places as well as to help less visited areas to benefit from tourism, it is important to better balance visitor flows. Since posting pictures of visited places on different social media platforms is very common nowadays, social media can be used to provide opportunities for visitor flow improvement as well as to balance over and under tourism within the area of heritage sites.

The Swiss Alps Jungfrau-Aletsch World Heritage Site (SAJA), one of the sites with the need for visitor flow balance, is located in the centre of Switzerland and has attracted visitors for centuries. It covers 824 km2 and encompasses 23 municipalities with 35.000 residents and 5 million visitors per year. Social media analysis of the destinations of the SAJA Heritage Region has been conducted in order to collect the information shared through these platforms and to find smart solutions for visitors' guidance which would reduce pressure in places already overrun. Another aim of this analysis has been to examine which are destinations

with less presence on social media and how these platforms can be used to stimulate tourism and its sustainable development. For this purpose, Instagram and TripAdvisor have been selected. The Content of the two platforms is user-generated and public - using hashtags on Instagram or providing reviews on TripAdvisor.

More than 70% of the overall content on Instagram is travel-related while TripAdvisor has been considered the largest, most experience-driven, and strongly user-generated online network of travel consumers [8, 9]. Differences between these two platforms have to be taken into account. Instagram enables its users to share pictures or Instagram stories on different topics, while TripAdvisor relates to the reviews on accommodations, restaurants and attractions, which narrows down the users' circle. Opposite to Instagram, TripAdvisor provides much more detailed information on features of a hotel or restaurant, opening hours, and reviews. Visitors to these places, and at the same time users of TripAdvisor, are expected to be judgmental and to rate the service provided.

Visual content shared by visitors is mainly about mountains, beaches, built architecture, food, which can be seen as an outsider's perspective. An insider's perspective is mainly given by the locals and businesses of the place (e.g. destination marketing organizations – DMOs, hotels, restaurants). The visual content shared by them shows local festivities, traditional events and food, crafts as well as the nature and architecture.

Furthermore, there is a difference regarding the total traffic. Instagram is much more visited compared to TripAdvisor [10]. It could be expected that the content on TripAdvisor will be inferior in terms of numbers of reviews compared to the content on Instagram. As a consequence, it provides considerably lower numbers in the analysis of the heritage destinations, compared to the same analysis on Instagram.

Regarding the delivery of results, visualization is considered an effective way - especially, using maps as it is an easy-to-read way of interpretation of the analysis outcome. For the purpose of better understanding the presence of destinations on social media, two maps were created - one based on the information collected on Instagram and another one based on interpreting the results from TripAdvisor. Maps will then be used to define a strategy to manage visitors flow within the area. The methodology of the analysis and a model for visitors' guidance will be

highly relevant for similar areas with the need for visitor flow management.

2 Methods

In order to get relevant and on-site information, the management centre of the SAJA World Heritage site has been involved in the project by providing the list of key tourism spots of the region. In addition, 22 hiking trails recommended through the website www.myswissalps.ch have been analysed in April 2019 [11]. The same list of highlights (i.e. key tourism spots) has been used for Instagram and TripAdvisor content analysis.

2.1 Instagram analysis

On Instagram, by using different hashtags, people express opinions related to their travel experiences in a public way which is not the case with other social media platforms (e.g. Facebook). Each tourism spot along the trails was analysed and then sorted depending on trails' position and added to the nearest destination - i.e. hiking trail in the Gastere Valley is part of the destination Kandersteg. Some of the places were mentioned more than once - e.g. Kandersteg as destination and then again as a place on the trail - and in order to avoid the repetition of numbers, it has been considered only once. The number of examined spots was 185, sorted into 13 categories based on their location: Kandersteg, Schilthorn, Jungfrau, Lauterbrunnen, Grindelwald, Rosenlaui, Guttannen, Goms, Eggishorn, Bettmeralp, Aletschbord-Belalp, Raron-Niedergesteln and Fafleralp [12].

Some of the places do not have any hashtag, therefore it was necessary to examine which of them have hashtags and which do not. More precisely, 78% (145) of analysed tourism spots have hashtags created. On the other hand, there can be found two or more hashtags related to the same location - mainly due to the language differences - e.g. #oeschinensee and #oeschinenlake, where priority is given to a hashtag which contains more posts. In this particular example, hashtag Oeschinensee (#oeschinensee) is analysed as it contains more than 40.000 posts instead of hashtag Lake Oeschinen (#oeschinenlake) which contains around 5.000 posts (on March 22, 2019) [13].

Hashtags containing up to a few hundred thousand posts - sometimes up to 400.000 - can be found as well. The process used in the analysis is

sampling - more specifically, a relative sample which includes 100 posts that were the last ones posted on Instagram. The relative sample is considered an accurate reflection of the characteristics of the entire content, which has been done for all the hashtags.

Attention is payed to multiple meaning - i.e. hashtag Jungfrau does not necessarily mean that all the posts will relate to the mountain, instead Jungfrau might be addressed to a virgin, as translated from German language. After having the information on the number of posts (containing pictures and videos) and multiple meanings, a percentage is calculated - i.e. #aletschgletscher contains 17.468 posts (March 22, 2019) with 2% of multiple meanings, which implies that 2% will be extracted as they do not relate to the place of the analysis.

2.2 TripAdvisor analysis

According to the Oxford Dictionary, the term social media refers to "websites and applications that enable users to create and share content or to participate in social networking" [14]. Nowadays, tourists do not wait for the information to be posted by the owners of different websites - e.g. an official website of a destination or tour operator. Instead, they collect information from the content shared by their fellows online.

In 2000, when TripAdvisor was launched, it was a travel and restaurant website creating the content similar to what could be found in guidebooks. There was also a button with a call-for-action: "Visitors, add your own review", which was crucial for growth of the travel site. Still, there is a doubt: Can TripAdvisor be considered a social media?

From November 2018, TripAdvisor can be officially called social media platform, just like Facebook or Instagram. At this point TripAdvisor relaunched its website as a social network enabling users to connect with other travellers, to see their preferences, and to share experiences from the places they have visited by posting travel-related content on their own Activity Feeds. By doing this, they are creating a two-way communication which generates more interest in sharing experiences online. For these reasons TripAdvisor can be included in the analysis of the destinations' presence on social media.

The aim of the second part of the analysis was to examine the presence of the destinations of the SAJA Heritage Region on TripAdvisor, where the most important feature to be analysed is the number of reviews for

all tourism spots on the list. After the information for each spot is collected, all the places are sorted into 13 categories (destinations).

3 Results

3.1 Instagram

The presence of the destinations of the SAJA World Heritage Region on Instagram is presented in Table 1. The first column represents destinations, the second and the third one represents number of posts of destinations and spots on hiking trails. The fourth column - sum (Σ) - shows the total number of posts each destination contains including posts related to hiking trails (spots along the trails). Based on this information, a map is created with the aim to provide better understanding on the presence of the destinations on social media.

Table 1. The presence of the SAJA Heritage Region destinations on Instagram

Destination	Number of posts	Hiking trails	Σ
Jungfrau	317.133	/	317.133
Lauterbrunnen	143.824	128.799	272.623
Grindelwald	202.660	27.715	230.375
Schilthorn	94.507	28.657	123.164
Kandersteg	108.731	8.800	117.531
Eggishorn	22.332	14.850	37.182
Guttannen	22.123	5.924	28.047
Bettmeralp	27.724	/	27.724
Rosenlaui	22.234	1.147	23.381
Fafleralp	11.984	2.805	14.789
Aletschbord-Belalp	12.137	1.332	13.469
Goms	3.361	8.699	12.060
Fafleralp	1.585	1.605	3.190
Raron-Niedergesteln	1.837	900	2.737

Tourism spots in the area of the Jungfrau - such as: Jungfrau, Jungfraujoch, Jungfraubahn, Konkordiaplatz, Sphinx, Ice Palace, Alpine Sensation and Jungfrau Eiger Walk - hold the first position as the most present spots on Instagram with more than 317.000 posts (on March 22, 2019). Lauterbrunnen follows with more than 270.000, Grindelwald with more than 230.000 and then, Schilthorn and Kandersteg with around 120.000 posts.

The analysis shows that the northern part is the area of the SAJA Heritage Region most presented on Instagram (Fig. 1).

3.2 TripAdvisor

Compared to Instagram, the analysis of the destinations presence on TripAdvisor produced considerably lower numbers. This is due to different concepts of platforms, hence different targets - especially before TripAdvisor announced a change to its website becoming more social. The numbers of reviews on TripAdvisor, show the absence of many tourism spots. The number of analysed spots is 185 out of which 57 have been reviewed by visitors. The total of 31% of the analysed key tourism spots have been reviewed on TripAdvisor [15].

The presence of the destinations of SAJA Heritage Region on TripAdvisor are presented in Table 2. It shows number of reviews for each destination, number of reviews of the places on each of 22 hiking trails, and the total number of reviews (i.e. sum of destinations and hiking trails reviews). The fundamental column is number of reviews and therefore, this column has been used for the map creation.

Table 2. The presence of the SAJA Heritage Region destinations on TripAdvisor

Destination	Number of reviews	Hiking trails	Σ
Jungfrau	4.463	/	4.463
Lauterbrunnen	565	2.289	2.854
Grindelwald	/	4.197	4.197
Schilthorn	4.084	65	4.149
Kandersteg	541	102	643
Eggishorn	111	356	467
Guttannen	438	132	570
Bettmeralp	1.572	/	1.572
Rosenlaui	1.273	/	1.273
Fafleralp	74	49	123
Aletschbord-Belalp	84	251	337
Goms	/	/	/
Raron-Niedergesteln	/	14	14

Visual representation of the analysis (Fig. 2) shows that the northern destinations of the Heritage Region are most present on TripAdvisor. All the other destinations are less present - especially the southern ones. Destination on the first position on TripAdvisor is Jungfrau with more than 4.400 reviews (April 4, 2019) which corresponds to the results of Instagram. Fafleralp and Raron-Niedergesteln are the destinations with the lowest presence - 123 and 14 reviews, while spots of Goms have not been reviewed on TripAdvisor [12].

Totally 22 hiking tours are offered through www.myswissalps.ch official website - 5 on the east, 5 on the west, 7 on the north and 5 on the south of the region. Their promotion has been done through their websites only. Social media platforms can be used to spread the tourism activities and the nature preservation simultaneously.

4 Discussion

Good transport connections are what makes these destinations easily accessible which is one of the reasons why they are destinations with the so-called "Hit and Run Tourism". Thanks to the good connectivity, it is possible to visit these destinations in one day from almost any part of Switzerland. Due to Hit and Run Tourism, destinations might face certain impact of mass tourism - usually, in short periods [16]. It's impact on the site, local community as well as tourists' experience in the destinations has to be taken seriously. Therefore, strategies should be created to prevent negative impacts on the natural site and local population.

The perimeter of the World Heritage site is almost inhabited; hence the mentioned numbers include posts shared by tourists and few inhabitants. The Sphinx Observatory - an international research station at the Jungfraujoch - is a particular spot receiving a number of posts from scientific professionals as well. Additionally, when choosing a holiday destination, tourists look for information on distance and weather. Therefore, access and seasonality are considered important parts of the analysis outcome interpretation. Due to the accessibility, geographic situation, fame of the tourist attractions, understanding of the tourism segments, communication and marketing, the north of the region is much more visited compared to the other parts which is confirmed by the analysis - presence of other parts on Instagram is significantly lower compared to the north. It does not necessarily mean that parts of the region which are not highlighted on the map are not visited at all. Instead, these are the spots with either no hashtag - which means they are not that popular among Instagram users - or not mentioned on the list of highlights, which means these particular spots are not promoted by the heritage site management and, consequently, lack communication to potential visitors.

In regard to seasonality, some of the heritage sites' destinations face problems related to visitor flow management during high seasons, trying

to focus their promotion on low-season periods. The case of the Heritage Region is different. There is no seasonality in terms of tourism flows, neither at the site itself nor within the region. Due to the altitude of the heritage site (Jungfraujoch 3454 meters above sea level), visitors are able to enjoy winter activities during summer period which can be also understood from the posts they share. The fact that it is a year-round destination is important and is part of the strategies of site's management or strategies of other stakeholders, such as train companies either to promote the site or to manage visitor flows. Year-round destinations are present within the whole region where tourists find enjoyable winter as well as summer activities. This is the reason why the region attracts different tourist segments - i.e. those who prefer places easily accessible by train or gondola and those interested in hiking; those interested in winter activities such as skiing, snowboarding, ski crossing, sledging, winter hiking or summer activities such as hiking, biking, bike racing, trotti biking, mountain cart etc. This results in difference in numbers of visitors in destinations within the region and this factor has to be considered when creating a promotional strategy or visitor guidance with social media (i.e. visitor flow management).

ICTs - in particular, mobile technologies - have been considered a good assistance of heritage site managers in promoting responsible and sustainable tourism. Therefore, an ICT solution could be one of the ways to balance out visitor flows within the area. This could be useful for both overloaded and less visited areas. Geographic Information Systems (GISs) offer great opportunities for the development of modern tourism applications using maps [17]. Since the maximal number of visitors, which natural heritage sites can support may differ, a GIS-based mobile application could be beneficial for the whole area. It could be created to provide a visualization of a current situation on different tourism spots on a map where the visual part would present the spots, highlighting those which are overloaded and offering tourists an alternative. Maps are considered easy-to-read and therefore, an effective way of interpreting the information.

Destinations offered as alternatives would be suggestions only – and it will be up to the visitors' decision whether to visit the place at that particular time or to choose proposed alternative. Potential visitors, planning journeys to tourism spots, would appreciate, getting the information up-to-date at the spot of their choice. Moreover, considering

that 85% of leisure travellers decide about their activities and the tourism spots after arriving at the destination [18], it is likely that many travellers will choose a proposed alternative in case their first choice is highlighted on the map as crowded at that specific time.

As there are many destinations without official social media pages, it would be necessary first to create official pages on both Instagram and TripAdvisor (and possibly Facebook) as well as to create hashtags and geotags and to communicate the destinations to potential visitors. Communication of those places will be especially useful for destinations with the need for tourism enhancement. Without social media communication, destinations are running the risk of not reaching their audiences and specific tourism segments. Particular focus should be on tourism segments, referring to different types of tourists grouped according to their interests, preferences, demographic characteristics, etc [19]. It is crucial to know who are the guests coming to the destination in order to find ways to interact with this audience.

Communication of the areas with the need for tourism development would be beneficial for both, less visited destinations as well as places already overrun. For example, a new gondola lift - Fiesch-Kühboden - will be operating more frequently and with the Carrying Capacity of 1.800 persons per hour compared to the current gondola lift with 800 persons per hour. It could serve as a feature to attract tourists - e.g. Chinese tourists as they prefer destinations which are easily accessible and with supporting facilities and activities.

One of the characteristics of the SAJA Heritage Region is the picturesque landscape, this could be used for marketing, posting pictures containing vivid colours of the clear sky, green trees, mountains, on their official pages on social media.

Places are more than physical spaces and connecting with them creates connections with people - i.e. we find an important place and share our impressions with others, creating interactions and values. During their travel experience tourists hear and create their own stories, which, in turn, can be shared with others as memories [6]. Storytelling is part of tourism interpretation and could be especially useful for less visited parts of the region. Locals can be involved by telling their story or a legend about the place they live in, to be shared on social media platforms. Bottom-up approach, where the local population is involved in decision

making and contributes to the development of tourism is an excellent opportunity to ensure its sustainable development.

Hashtags are a public mean to share experiences and opinions and they connect people with similar interests and in this way, connect them with destinations they might be interested in. In order to make tourists use them, hashtags should be communicated - i.e. destinations should invite visitors to use them. For this purpose, the application of signs, made by artists or craftsmen, in less visited spots could be an appropriate way to facilitate the use of the hashtags. Signs would contain a call-for-action to take a "perfect picture" with marks on where to stand, providing information regarding the hashtag to use and to invite visitors to share their pictures using it. It is important to think of materials which could represent local resources and traditions, e.g. wood or stone works. Involving locals can contribute to the sustainable development of tourism in the region. Signs can contain touch objects for visually impaired people and give them a possibility to enjoy the beauty of nature in front of them and communicate it to everyone.

In this way, signs would be multi-functional - they would be used to promote places (as visitors would share pictures using indicated hashtags) while at the same time, assisting people with different abilities. In order to avoid overcrowding at those places, marks (on where to stand to take a selfie or a picture) would be moved to another place periodically.

5 Conclusions

A World Heritage Site recognized by UNESCO should be a prestige and local pride, using the World Heritage label is favourable for destinations with need for tourism enhancement. Results of studies conducted in other countries show that the label could be an excellent promotional tool if used in a responsible way.

It is crucial to have main stakeholders working together and creating a dense cooperation. But also, other actors within the Region as well as from the outside – e.g. universities, tourism operators, sponsors.

Afterward improvements and reactions have to be monitored in the destinations of each site and all the changes need to be evaluated in order to respond adequately. Results of the analysis of the destinations'

presence on social media before and after the implementation of the model will be assessed.

People have never been educated on how to participate in visiting heritage destinations - either natural or cultural. In order to make use of social media and their online presence and educate potential visitors, posts can be created to promote a picturesque landscape of destinations while at the same time, integrating heritage values, preservation and threats into education, delegating responsibility to visitors. Visiting communities, groups and individuals, [20] fostering social cohesion, which has positive effects on the wellbeing of people, both residents and visitors. Therefore, all actors have to be involved in the co-developing of heritage and tourism leading to the creation of a corporate and positive image of destinations.

It is important to spread the message that heritage is not just about sites themselves, but the encounter of people and the importance of tourism being a steward for heritage and not vice versa.

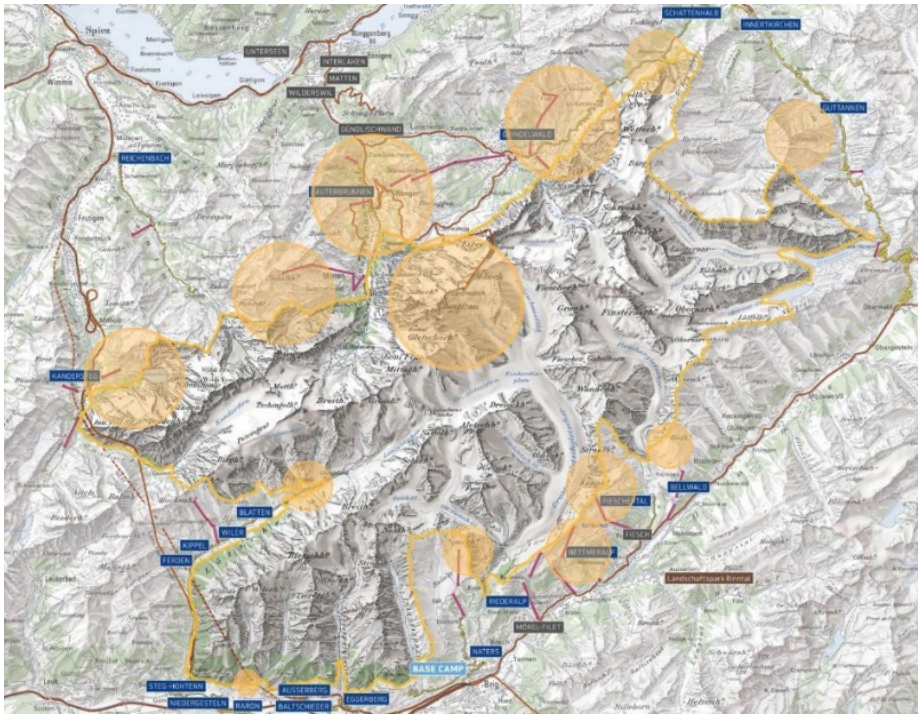

Fig. 1. Destinations of the SAJA World Heritage Region including places and their presence on Instagram (map source: SAJA Management Center)

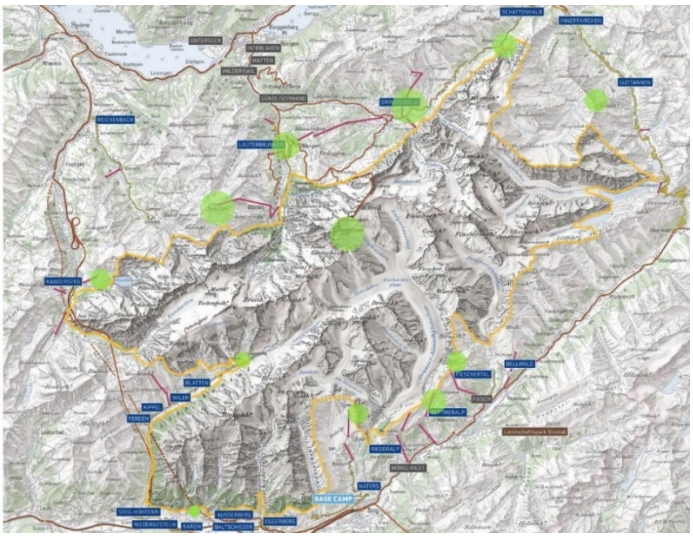

Fig. 2. Destinations of the SAJA World Heritage Region including places and their presence on TripAdvisor (map source: SAJA Management Center)

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The conservation and restoration of heritage as an improvement in the competitiveness of tourist destinations through the vision of tourists. Case study of the Monumental Complex of the Alhambra and the Generalife

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Abstract

The assets that constitute the cultural heritage have the capacity to contribute to the socio-economic development of the territories. Conservation efforts ensure that heritage becomes a resource of such development. The possibilities offered by technology have changed the way information is produced and consumed by the actors involved in tourism. This work tries to identify the effect of heritage conservation on the perception that tourists have of a tourist destination. For this, and through an exploratory qualitative investigation, an analysis of frequencies, semantic network and contents has been carried out based on the comments of tourists on travel blogs and TripAdvisor. The results show that after a restoration process the perception of tourists, expressed in their comments towards the destination, improves considerably.

Keywords: Destination Marketing; Cultural Heritage; Conservation-restoration; Alhambra; social media, Trypadvisor.

1 Introduction

Cultural heritage is currently one of the key factors in strategic activities carried out for the development of territories, as it is an undeniable engine of economic growth, wealth creation and employment (Bowitz and Ibenholt, 2008; Greffe, 2004; Tuan and Navrud, 2008; Wright and Eppink, 2016); for being an identity factor and for its contribution to dialogue and social cohesion (Pasikowska-Schnass, 2018). In this context, the preservation, management and improvement of cultural heritage is more than ever at the center of international debates (Carbone, 2016).

The management of cultural heritage can now be described as a "global practice" guided by a series of internationally recognized codes and letters of conduct that are systematically applied "to maintain the cultural

values of cultural heritage assets for the enjoyment of present generations and future "(Guttentag, 2010; McKercher and du Cross, 2002, p. 43). Numerous studies also coincide in highlighting that it is necessary to involve different stakeholders, including tourists, in the management of tourism and the understanding of its value to achieve the sustainability of heritage tourism. (Mohammad et al., 2016; Vidal et al., 2018; Caust and Vecco, 2017; Poria et al., 2014; Rasoolimanesh et al., 2017; Remoaldo et al. 2014; Robinson, 2015; Saipradist and Staiff, 2008).

In this way, culture and cultural heritage become vital in the process of developing tourist destinations, their attractiveness and their competitiveness (Malek and Costa, 2014; McKercher and du Cross, 2002; Little et al., 2018).

According to Carbone (2016), empirical evidence and theoretical knowledge demonstrate the need to subject the cultural resource to a process of improvement that makes it attractive, accessible and intelligible to the public. In the development of the tourist destination, the appearance of new destinations makes it necessary to strengthen the ability to attract tourists through a high level of competitiveness, which is achieved by the ability of the destination to provide a satisfactory experience to the visitor that motivates him/her to return (and recommend) the visited destination (Alegre and Garau, 2010).

Technological advances have fundamentally changed the way in which actors involved in tourism produce and consume information. Tourists can access different sources of information, and they can generate their own content and share their views and experiences (Alaei, Becken & Stantic, 2019). Travelers have access to online platforms to provide comments and make recommendations for other travelers (Neidhardt, Rümmele and Werthner 2017; Ye, Zhang and Law 2009). As a result, new Internet technologies have empowered people who previously had no voice (Hepburn, 2007). Consumer reviews and social media posts often reflect happiness, frustration, disappointment, delight and other feelings (O'Leary 2011). The analysis and monitoring of these social reviews offer the possibility of knowing the level of immersion within the tourist experiences (Jung et al., 2016) and can be considered profitable methods for the managers of the tourist destinations to

evaluate the quality of their service and improve the overall experiences of travelers (Alaei et al., 2019; Pan, MacLaurin & Crotts, 2007). e, through the analysis of the content of the information collected at

different time points, to determine the incidence that an intervention of restauration of cultural heritage of a tourist destination can cause both in the agents involved in contributing to the preservation of heritage and in the tourists who visit it, focusing on the case of the Monumental Complex of the Alhambra and Generalife.

2 Field of study

The Monumental Complex of the Alhambra and the Generalife has been chosen as a reference tourist destination for this study. It is a Monumental Complex created over more than six hundred years by cultures as diverse as the Muslim, the Renaissance or the Romantic.

Fig. 1. general view of the courtyard of the lions today (authors' image) and lion head nº 7 detail (before and after its restoration). Patronato de la Alhambra y Generalife (2014)

The Monumental Complex of the Alhambra and the Generalife (CMAG) has been included in the World Heritage list since 1984. Since then its importance as a pole of international tourist attraction has not stopped growing. In 2018 it registered 2,724,566 visitors (Ministry of Culture and Historical Heritage, 2018), being one of the most visited monuments in Spain. These figures place it as one of the most attractive tourist sites in Europe. Its economic impact in Granada and the Andalusian Autonomous Community was evident in the study carried out in 2010 (Suriñach and Murillo, 2013).

The area of study of the complex is currently made up of four areas: The Palaces, the Alcazaba, the city or Medina and the Generalife gardens, all in a natural environment. In relation to the interventions carried out and the implication that these imply on the different interested agents as well as the one that can cause in the attraction of tourists, the present study

focuses on knowing the incidence of the intervention carried out in the Palace of the Lions. Its origin dates back to the year 2004, with the transfer of the first lion for restoration and being carried out completely, (Fountain and the other 11 lions), from 2007 to July 2012.

It is precisely these temporary references (pre and post restoration), which will allow to identify if the conservation and restoration of cultural heritage are key in the perception that visitors have of it, and how its realization can contribute to preserving cultural and architectural heritage.

3 Methodology

The methodology used to carry out this study has been qualitatively exploratory. This qualitative methodology allows to obtain a deep knowledge about the opinions, perceptions and attitudes of the individuals about the lived experiences, in relation to their visits to the Alhambra. Firstly, an exploratory investigation was carried out to collect the comments of visitors on travel blogs and on TripAdvisor. Subsequently, the text contained in these comments were analyzed by various research methods: frequency analysis, semantic network analysis and content analysis.

3.1 Data collection

In our study, the sources of information that have been used for the location and extraction of content have been travel blogs (viajered.com, travelers.com, diariodelviajero.com), and the TripAdvisor. Data collection was done at two different points in time: June 2012 (publications made from January 2008 to June 2012) and May 2014 (publications from July 2012 to May 2014). Table 1 shows the number of comments based on the period analyzed (excluding Tripadvisor, of which more data is provided).

Table 1. Data collection summary

	Total Comments	Comments analyzed
January 2008 – June 2012	248	215
June 2012 – May 2014	260	239

For the period until June 2012, out of all the posts analyzed, only 215 contained relevant information for our study, compared to the 239 post of the period from June 2012 to May 2014.

Regarding the information collected from TripAdvisor, it has been considered interesting to carry out a double analysis: on the one hand, the one related to the comments on the Monumental Complex and, on the other, the one related to the assessment given by the visitors and the classification that derives from it. At the time of the first collection of information (June 2012), on TripAdvisor there were 1,759 opinions on the Alhambra and 384 on the Generalife (see table 2). Regarding the Alhambra, most of the comments, 1345, 77%, described the destination as "excellent"; at a great distance, 297 opinions, 17%, considered it "very good"; 77 opinions, 4%, as “normal”; 19 opinions, 1%, as "bad" and 21, 1% as "bad". Regarding the Generalife, 260 opinions, 68%, described it as "excellent"; 100 opinions, 26%, as "very good"; 22 opinions, 6%, as “normal”; "Bad" only 2 opinions, 0% and none rated it as "lousy". In May 2014 the number of opinions on the Alhambra had risen to 6,811 and the Generalife until 1,665. Of these opinions, in the case of the Alhambra, 5,429, 80% described it as "excellent"; 991, 14% as "very good", 252, 4%, opinions considered it "normal"; 65, 1%, valued it as "bad" and 74, 1%, "bad". In the case of the Generalife, 1,172 opinions, 70%, described it as "excellent"; 390, 24%, as "very good"; 89, 5%, as "normal"; 12, 1%, as "bad" and 2 valued it as "bad".

Table 2. Reviews on the Alhambra and the Generalife on Tripadvisor by classification

	June 2012		**May 2014**	
Classification	**Nº comments of Alhambra**	**Nº comments of Generalife**	**Nº comments of Alhambra**	**Nº comments of Generalife**
Excellent	1345	260	5.429	1.172
Very good	297	100	991	390
Average	77	22	252	89
Poor	19	2	65	12
Terrible	21	0	74	2

Source: Authors, adapted from TripAdvisor.

The above data show a 287% growth in the number of comments from May 2014 to June 2012. Table 3 shows how comments rated as

"excellent" have grown by 304%, up 4 percentage points from the overall total of comments from the previous period analyzed, and those valued as "very good" have been reduced by 2 percentage points. The rest of the valuations have remained practically constant in their distribution over the overall total of comments, but with a lower growth than the total comments. In the case of Generalife, the growth in the number of comments in the period was 334%. Comments whose rating is "excellent" have a higher than average growth, but the highest growth is observed for bad comments, which had risen by 500%; although in absolute value terms they are very low.

Table 3. Comparative 2014-2012 of the comments on TripAdvisor Alhambra and Generalife by typology

	Alhambra			**Generalife**		
	2012	**2014**	**Evol.**	**2012**	**2014**	**Evol.**
Excellent	76%	80%	304%	67,7%	70,4%	351%
Very good	17%	15%	234%	26,0%	23,4%	290%
Average	4%	4%	227%	5,7%	5,3%	305%
Poor	1%	1%	242%	0,5%	0,7%	500%
Terrible	1%	1%	252%	0,0%	0,1%	

Source: Authors.

3.2 Data Analysis

Once the comments were selected and registered, the next step was to proceed with a detailed analysis of their content. In order to facilitate the processing of the information and the analysis of the data, the summary and classification of the text was carried out together with the natural language processing (NLP) according to the methodology and technology used by other researchers (Pan, MacLaurin and Crotts, 2007; Stringam and Gerdes 2010).

In order to carry out the frequency analysis based on the full text of all valid comments, TextAnalyst was used. For this, the texts were coded considering the characteristics of the tourist destinations, according to the aspects of the tourism model by Cooper et al. (2005) and on the other using the positive or negative orientation of the sentences.

For the codification related to the positive or negative orientation of the sentences, each of the positive or negative aspects of the travel experiences (from the point of view of the visitors at the destination) was

evaluated and categorized, in order to understand the weaknesses and strengths of the Alhambra as a destination.

The semantic network analysis or network representation scheme is a form of linguistic knowledge representation in which concepts and their interrelations are represented by a graph (Newman, Barabási, & Watts, 2006). Therefore, this analysis provides a useful framework for the construction and analysis of content and impressions on the destination, chosen in the study (i.e. the Alhambra in Granada). The most frequently used keywords and phrases are used to construct the semantic network diagram from the CAQDAS Nudist Vivo version 10 software.

Finally, to perform the content analysis of the data collected, the CAQDAS Nudist Vivo version 10 software has been used. Nudist Vivo version 10 has allowed for a more detailed analysis. This tool allows the creation of a category tree (concept map) to illustrate the relationships between the different categories.

The final coding scheme is completed with two dimensions: one formed by the different aspects of the model of Cooper et al. (2005) and a second one based on the evaluation carried out on each of the positive or negative aspects in order to understand the weaknesses and strengths of the Alhambra as a destination. The neutral descriptions of the trip are very few and have been ignored, since the objective of the content analysis is to evaluate the strengths and weaknesses of the Alhambra as a tourist destination.

4 Results

4.1 Frequency analysis

From the frequency analysis performed with TextAnalyst, table 4 shows the most frequently used words in the comments.

Table 4. Keywords or most frequently used in the Alhambra travel blogs (Granada).

Word	Count	Word	Count	Word	Count
Alhambra	341	Nasrid Palace	86	Weather	68
Granada	178	Admision entry	83	Lions	51
Gardens	153	To visit	81	Courtyard	50
Place	124	Ticket	76	History	43
Visit	122	Generalife	70	World	40
Palace	119	City	68	Hours	39

As can be seen in Table 4, the most used words or phrases were Alhambra (341), Granada (178) and Gardens (153).

4.2 Semantic Network Analysis

The frequency of words is illustrated in the diagram by the size and color of the circle surrounding the word. The high frequency is illustrated with a larger and darker circle, while the lower frequency is illustrated by a smaller circle and with a lighter color. The thickness of the lines drawn between the word circles illustrates the proximity of the occurrence of the words or the intensity of the relationship. Figure 2 shows a semantic graphic representation of the Alhambra as a tourist destination.

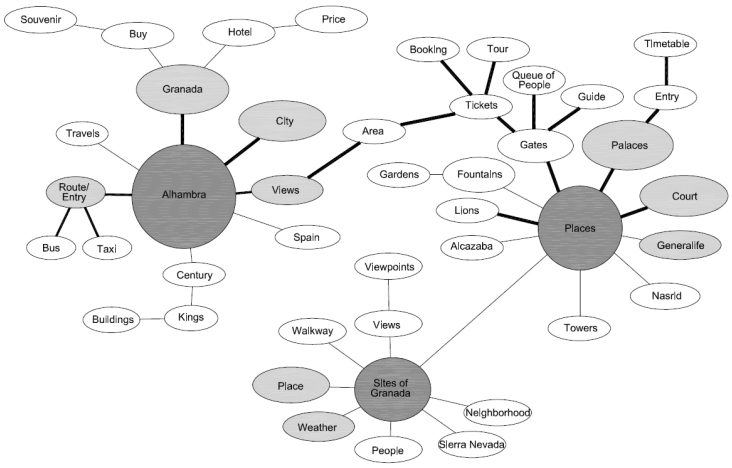

Fig. 2. Semantic network of the Alhambra travel experience. Source: Nudist Vivo Version 10

In this analysis, several groups of keywords can be extracted by identifying the type of travel experience. The Alhambra and Granada are the most prominent groups, due to the number of visits the Alhambra has per year and the great tourist attraction of the city. Other key aspects in this large cluster are the experiences of tourists in hotels and restaurants, in addition to prices and souvenir shops (being identified as a very important aspect for tourists).

The second large cluster is the set of places that you can visit in the Alhambra along with the experiences of tourists. The great importance of the Palaces is highlighted, specifically the restoration of the Fountain of the Lions, which is considered by some tourists as being the axis that has marked a "before" and "after" in the Alhambra. In addition, one should not forget the theme of tickets and queues, which have to support for their access, the beauty of the Generalife and the splendid Courtyards.

The third cluster is specifically associated with the area in which the Alhambra is located, Granada. This cluster includes the good weather of the city, the friendliness of the people, the number of neighborhoods and views around the Alhambra that can be visited, etc.

4.3 Content Analysis

Regarding the established categories (the comments analyzed were: 273 positive and 82 negative sentences), the results have shown that the main attractions of the Alhambra have positive opinions of tourists about the Monumental Complex in general, followed by opinions on the courtyards, gardens, fountains and the good work of the audio guides and guides.

It can be highlighted that tourists hold positive opinion about the process of conservation and restoration of the monument, especially the Patio de los Leones, the management of ticket collection and the city of Granada itself (especially in some neighborhoods such as El Albaicín).

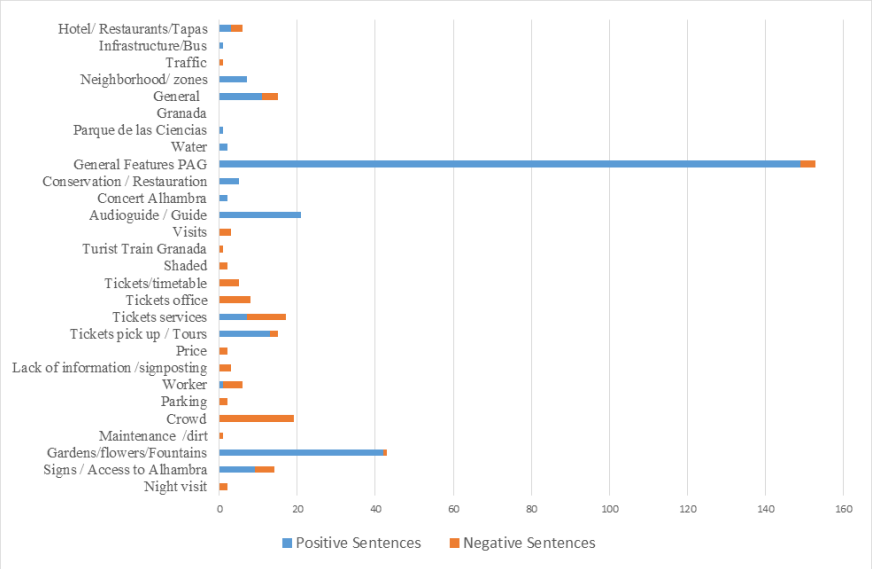

Fig. 3. Number of positive and negative sentences in the comments analyzed (May 2014)

Finally, the codification of categories and number of positive and negative sentences for each category has been analyzed based on the data selected in the period prior to July 2012. It has been observed, when analyzing some of the main categories, that the results showed interest in the city of Granada in general, and as main attractions of the Alhambra, the Generalife, the Palaces and the Courtyards.

Considering the two periods analyzed, it was observed as a relevant result the fact that in the post-restoration period the total number of positive sentences was much higher than those of the previous period (77% vs. 49%); also for the negative sentences a notable decrease was observed going from 51% in the previous period to 23% in the post-restoration period.

In this sense, the category "construction works" that had 100% of the negative sentences in the first period assumed, in the second period it disappears coinciding with the restoration of the Fountain of the Lions, appearing in its place the category "Conservation and restoration", with 100% positive sentences.

5 Conclusion and Management Implications

The managers of tourist destinations need to know and control the attitudes, opinions and satisfaction levels of visitors with the tourism products and services offered in order to strengthen relationships with potential consumers and improve the provision of such services. For this, it is necessary to know and analyze the characteristics of the tourist demand as well as to be able to identify the weaknesses and strengths of these destinations and study the evolution of these aspects related to the interaction of the visitors with the destination over time. In this way, it will be possible to verify the change of these attitudes and opinions based on the implementation of actions that reinforce strengths and minimize weaknesses.

Consumer reviews and their publications on social networks and on platforms such as TripAdvisor reflect happiness, frustration, disappointment, delight and other feelings in line with O'Leary (2011). To take advantage of these large volumes of "subjective" information, which nonetheless shows the degree of satisfaction or dissatisfaction of the visitor, is of great value for the development of the tourist destination and it allows to improve the competitiveness of the destination through better management of the tourism in line with Choi, Lehto, and Morrison 2007; Ye et al., (2009).

From the data obtained, it is important to highlight how the completion of the restoration process of the Fountain and Patio de los Leones produces an important change in the perception of tourists. These are clear results, which reinforce the notion that conservation and preservation of heritage leads to high levels of satisfaction in line with Alazaizeh et al., (2016).

The managers of the tourist destinations from the information provided by the analysis of the content of the comments should carefully assess the deficiencies and weaknesses detected in order to establish improvement mechanisms, which would minimize the possible negative impact that these comments can cause to the destination. In short, they must establish an action plan. This plan must solve the possible real problems that exist behind these comments that may make the visit experience not as satisfactory as the visitor expects, and also it must communicate the measures adopted, establishment of an effective communication plan and, in some cases pedagogical one, that allows changing the negative perception that the visitors of the destination have.

Thus, both cultural heritage managers and tourist destinations must establish mechanisms to monitor, amplify listening and improve control of what is said about the cultural resource and tourist attraction and its online reputation. They must also expand the communication channels that allow it to maintain a constant relationship with its public and society, so as to improve the ways of promoting the knowledge of its cultural heritage, the services it provides and its involvement in the processes of cultural and socioeconomic development of the city.

Greater demand for cultural experiences and the mobilization of cultural heritage to attract tourists (Bowitz & Ibenholt, 2009) has made cultural heritage one of the most powerful competitive factors for tourist destinations. The management of cultural heritage as a tourist attraction assumes, therefore, a strategic importance for destinations. In this sense, this study shows that the comments, which were included in travel blogs and virtual communities by tourists and travellers, who are continuously sharing their experiences with the visit to cultural heritage are a source of useful information for the managers of the tourist destinations, especially when it comes to knowing the opinion of the tourists in order to detect the strengths and weaknesses.

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Heritage and new communication technologies: development perspectives on the basis of the Via Francigena experience

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Abstract

Tourism market trends are changing in relation to the new communication technology dynamics, thus, web tourism 4.0 is providing new tools and new marketing approaches for Destination Management and Destination Marketing. In this scenario, slow tourism, with its multiple tourist offers, is oriented to a pro-summer approach, based on strategic communication marketing. This paper wants to propose some marketing perspectives for walking itineraries, such as the Via Francigena, on the basis of video marketing tools and, in particular, by taking advantage of the positive effects of cinetourism on the local tourism systems. The descriptive methodology of research analyses, firstly, the potential of new technologies for slow tourism; then, the Via Francigena, as a world-famous slow travel product, in terms of both real and virtual experience. A recent pilgrimage experience on the Via Francigena is also described by emphasizing its video marketing elements. Finally, some reflections on the role of communication strategies for tourism opens new hypothetical perspectives for cinetourism as a relevant Destination Management vision towards some slow tourism products.

Keywords: slow tourism, new technologies, communication, Via Francigena, cinetourism, Destination Marketing, Destination Management.

1 Introduction and research methodology

In the last decades, the changing scenario of the tourism market has given relevance to the socio-cultural phenomenon of slow tourism, which steadily represents a valuable economic driver for a variety of tourism-driven territories.

In light of the principles of slow tourism, among which: sustainability, socio-cultural exchange, authenticity and quality growth (Lemmi, 2015), this field of tourism contemplates different market segments, such as religious tourism, which includes a world-known specific tourist product: the Via Francigena, an increasingly well-known tourist

attraction, popular in Italy as a route of pilgrimage, it has recently affirmed as a kind of alternative tourism, away from traditional mass tourism destinations. The existing studies of the Via Francigena route mostly refer to its geographical, historical and religious elements, with particular attention to the origin of tourist sights, also through the history of place names as significant tools to discover the cultural identity of places (Lemmi, Tangheroni, 2015).

Moreover, the Via Francigena has also been examined using an experiential tourism approach, indeed, it has been defined as a product whose studies have registered the environmental impacts of tourism in terms of local development, gained by the enhancement of tourist flows along the paths crossing through the Via Francingena, on the North, Centre and South Italy (Trono, Ruppi, Mirotti, Cortese, 2017).

This paper has the purpose to analyse how the concurrent growth of slow tourism and Digital Tourism has influenced the market development of the renowned Via Francigena route. The study research invite to reflects about the unceasing rise of new technologies and web communication tools, in line with the success of destination management strategies, thanks to the digital marketing processes oriented to the Via Francigena. The study shows how the pilgrimage experiences along this historical route can be promoted in new original ways, thanks to the strategic role of multimedia tools, new technological platforms and audio-visual supports, by enhancing the destination brand image and local tourism systems.

According to those assumptions, the final purpose of the paper is analysing cinetourism phenomenon referring to its implications on slow tourism framework, focusing on promotional potentialities of new communication strategies related to film productions, well defined as best practices in term of set location visibility, they could represent empirical models to apply at pilgrimage routes. Definitely, the paper shows some theoretical tools for Via Francigena route marketing perspective, based on the previous Way of Saint James route, in terms of visibility, marketing promotion and Film Commission influences/impacts on the territories concerned.

Regarding the research methodology, the theoretical framework has been realized on the recent slow tourism related literature, focusing on the fields of tourism sciences, destination management and destination marketing, likewise the latest digital and communication research studies

on tourism. A case studies' research is also high representative of the empirical matters related to audio-visual production, tourism development and slow tourism.

At the end, a critical section inspired to professional interviews to specialized companies operating in cinema and slow tourism sectors, with the purpose to draw future favourable scenarios in sustainable tourism.

2 The value of new technologies for Slow Tourism marketing

Nowadays, the power of the tourism industry reflects on both the civil society system as well as on tourist behaviour, by contributing to the building of the destinations' virtual image. New technologies and, particularly, social platforms, represent the pillar of the digital era of communication, that lead collective interests towards the co- creation of travel experience contents based on a narrative approach. The contemporary figure of 'prosumer tourist' (defined as the co-producer of tourist destinations together with local stakeholders) is now evolving into the figure of digital tourist, thus, tourist market research perspectives are shifting from emotional marketing to predictive marketing, with particular attention to both cognitive processes of the various tourist segments, both the virtual dimension oriented to the potential traveller (Lemmi, 2019).

In light of this, tour operators are currently aware of the complex segmentation of tourism demand and they are now studying various formulas representing the tourist destination brand image. New communication formulas for tourism are the expression of new travel semantics, laying out the potential of digital tools. The growing phenomenon of storytelling and collective narration of places has recently enabled the coming of tourist segments with a strategic role in terms of destination appeal: the so-called 'digital nomads', those who live the journey in connection with web tools, by becoming local ambassadors and cultural attractors of the places visited (Olietti, 2018).

In the varied tourist market, the segment of slow tourism, with its multiple formulas, has gained wide success thanks to the concepts of wilderness, authenticity, place identity, intercultural exchange and sustainability. It is a field of tourism often seen only as green or rural tourism, away from web technologies; while, the rapid development of digital systems and communication models related to tourism, has

involved slow tourism, by giving it a renovated marketing approach. New technologies and social network platforms have changed not only the way to practice tourism, but also the way to learn about and discover new territorial elements.

In line with digital marketing perspectives, slow tourism has been reorganized by evocative communication video marketing tools, and also thanks to the digitalization of excursion itineraries by mapping, virtual landscaping and geo-location activities. From cartography, up to landscape virtual reconstruction and geographical digital systems (GIS) on Google Earth, the famous pilgrimage route, the Via Francigena, beginning in Rome and ending in Canterbury, one of the main Italian slow tourism routes, rich in cultural values, is a widely promoted itinerary that is now evolving into a heterogeneous touristic product oriented towards different types of customs (Cecchi, Landi, Mambrini, 2014). The cultural tourist, as well as the religious tourist, today, is open to the use of new technologies on the trip, such as App, virtual tours and the info point 4.0; thus, a great part of contemporary customers are well aware of the potential of digital systems, although they are looking to experience the real identity of places, by avoiding a comfortable, hedonistic holiday approach.

The most recent marketing innovation on the Via Francigena includes storytelling strategies and video making promotion, based on authentic live experiences of trekkers. The current tourism dynamics reflects the new technological paradigm that has influenced a great part of tourism companies, both in the mass tourism market and in the niche tourism.

The emblematic concept of 'slowness' has acquired different meanings and different experiential dimensions, where the tourist figure can reflect his/her hedonist need.

Contemporary tourists' need to overcome the traditional motivation of tourism (such as, the discovery of new places, entertainment, family harmony), but they represent the search for emotion, social branding, and also feeling engaged with people and territories. The combination of the search for slowness and the flexibility of ICT has a strategic role in emphasizing the virtual sensoriality that mobile and web communication systems contribute to enhancement, by enriching the multiple experiential dimensions of travellers (Albanese, 2013).

The new trends of tourism, from emotional marketing, to viral and predictive marketing, have constantly affirmed the growth of social platforms and web facilities in all tourism sectors, especially in cultural and slow tourism (Croci 2017).

The emotional dimension of slow tourism is amplified by evoking approaches identified in Storytelling narration, virtual reality journeys and community systems that empower people's relationships and travel communication (Gallucci, Poponessi, 2010).

The geography of territories is often the geography of emotions (Fiorucci, 2008); in this panorama, new technologies support the slow tourism trip organisation as well as the post trip communication; besides, the journey customizing role of technologies has facilitated the urban slow tourism development and the related cultural heritage fruition.

According to this point of view, the slow tourist has changed his/her way of practicing tourism, starting from ICT tourism 2.0 until ICT tourism 4.0, thanks to the usage of new technologies in all trip phases:

- Pre-trip:

The phase concerning the research of information and suggestions for planning the journey. Beyond metasearch platforms and online travel agencies, today, many web users and potential tourists, want to organise their journey independently and find a lot of information from Social Networks, specialized blogs and communities and also from sharing economy platforms, both for information and for booking purposes. Crowdfunding platforms have recently affirmed the promotion of tourist destinations, although indirectly, thanks to project financing campaigns. The way to find and analyse information pre-trip has widely changed due to the tourists need of relationship and opinion exchange focused on post- trip experience and local tips.

- On-trip:

The phase of local experience is supported by all new mobile technology systems, such as Apps, virtual info points, totems, chatbots and virtual local guides. Social networks are always relevant to share the own trip experience and find the journey instantly, also to localise the place for promotional purposes.

Sharing economy platforms and tourist websites are also useful tools to book services in real time.

- Post-trip:

The phase that follows the journey is more important than the previous phases in terms of experience sharing, destination visibility and brand promotion. The post-trip tourist behavior is similar to during the trip regarding the usage of emotional communication and storytelling activities supported by video and photo reporting that become real viral marketing activities on the Internet. Reviews, social posts, personal blogs and travel diaries, are still growing as online promotional tools used by all types of tourists becoming true “influencers".

ICT innovation has overwhelmed the whole tourism field and all tourism practices, also the Slow tourist has recently embraced the hi-tech vision to support his/her walking, cycling or sporting adventure. Contemporary pilgrims can turn out to be Slow-Tech tourists, but it is incorrect to define him as a unique target of Slow-Tech tourist, since they are many different kinds (Savelli, 2012).

The ‘level’ of Slow-Tech tourist changes according to two main variables: the tourist attitude towards technology and the usage of technology.

Regarding the high, medium or low combination of attitude and usage of technologies, the Slow-tech tourist can identify with a free climber loving the wilderness and refusing totally technology, or oppositely, with an urban walker or an extremely adventurous slow tourist. Other middle segments include, eco-tourists, birdwatching or kayaking lovers and also culture seekers and slow foodies.

All these varieties of tourist profiles use new technologies sometimes to independently book their trip and to solve trip difficulties, and often also to tell and promote the real slow travel experience.

3 The Via Francigena between real and virtual tourism experience

The tourism literature doesn’t provide a scientific definition of slow tourism or slow travel, although it is described as a response to mass tourism, which represents the globalized world giving the whole of society the opportunity to travel for leisure and it has made tourism a real consumer industry. In response to this relentless phenomenon, slow tourism has affirmed all over Europe in different ways, but with a

common objective: to value an authentic place identity in a sustainable perspective preserving the local environment and the local community.

In the last decades, according to this vision, various kinds of niche tourism have sprung up spontaneously or thanks to the creativity of tour operators. In Italy, rural and green tourism have been promoted since the 80s, especially in North and Central Italy. Later, other slow tourism products have been integrated with the food & wine sector, sport and adventure tourism, heritage and eco-tourism. Therefore, slow tourism, even if it is characterized by a small-medium number of sustainability-oriented tourists, looking for rest, quiet and slowness, it is a hybrid tourist product, often promoted by small specialized tour operators or local associations, with particular attention to assuring positive socio-economic local returns (Lemmi, 2015).

In 2019 the Italian year of slow tourism was celebrated by The Heritage and Culture Italian Ministry (MIBACT); this celebration reflects the government activities done in cooperation with private stakeholders to encourage sustainable hospitality and marketing strategy approach to the slow travel sector. This is the following step to the realization of the slow tourism website dedicated to all walking itineraries of Italy: www.camminiditalia.it. This is the first official portal to promote maps of walking slow tourism itineraries, as a tool to promote foot, cycle and horseriding itineraries. Among them, the Via Francigena has a strategic role to revitalize all the places that cross, in Italy as well as in the other three bordering countries. The Via Francigena, recognized as the Cultural Itinerary of the European Council 1987, is a 1800 km long path, counting 79 stops passing through 4 countries: England, France, Switzerland and Italy.

The European Council grant wanted to give value to the cultural and environmental heritage of the route landscapes from a tourism perspective, by representing the heart of the cultural heritage of the European continent, as a real symbol of intercultural values showing the roots of the population that have crossed the route. From Rome to Canterbury, thousands of pilgrims, Crusaders and merchants have walked on the Via Francigena, influencing each other's' customs. Beyond the social cohesion approach and resource identity preservation purposes, the route of Via Francigena, today attracts millions of 'renewed pilgrims' that have recently become 'tourists' (Berti, 2013).

The Via Francigena, with its wide historical and religious connotation, is currently known and promoted as a whole tourist product.

The Region of Tuscany has invested in numerous destination marketing projects referred to the Via Francigena since 2004, when the Region expressed its interest in promoting the path passing through Tuscany. In 2006, this path was the subject of an International Project involving six Italian Regions in order to realise a real tourist product and to draw up the financial and promotional MasterPlan that have gained investments of about 3.3 million Euros. In 2010 the Tuscan project named 'La Via Francigena' began, but the actual operation plan started in 2012, thanks to 16 million Euros, and was oriented to all touristic usage activities along the route and also to create an interesting tourist product. In 2014, The Via Fracigena was definitely operative and was entitled "Great Cultural Itinerary" in the European network of Vie Francigene.

The project's purpose was to redefine the brand image of the route and to reposition its tourist reputation awareness. The first step of the project was oriented to securing the route to create the tourist product, thanks to the support of the Tuscany Promotion Agency, Toscana Promozione Turistica. The Tuscan product 'Via Francingena' is now world popular, in fact, most recently the Region of Tuscany has renewed according to the foreign segment requests.

The foreign countries' campaigns of the route have shown how an historical path can become a slow and niche tourism product, suitable to satisfy heterogeneous clients searching for peace and quiet and contact with nature and people, and not less important, a high cultural tourism product.

In the last years, the touristic development course of the Tuscan area of the Via Francigena has promoted the realisation of some equipped pilgrimage itineraries as well as cyclo-tourist paths, that can be explored thanks to georeferenced maps. The first "homogoneous tourist product" of 2018 touristic regulamentation of Tuscany is the Via Francigena, with its 39 districts of Centre, North and South Tuscany, that have submitted partnerships aimed at a common planning strategy including accommodation, information, maintenance and communication activities. The added value of a specialised and all-round tourism product is the Destination Management strategy that is well integrated with the Destination Marketing Plan. In light of this, the Tourist Product Observatory analyse touristic data, socio-economic information and

benchmarking statistics, and evaluate sustainability and competitiveness of the route.

In addition, The Tuscan Via Francigena is connected with other historical and religious routes of the European Council, such as the Via Romea Strata, the Via Romea Germanica and the Via del Volto Santo. This combination of cultural identities assures the strategic role of the Via Francigena in the contemporary tourism market perspectives, geared to the concepts of sustainability, accessibility and authenticity. Today the Tuscan Via Francigena is divided into 15 stops passing through 39 districts of the Region of Tuscany and counting 5,8 tourist numbers. [2] Some small districts have gained in terms of socio-economic growth and tourist flows, with an increase of +29% of tourist arrival and 47, 5% of tourist numbers, from 2010 to 2016.The Tuscan route has about 1000 accommodation facilities offering specialised services for multiple targets such as: pilgrims, cyclo-tourists and trekkers.

The variety of Tuscan micro-regions characterized by different landscapes, historical attractions and cultural backgrounds expresses the high tourist value of the Via Francigena, especially in inland areas where tourism is a real economic engine of growth. The main places of tourist polarisation such as the cities of art of Pisa, Lucca, Siena and Florence, with its large number of visitors, are attractive tourist hubs from which tourist flow spreads to minor urban or rural centers with small pre-existing tourist activities. (Lemmi, Tangheroni, 2011). According to this assumption, slow tourism trails, such as the Via Francingena have a strategic role in redistributing tourist flows and in reducing tourism seasonability of mass tourism, by promoting a quality tourism with a restrained environment carrying capacity.

The contemporary Slow tourist has developed a real aptitude for new technologies during the three most relevant phases on the trip: the pre-experience, the live experience and the post-experience. One of the latest digital actions on the Via Francigena include the digital official guide of the path, from the Gran San Bernardo to Rome, 1000 kilometers crossing through geo-referenced stops along the path, linked to hostels with direct booking systems. From this perspective, tour operators have changed their tourist offer, by highlighting the identity elements of tourist products in a new digital way. The tourist chain in also influenced by the behavior of the above mentioned Slow-Tech tourist. Regarding the Via Francigena, the level of technology development is constantly

enhancing, even though it still requires much more improvement. Today, the Via Francigena walking and cycle trails are well mapped by GIS technologies that offer georeferenced routes in the official App of the Via Francigena with GPS localization and also on Google Maps and on Google Street View. The pilgrim can create his/her journey according to his/her personal needs.

4 The Italian project "Le Energie Invisibili": a video narrative strategy approach for destination marketing

A significant Italian case study shows how slow tourism has been affected by the new communication and technology revolution. An empirical case called "Le Energie Invisibili - Da Milano a Roma in Cammino" (Invisible Energies - From Milan to Rome on foot) has been promoted by an Italian trekking and communication expert, Luca Contieri, that has produced an extremely attractive documentary, 58 minutes long, focused on his 750 km pilgrimage journey, along the Via Fracingena, that started on August 2016 and lasted 26 days. The experience designer and also video producer, Luca Contieri, works for film companies and communication agencies as a film maker and producer. The film "Le Energie Invisibili - Da Milano a Roma in cammino" shows the walking itinerary from Milan to Rome and it was his first film documentary. It can be defined as a real opportunity to begin to explore the wide field of spirituality through films, thus, a way to appreciate slow tourism's distinguishing elements. Specifically, the film maker's purpose was to highlight the 'true identity' of the places by the key of simplicity. The film is a first-person account of a walking journey starting from Milan Cathedral to arrive to San Pietro Cathedral in Rome, by walking along the pilgrimage route of the Via Francigena. The two characters and promoters (Luca Contieri and the photographer Mimmo Lanzafame) of the film explore the world of pilgrimage and become pilgrims themselves. On their way, they find several other people who tell them why they are going on such an adventure. Every new meeting is not scheduled and everything that happens is by chance. A mosaic of motivations and emotions come out to satisfy the final aim which is to escape from daily routine, and, moreover, to experience a slower pace of life. The film illustrates the experience of the symbolic journey from the point of view of the pilgrims. The objective is to take back one's time in a world that requires us to go faster and faster.

If from Milan to Rome by train today only takes three hours, why instead do the opposite, that is take as much time as possible? The two protagonists collaborated, with Luca Contieri, behind the video camera and Mimmo Lanzafame in front of the video camera. Their first adventure was in Naviglio Pavese and once they arrived in Pavia, they continued to Rome along the Via Francigena, the ancient pilgrimage route that was firstly explored by Bishop Sigerico, who left Canterbury to go to Rome a thousand years ago. In the footsteps of Sigerico and of the millions of other pilgrims who followed him over the centuries, Luca and Mimmo began the journey without any companions but they soon met other pilgrims along the way.

Some of them appeared and then disappeared, others met each other a lot of times and others joined them for several days. Each pilgrim was asked to talk about the motivation and emotions they experienced on the long journey.

Some did it for a religious reason, others for adventure or simple curiosity, but everyone, despite being different from each other, wanted to share the same feelings of getting to know themselves and having an authentic experience. The result was the awareness that every pilgrim is in search of something that surely exists, but cannot be seen: they are "invisible energies". This is why Luca and Mimmo tried to understand what they are and to discover that in reality that they are clearly visible when you explore the world in a slow way.

During the pilgrimage, nothing was planned, everything happened by chance and all communication material was produced spontaneously. At the end of the 26-day itinerary, a film trailer was produced by the film producer Luca Contieri and was distributed by Mescalito Film, an Italian independent film production and suppling company. The video and cinema marketing of the documentary was projected starting from a first research for partnerships in the slow tourism sector, such as specialized associations (Amici di Santiago, Associazione Europea Vie Francigene, etc.) that were invited to the first showing of the film. Some presentation events were organized for an audience of pilgrims, potential pilgrims, walkers and general visitors, with the special participation of some pilgrims with the role of 'testimonial' of their real walking experience.

The trailer, transformed into a film, has been shown in more than 30 cinemas all over Italy, throughout 2017 and 2018, for a total number of around 1.624 spectators and a gross income of 8.919,50 euros. The

marketing results of this cinetourism experience was not completely influenced by a projected video marketing strategy, since, the trailer, and then the film, were promoted by cinema showings, social network web communication on the slow tourism blog and by TV programme interviews. The aim of the pilgrimage video making wasn't actually to do a video marketing campaign, but, in fact, it occurred. The press review of the film includes:

- an interview on the Italian TV programme "Il Mondo Insieme" on tourism matters by Licia Colo'
- an article in the "Touring Club" magazine
- a review on MyMovies website
- an article on FilmTv website
- a review on Film website
- an article in the daily web newspaper "La Repubblica"
- a speech in the entertainment TV Programme "Siamo Noi"
- some Articles on the Francigena News websites
- an interview on the slow tourism blog "Filosofia in cammino"
- film Facebook page: https://www.facebook.com/leenergieinvisibili/
- web film version to watch on Streaming web Tv and the project website: www.leenergieinvisibili.it

This video marketing empirical case applied to a renowned slow tourism experience, such as the Via Francigena, is an example of the powerful role of communication technologies as a new methodology of Tourism narrative promotion. Promotion depends mainly on a local branding system that highlights the most relevant features of a tourist product. Territorial marketing tools are vital for the improvement and promotion of a site determining the change from a unknown tourist destination to a popular tourist destination (Lemmi, 2009).

Among the original new ways of tourism communication and marketing strategy, Cinetourism is relevant for all potential tourist destinations that have been visited starting from a cinema-oriented tourist flow; it is an innovative procedure of spontaneous diversification that begins from customers and contributes to the deseasonalisation of tourism (Filippi, 2012). Cinematographic creative industries influence the tourism industry and operate at multiple stakeholder level, by activating public-private partnerships in the territory and also with foreign countries. Cinetourism is an extremely attractive territorial marketing strategy, that can represent the developing step of video marketing narrative campaigns.

In particular, the case history of the film-documentary "Le Energie Invisibili" has been a non-projected territorial marketing tool that has gained a large media coverage with potential slow tourism flows. When a film-documentary becomes a marketing tool, it can activate a successful destination marketing strategy, in particular to show all the attractive features of slow tourism that are created on territorial peculiarity. According to this potential, the European Association of Vie Francigene operates to promote the route in Italy and abroad and it is investing in a communication marketing strategy

5 How cinetourism becomes a slow destination marketing tool: case studies

The first narrative and experiential expression of Slow Tourism, especially for walking routes, such as the Via Francigena and the Way of Saint James, has been on the Social Networks, in particular, on Facebook and Instagram, defined as 'the Via Francigena stage' [6] Nowadays, the high engagement potential of social media storytelling has emphasized by the emotional dimension of social platforms, generating a personal sense of immersion in the natural environment and in the place culture. The strong communication impact of images broadcasted on social platforms highlights the spiritual value of walking routes, recognized by pilgrim communities and also by web surfers, which may become potential walking tourists or simply Slow tourists.

The virtual slow tourist experience often begins on social platforms with the purpose of sharing live or past experiences and f giving suggestions and travel inspiration to web audience. Whether the 'non-virtual' tourist has a central mantle in suggesting local destinations on offline channels, the 4.0 tourist, more or less digital-oriented, can be an influncer figure, that is equally important for the tourist decision making process since he can be specialised in tourism-related topics of which he talks about by generating interests, reliability and social participation due the influencer authority level. This contemporary way to transform social network users into social network followers is a win-win method used by destination managers with the goal to dissipate tourist products' information and boosting destination interaction, as well as brand engagement (Ejarque, 2015).

The huge extent of social media influence through photos and video narrations has gained a powerful impact on destination branding and

place visibility; similarly, it has represented the stage where the most of viral buzz on the Via Francigena has expanded as a real socio-cultural phenomenon, like has been experienced by the television presenter and reporter Marco Maccarini. His walking experience along the Via Francigena started in summer 2017 and lasted 20 days through 400 km-walk from Pontremoli to Radiconfani, across the historical pilgrimage stops on the Via Francigena Tuscan stretch. It has been a true social media experiment, supported by real-time video clips and photos with pilgrims and policy makers (such as the mayor of Siena) posted on Facebook and on Instagram. After this social storytelling, Marco Maccarini has been declared a 'Via Francigena ambassador' by the Tuscan Association of Vie Francigene. He is actually an 'ambassador' of Tuscan cultural heritage, since he wanted to share his walking trip with local communities and he was interested in knowing and communicating the rebirth places of the Via Francigena, thus on 22th July 2017, he also celebrated his birthday in Gambassi Terme (Florence) with walking group. This experience has gained millions of social followers and great media coverage.

Furthermore, social networks aren't admittedly the unique broadcast means where walking routes can be promoted, both in 'natural' and in strategic ways, but other audiovisual products have also a great marketing effects for local destinations and also for all those niche tourism products crossing unknown hamlets, such as various medieval villages set on the Via Francigena route. In this context, Via Fracigena has been the main subject of some Italian tv programmes (Geo&Geo, Alle falde del Kilimangiaro, Beetz), together with columns, tv documentaries and newscasts.

A foreign experience is also represented by a BBC film, broadcasted from 5th to 12th April 2019, for three episodes, after the previous BBC film production concerning the renowned Way of Saint James. By direct interview to AEVF, it has been observed a substantial increase of social network interaction after the BBC film broadcasting. Social Networks represent web communities for people engagement, experience sharing and worth of mouth, altought video makings dealing with TV and cinema represent also some realistic promoting tools. The pilgrimage narration in the footsteps of Saint James began in 1987 with the world bestseller by Paolo Cohelo, called 'Il Cammino di Santiago', a novel based on the

walking experience made by the author along the pilgrimage route having been a successful storytelling for route popularity.

The first film set on the Via Francigena was called 'I volti della Via Francigena' [8], it was a traditional film- documentary directed by Fabio Dipinto in 2016 and focused on walker and local communities' interviews, while, the mentioned film-documentary approach of Luca Contieri tells his first-person experience, despite of that, the aims of the two producers were the same. TV and cinema productions are able to recreate walking emotions, immersive and spiritual dimensions, and also feed- backs prost-trip reminding to the memories of the trip. The sensitisation of spectators and of local communities, even that the spectacular showing of the route heritage and authentic meeting with the residents and pilgrimage communities, are further aspects giving value to audiovisual makings (Aevf, 2019).

One of the most renowned Italian cinetourism best practices for local development and reputation impacts regards Sassi the Matera UNESCO site that has been set of cinematographic productions (The Passion, The Omen, The Nativity Story, Ben-Hur, Veloce come il Vento, Wonder Woman, etc..) gives evidence of spill-over effects on local economy, social awareness towards creative industries, employment, merchandising, export economy and heritage preservation and promotion fostered by a strong coordination between local government policies and the private stakeholders involved on the territory.

Matera has become a tourist destination thanks to the big cinematographic production that has been a promotional tool, by transforming local economy assets and by increasing also destination appeal and tourist flows and by redefining tourism accessibility (such as: transport services, safety system and tourist accommodation) having been the preconditions to be acknowledge European Capital of Culture in 2019. (Capriotti et al., 2016). Consequently, a great film production attracting substantial funds and professional teams enables local community to rediscover his identity and to increase the destination brand image. At Italian regional and national level, Film Commissions play the fundamental role of being the cabin truck of local and foreign stakeholders willing to invest in local film productions.

According to cinetourism study framework, Italian Film Commissions is worth mentioning since it joins all Italian Regional Film Commissions and provides services, visibility, information and assistance at national

and international level to cultural industry operators, as well as it provides local stakeholder intermediation by promoting access to audiovisual public and private funds. Film commissions, operating as territorial animators by dealing with film production service companies and all other economic operators, are strategic entities able to attract private and public investments and to win thematic calls.

A video production, such as a videoclip, a short-film, a documentary or a movie, without a Film Commission and a sufficient promotion campaign budget has limited opportunity to provide socio-economic benefits on the territory. At this light, numerous empirical studies have become best practices thanks to the strong 'hype' power of a well-organized structures operating on and for territories.

The proactive role of Film Commissions is pouring on tourist activities and destination marketing promotion. At national public level, Italian Government, with the recent acceptance of Tourism as a subject belonging to the Minister of Cultural Heritage, cinematographic industries alike cultural industries are becoming powerful drivers for cinetourism. From this perspective, the national website Italy for Movies [9], provides suggestions to video makers and also invites people to discover tourist destinations through cinema and audiovisual productions shot all around Italy.

Italy has been a prominent stage for movies and tv series settled in the most fascinating Italian cities of art, among which, Florence [10], Venice [11], Rome, Siena, Matera [12]; although, those locations take advantages of its celebrity and its numerous tourist flows, cinematographic productions contribute to brig occupancy and socio-economic incomes on the territory. It has been possible thanks to a correlation of push factors: the film director popularity, the amount of investments availability and the actors' fame and talent.

Some recent best practices both for production popularity and for destination image and impacts are:

o Six Underground, a Netflix series newly shot in one of the most recent tv series production boasting a high impact on the destination in terms of budget and employment and general local economy incomes (estimated around about 500.000 euros compared to a budget around 1.500.000 euros for 1 week of film production corresponding to 17 minutes of shooting).

o Assassin's Creed Pilgrimage, a successful videogame production settled around the medieval towns of Monterrigioni and Siena in Tuscany, over that in Florence, telling about fight histories of the past.

o Showreel, a trailer of Indian cinematographic productions set on Italian locations, realized by Odu Movies [13] (Italian film and video corporate production company), for Indian film producers using to realized short musical trailers with Indian characters playing in Italian locations, especially in famous cities of arts boasting the typical Italian artistic skyline.

Focusing on the cinematographic relevance for Slow tourism, and particularly for pilgrimage routes, the most significant case study concerns the Way of Saint James (by the film The Way14) that has seen research approaches focused on the relationship between cinema and the pilgrimage routes in reproducing local identities. Some identifying aspects of pilgrimages' thematic audiovisual products are the 'sense of sustainability' emerging from sociability, slow mobility images, pilgrimage accommodation, architectural sights, culinary heritage and natural environment. Cinema tourism can be considered an efficient tool for urban regeneration and economic revitalization with significant socio-economic direct and indirect impacts (L. Lopez, E. Nicosia, Lois Gonzalez R.M., 2018).

6 Conclusion and theoretical implications

'Slowness' as a cultural model conveys the spiritual and experiential dimension of slow travel philosophy, that has affirmed under a dynamic and technology-related tourism perspectives (Calzati, 2012). The gradual communication and technology changing process leads tourism marketing systems, in which, the concepts of smart village and smart cities have been affirmed by residents' positive attitude towards innovation technology, for developing a tourist sustainable-oriented destination models (Lemmi, 2015). The paper wants to show how communication marketing could change the future perspective of the slow tourism sector, focusing on walking itineraries; in fact, the natural and fast development from video marketing to cinetourism approach for destination marketing opens new relevant opportunities for both policy makers and private tour operators. Destination management and destination marketing strategies follow technological and market trends; in slow tourism, and, in particular, as regards walking and pilgrimage

itineraries, such as The Via Francigena, storytelling and video marketing represent the natural tourism practice of 'going slowly and experiencing deeply'. Animate documentaries, sometimes transformed into cinematographic films, create a virtual reality pilgrimage immersion for the potential tourist experience.

It has affirmed that Cinetourism gives territories multiple chances to revitalise their touristic appeal, by involving partnership synergies, where Film Commissions, entity regulated by country legislation, assure a strategic role in generating socio-economic benefits for territories.

Tourist destinations gain benefits from international projects realised with the contribution of national or foreign investments, especially from cinematographic creative industries. The Film Commission is defined as "organisation with the function of supporting artistic, technical and organizational education towards local operator's resident on the territory and with the function of promoting direct activities to reinforce the territory appeal" (Ruggeri, Bassani, 2018).

Such organisations manage European funds to invest in attractive territories for cinematographic purposes; but often cinetourism is a direct consequence acting on the set location and on the local touristic system and on the whole economic system (Presenza, 2007). Film commissions operate to promote the territories on a national and international scale with private and public stakeholders; in light of this, cinetourism, with its wide range of action, boosts new integrated systems of tourist offers with a whole strategic approach, attracting new tourist flows. Moreover, the real cooperation of Film Commissions with the local systems convey a realistic message of the destination in which they act.

According to those assumptions, in relation to the theoretical framework and in light of the mentioned case studies and best practices, this study research wants to propose how slow tourism destination marketing could be renewed by taking advantage of 4.0 ITCs, social network narrative and audiovisual value. In this field, cinematographic productions represent a promotional tool seen as a great mass-media and, moreover, as a policy support for touristic territorial strategy. This network approach has to been endorsed by local organization such as DMO that are able to create synergies with Film Commission at multiple levels (local, regional, national and international) with those purposes:

- Activating virtuous processes affecting tourism behavior towards destination and residents' involvement in tourism activities.
- Enhancing the brand image awareness from locals and tourists by rediscovering the local heritage promoted by audiovisual productions.
- Activating post-production film set appealing cinetourists, visitors keen on film production locations or tourists interested in exploring new placed known by tv or film showings. Cinetourism is a 'long term' tourism strategy able to realise local tourist districts.
- Valorising slow touristic product in the same way, or better than other tourist destinations, by emphasasing a heritage product with high territorial connotation.
- Fostering sustainable development thanks to incoming slow tourist flows interested in discovering the tourist destination along the pilgrimage route and promoting: slow mobility, slow accommodation, sustainable policies (similarly to the Way of Saint James' experience).
- Promoting positive socio-economic impacts: regeneration of urban destination in sustainable tourist destinations. Regarding tourism sectors, it is expected an increase of tourism flows, tourist incomes, and average stay time and spending. Concerning social aspects, slow tourism can encourage intercultural exchanges and also a growth of the quality of life; besides, slow tourists can become proactive stakeholders involved in pilgrimage accommodation management systems (many pilgrims have become voluntaries in hostels set along the Via Francigena).
- Finally, residents' awareness towards the destination brand image and local community positive attitude towards slow tourists are relevant aspects referring to audiovisual potential for slow tourist destinations.

On the basis of the mentioned case studies and the tourism and cinema-related companies' interviews, it can be asserted that Via Francigena pilgrimage route could be promoted in a stronger way taking advantage of the high value of audiovisual productions, based on Saint James Way's experience. In contrast to The Way of Saint James, crossing France and Spain for 800 kms, the Via Francingena route crosses four countries (Italy, England, France and Switzerland) for 1.600 kms. The challenging to create a homogenous marketing promotion on the Via

Francigena itinerary is evident, especially because of its length and its development fragmentation. On the other hand, the two routes boast a strong cultural and human dimension, so they're recognized Council of European Cultural routes, including some UNESCO sites, such as the French and Spanish routes of the Way of Saint James.

If the Via Francigena will be acknowledged as UNESCO site, it will benefit from a better destination marketing and destination management strategy [16]. It could have profitable effects on the Via Francigena promotion and cooperation with national and regional DMOs and Film Commissions. As observed from the case studies, some video or promotional projects present a lot of weaknesses due to the lack of territory organization with film commissions and other stakeholders. Consequently, the combination between DMOs and Film commissions, as two powerful local stakeholders, can be reflected on slow tourism marketing management on the basis of successful models such as, the Way of Saint James, and differently, the touristic restyling the town of Matera.In conclusion, cinetourism isn't only a technological support for video marketing, but it has become a local valorization. Information by personal AEVF interviews phenomenon, as a real powerful tool for restyling tourist destinations, especially for unknown places that can become popular and well-presented for their identity peculiarity related to appealing cinematographic stories (Filippi, 2012). Slow tourism destinations and the pilgrimage routes would take adventage of could this tourism marketing perspective, since cinetourism strategies, if well integrated with the local system, could assure real socio-economic territorial effects, by creating some new network tourism products or by transforming the existing touristic systems.

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The impact of Pampulha Modern Ensemble UNESCO nomination as a world cultural heritage on TripAdvisor's reviews

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Abstract

The study aims to evaluate the impact of Pampulha Modern Ensemble (Belo Horizonte, Brazil) after its nomination as a world cultural heritage, from the users' reviews and comments on the TripAdvisor website. The information collected from the creation of a web scraper enabled the extraction of data to a structured database and subsequent analysis with the use of text mining techniques. The results showed that the nomination has had a direct effect on the user satisfaction, especially in the first five months after the designation. Despite the positive data, it was noticed that users still do not have a consolidated image of all the attractions of the building complex as a heritage of humanity, as it lacks strategies that propagate them as integrated products, adding value to the sites.
Keywords: big data analytics; text analytics; web scraping; heritage; pampulha.

1 Introduction

Since the 1990s, there has been a considerable increase in the volume of data available from different communication channels, especially the Internet (Miltner & Gray, 2014). This large volume, in addition to storage speed, availability and varied data formats, was named after the phenomenon known as big data (Mcafee & Brynjolfsson, 2012; Miltner & Gray, 2014). For data to become information that may aid people and organisations in decision-making, some basic tools are needed such as servers and ways of management and computational techniques that help information organisation, analysis and visualisation (Andrejevic, 2014; Chen, Chiang, & Storey, 2012).

It is a fact that most big data is availably spread all over the Internet by users of social networks, especially from their comments and reviews of products and services (Oliveira, 2017). In the travel industry, for instance, TripAdvisor is the most significant worldwide travel community that brings meaningful content related to tourism and is the most popular platform for tourist information, mainly because it encourages its members to leave comments and write reviews of destinations and tourist services (Xiang, Schwartz, Gerdes & Uysal, 2015; Yoo, Sigala, & Gretzel, 2016). User opinions can help business owners and managers understand, quantitatively and qualitatively, what customers are saying about their establishment and destinations (Torres, 2013).

Web scrapers or scraping are tools used to extract online data from TripAdvisor and other websites, to be organised and analysed eventually. They convert unstructured website data, created in programming languages, into structured local databases (Vargiu & Urru, 2012). After structuring the bank, it is possible to analyse user ratings and comments by using techniques that enable them to extract value from the data and assist in decision-making. Text analytics or text mining are techniques used to analyse comments on social networks (Gandomi & Haider, 2015), generating quantitative data from texts. They also help find textual patterns in unstructured data sources, enabling their understanding more rationally (Moreno & Redondo, 2016).

Among the attractions registered on TripAdvisor, there are a few cultural heritage sites of humanity. Since 1972, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has nominated cultural heritage that is essential for understanding the history of humanity, to ensure the protection, conservation and preservation of culture for future generations (Labadi, 2017). In Brazil, Pampulha Modern Ensemble was named by UNESCO on July 17, 2016. The ensemble, created in the city of Belo Horizonte in the 1940s, is a landmark of Brazilian modernism and inspiration for various works in the world, bringing together buildings and gardens linked to leisure and culture. In addition to an artificial lake, the complex has a former casino (transformed into the current Pampulha Art Museum), the Yacht Club, the Ballroom and St. Francis of Assisi Church, created by architect Oscar Niemeyer with the help of several other artists such as Portinari and Burle Marx (UNESCO, 2017).

As part of the modern ensemble, Pampulha Lake was first built as a dam to provide water to the population in 1938. After the election of the mayor Juscelino Kubitschek (JK) in the 1940s, who was fond of modernist ideas for urban development, he invited the architect Oscar Niemeyer to design projects for the church, the ballroom, the Yacht Club and the casino. Their objective was to convert the old dam into an artificial lake with major works of art on its surroundings and make it a fresh and clean social space for leisure (Araujo, 2015). Therefore, the urbanist architecture became the symbol of Pampulha and after the election of Juscelino Kubitschek as the president of Brazil, Pampulha's model was replicated again by Oscar Niemeyer during the construction of Brasilia, the new capital of Brazil, in the early 1960s (Resende, 2004).

Monitoring heritage information is crucial for the elaboration of strategies that allow the efficient monitoring of the development of these spaces (Chianese, Piccialli, & Valente, 2015). From this view, this article aims to examine if there is any impact on Pampulha Modern Ensemble as a World Heritage Site after its nomination, based on the collection and analysis of reviews and comments from TripAdvisor users, between 2015 and 2018. The information collected is expected to enrich discussions about visitors' and residents' perceptions from a UNESCO nomination, generating inputs for monitoring similar attraction data and future research on the subject.

2 Literature Review

2.1 Big Data analytics

The popularisation of digital devices such as smartphones and sensors resulted in an extensive production of data, hitherto non-existent in society, increasing the need for tools that enable its interpretation in real-time (Gandomi & Haider, 2015). Therefore, the enormous potential of big data is to transform data into information that enables insights for decision-making (Gandomi & Haider, 2015) and generate new knowledge (Khan & Vorley, 2017).

The process of extracting big data insights from automated tools is known as big data analytics (Gandomi & Haider, 2015). Unstructured data such as text, images, audios and videos make up 95% of big data (Gandomi & Haider, 2015) and it is a major challenge to analyse these sources efficiently. This data has the role of complementing information,

collected traditionally, such as surveys and archival data (Xiang et al., 2015).

Gandomi and Raider (2015) list five primary kinds of data analysis of big data:

Text analytics (text mining): Techniques for extracting information from digitally present textual data fed by users of websites or organisations. The text analysis involves statistical analysis, computational linguistics, and machine learning.

Audio analytics: Extract and analyse information from unstructured audio data. It is performed by transcribing the audio into text or by the phonetic-based approach.

Video analytics: A variety of techniques for extracting data, analysing and monitoring video information from smart algorithms, metadata, transcripts and visual content. Audio and text analytics techniques may be applied.

Social media analytics: Analysis of data from social media channels, including review sites such as TripAdvisor. It works with two types of information: user-generated content (feelings, images, videos) and relationships between network entities (people, organisations, and products).

Predictive analytics: techniques that predict future outcomes based on historical and current data using statistical analysis.

Among the types of the analysis presented, text analytics stands out for works related to content generation by social networks, such as TripAdvisor.

2.2 Text analytics

Much of the unstructured information on the Internet, such as e-mails, blogs, forums, and especially social networks, comes from texts generated by users (Moreno & Redondo, 2016). These texts contain information ranging from comments on service and product delivery to free-topic reports on specific subjects. Therefore, the analysis of this data through text analytics plays a key role in big data analytics (Xiang et al., 2015).

Text analytics tools help to identify relevant information in large databases, previously not effectively visible for knowledge creation in

organisations (Khan & Vorley, 2017). They are used in many industries because the data analysed helps decision-makers understand market dynamics and fraud risks (Moreno & Redondo, 2016), as well as facilitate knowledge management strategies (Khan & Vorley, 2017).

Gandomi and Raider (2015) highlight four text analytics methods:

Information extraction: techniques for the extraction of structured data from unstructured text such as scraping;

Text summarisation: production of one or more texts summaries to highlight higher terms, words and subjects of the content analysed;

Question answering: provides answers to questions asked in natural language;

Feelings analysis: contain people's opinions on products, services, organisations, individuals and events. *Document-level techniques* determine whether a document expresses a feeling that is negative or positive. *Sentence-level techniques* attempt to determine the polarity of thoughts about an entity expressed in a single sentence. *Aspect-based techniques*, which are widely used in product reviews, identify the feeling within a document, classify and evaluate it, so it can be measured.

Moreno and Redondo (2016) add five other methods, in addition to information extraction, summarization and question answering techniques:

Topic Tracking and Detection: From documents read by the user, it identifies keywords of new documents related to the texts, suggesting similar content to the reader;

Categorisation or classification: Identifies the main topics of the document or the most repeated words in the text. Requires prior knowledge to classify terms;

Clustering: it is a technique used to put together different documents in a way that they are merged without using predefined topics or categories. A cluster allows a document to appear under several subtopics. This way, a document is not omitted from a search result, for instance.

Concept linkage: Lists documents identifying common concepts among them and helps users find information that would not be possible in traditional search methods;

Information visualisation: places a large amount of text hierarchically visualised or word map, enabling to view topics of more or less relevance to the document. A *tag cloud* is a well-known example of information visualisation;

Deep learning: A combination of Recurrent Neural Networks (RNN) and Convolutional Neural Networks (CNN) techniques that assist in predicting sequential information, such as which word should appear in a sequence from words already written in the same sentence;

Text analytics is a continually evolving area, fundamental for big data analysis. In other words, it is a door for understanding content created by millions of users in social networks (Moreno & Redondo, 2016), leading this generation of information to assume various types of business.

2.3 Web Scraping

Digital data extraction has become one of the most widely used techniques in big data (Marres & Weltevrede, 2013). Considering that individual pages of a website have the same information in the same templates, a web scraper can understand the logic of positioning this information, collecting it from different pages and passing the information to a unique and analysable database (Marres & Weltevrede, 2013).

The great advantage of the technique is that in addition to creating large databases with countless variables, it also creates, from countless types of information, more synthetic and manageable databases (Landers, Brusso, Cavanaugh, & Collmus, 2016). Thus, scraping tools expand the sociological potential of the Internet, once information from large social networks can be analysed (Marres & Weltevrede, 2013). Without these tools, a student or researcher would take some considerable time to navigate through all pages manually and even review the material and insert it into a data, almost an impossible task without collection automation (Landers et al., 2016).

In general, the scraping process is composed of a series of steps in which formatted data is extracted from a large amount of unorganised information. It also gives details on parts of a text or the way these texts are arranged for future analysis in an available database (Marres & Weltevrede, 2013).

Despite the increased use of scraping from the government, the private sector and academia do not have laws that address the issue directly, creating a grey area of debate (Krotov & Silva, 2018). It is common for most non-governmental websites to include in their terms of use a ban on the use of tools such as robots and web scrapers to collect information by their users to avoid violating their copyrights (Krotov & Silva, 2018). However, a site does not necessarily own the data created by its users, such as ratings and comments, which are widely used in social networks (Krotov & Silva, 2018). Besides, user ideas cannot be copyrighted; only the specific forms of representation of these ideas are guaranteed rights and allow fair use of this information on a limited scale (Krotov & Silva, 2018).

Therefore, the use of data from scrapers should be done collectively and not individually, by analysing patterns of behaviour of a society or group, from the context in which individuals are inserted. From this view, individuality will not be compromised, ensuring the ethics of research (Andrejevic, 2014).

3 Methodology

The survey was conducted using web scrapers that enabled information extraction (Gandomi & Haider, 2015) available on the following Belo Horizonte's attractions on TripAdvisor: Pampulha Lake, Pampulha Modern Ensemble, St. Francis of Assisi Church, Ballroom and Yacht Club. Only Yacht Club did not provide relevant results for the analysis as it is a private leisure club, only visited by its members. Therefore, it has no regular visitors for tourism purposes, which may explain the low number of reviews and comments on this attraction. Initially, we used a web scraper available online, without programming, called *import.io*. However, over time, the previously free web scraper placed limitations on the project, creating the need to develop its web scraper from the python programming language. This same web scraper not only made it possible to continue extracting user reviews as in the explanation above, but also allowed user comments to be extracted for each attraction individually.

Figure 1 shows the fields that were extracted for all 49 attractions of Belo Horizonte, including those related to Pampulha Modern Ensemble, allowing comparison of results between the complex and the other attractions of the city. Figure 1 presents the information collected

regarding user ratings (red line) and user comments, with the headings (blue lines) and the comment text box (yellow lines).

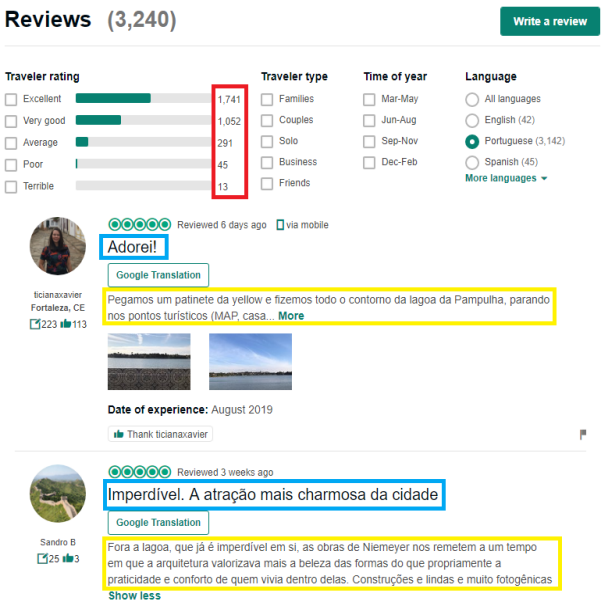

Fig 1. Information extracted from TripAdvisor

Extractions for the collection of user evaluation were performed in different stages. The first was held on July 12, 2016, five days before UNESCO's announcement. The second extraction was performed approximately 20 days after the announcement, and lastly, extractions were made on December 2016, July 2017, December 2018 and July 2018, a total of two-year time after the announcement.

The comments and titles were extracted in May 2019. Since each comment shows the date it was posted on, it was possible to classify them by year, differently from the users' evaluation. The information collected in the comment text box did not detect any impact from the collection of keywords related to the naming of Pampulha's attractions. However, the results of the words contained in the comment headings were relevant to the analysis. Thus, the analysis of the titles was performed from a text summarization (Gandomi & Haider, 2015), adding words that were repeated between titles, demonstrating them from a descending ranking, according to the information visualisation method (Gandomi & Haider, 2015). It is noteworthy that the analysis of the texts was performed by users who evaluated the attractions between grades 4 and 5, since the

number of evaluations between 1 and 3 was deficient. Finally, only the texts published on the platform in the Portuguese language were analysed.

4 Results

Data extraction, after five days of the announcement of Pampulha as a cultural heritage of humanity, showed that three attractions of the complex stood out among the ten attractions of the city with the highest growth in the number of reviews: Pampulha Lake, St. Francis of Assisi Church and Ballroom (Table 1). On average, each attraction in Belo Horizonte increased its value by 5.95%. The attraction Pampulha Lake had the most significant variation of all the attractions of the city reaching an increase of 14.36% in the number of reviews. Even after five months of the announcement, Pampulha Lake remained the most positive popular attraction. The attraction, despite losing a position at the end of the first year of analysis and another position at the end of the second year, still had very positive results compared to the average popularity of Belo Horizonte. As for the three other attractions highlighted in the August's extraction, they appeared among the ten best-evaluated attractions during the time series, but showing inconsistency (Table 1). It is noteworthy that Pampulha Modern Ensemble did not appear in the evaluation results. There is a hypothesis that, as this area is popularly known only as Pampulha Lake, the specific attraction of Pampulha Modern Ensemble is less searched on TripAdvisor for reviews.

Regarding the analysis of the comments, it was possible to extract all texts from each Belo Horizonte's attraction. Thus, unlike the number of assessments and ratings of attractions extracted from the value fields on the main page of each attraction, the analysis of aggregated data was made by year, as the comments showed the date they had been posted since the attractions were included on the website. As the objective of the research is to analyse the impact of Pampulha's results from the 2016 appointment, the analysis of the comments started in 2015.

In the case of Pampulha Modern Ensemble, it is clear that the word 'heritage' appeared as a highlight in the commentary titles in 2016, 2017 and 2018 (Table 3). As early as 2015, before the appointment of UNESCO, the word does not appear.

The same results are found in Pampulha Modern Ensemble for St. Francis of Assisi Church. The word 'heritage', which was not prominent in 2015, has appeared steadily since 2016, among the users who gave the attraction ratings 4 and 5 (Table 4). The results of the keywords for Ballroom, Pampulha Art Museum and Pampulha Lake did not highlight terms related to the heritage in none of the years analysed.

Table 1. Percentage change of assessments of the main attractions in Belo Horizonte

Attraction	Aug 16/ Jul 16	Attraction	Dec 16/ Jul 16
Belo Horizonte	**5,95**	**Belo Horizonte**	**21,50**
Pampulha Lake	**14,36**	**Pampulha Lake**	**57,67**
Topazio Theater	10,60	Kubitschek House	42,48
Maletta Building	9,91	Topazio Theater	38,41
Guanabara Park	9,55	Maletta Building	32,53
Niemeyer Building	9,34	Natural Sciences Museum	31,16
Israel Pinheiro Square	9,24	Diamond Mall	30,63
Natural Sciences Museum	8,70	Minascentro	30,09
Belo Horizonte Central Market	8,01	Belo Horizonte Central Market	29,96
St. Francis of Assisi Church	**6,85**	**Ballroom**	**28,57**
Pampulha Modern Ensemble	**6,83**	Guanabara Park	28,28

Attraction	Jul 17/ Jul 16	Attraction	Jul 18/ Jul 17
Belo Horizonte	**37,02**	**Belo Horizonte**	**11,79**
Diamond Mall	104,97	Diamond Mall	28,22
Pampulha Lake	**96,54**	Kubitschek House	23,81
Kubitschek House	67,26	**Pampulha Lake**	**21,15**
Natural Sciences Museum	62,32	Belo Horizonte Central Market	18,75
Belo Horizonte Central Market	56,17	Banco do Brasil Cultural Center	18,71
Topazio Theater	52,98	**Pampulha Art Museum**	**16,90**
Banco do Brasil Cultural Center	47,54	Natural Sciences Museum	16,52
Israel Pinheiro Square	44,54	Minas Gerais Vale Memorial	16,27
Minascentro	43,32	Niemeyer Building	15,59
Ballroom	**43,29**	**St. Francis of Assisi Church**	**13,53**

Source: TripAdvisor. Created by the authors

Table 2. Percentage change of ratings of the main attractions in Belo Horizonte

Attraction	Aug 16/ Jul 16	Attraction	Dec 16/ Jul 16
Belo Horizonte	**0,03**	**Belo Horizonte**	**0,17**
Ballroom	**0,60**	**Ballroom**	**1,46**
Guanabara Park	0,46	Administrative City	1,13
Raul Soares Square	0,44	**Pampulha Lake**	**0,90**
Pampulha Modern Ensemble	**0,37**	**Pampulha Modern Ensemble**	**0,74**
Pampulha Lake	**0,37**	Guanabara Park	0,73
Topazio Theater	0,35	Banco do Brasil Cultural Center	0,62
Pampulha Art Museum	**0,35**	**Pampulha Art Museum**	**0,61**
Minascentro	0,26	Kubitschek House	0,57
St. Francis of Assisi Church	**0,23**	Maletta Building	0,49
UFMG Knowledge Space	0,21	**St. Francis of Assisi Church**	**0,48**

Attraction	Jul 17/ Jul 16	Attraction	Jul 18/ Jul 17
Belo Horizonte	**0,20**	**Belo Horizonte**	**-0,06**
Ballroom	**1,89**	**Ballroom**	**0,61**
Diamond Mall	1,38	Diamond Mall	0,54
Guanabara Park	0,97	Luiz de Bessa Public Library	0,53
Administrative City	0,94	UFMG Knowledge Space	0,50
Banco do Brasil Cultural Center	0,88	Belo Horizonte Central Market	0,37
Pampulha Modern Ensemble	**0,79**	Administrative City	0,30
Independence Arena	0,78	Minas Gerais Vale Memorial	0,24
Church of São José	0,77	Church of São José	0,22
Belo Horizonte Central Market	0,77	Niemeyer Building	0,21
Museum of Arts & Offices	0,62	Guanabara Park	0,19

Source: TripAdvisor. Created by the authors

Table 3. Top primary words: Pampulha Modern Ensemble (ratings 4 and 5)

2015		2016		2017		2018	
Word	**N**	**Word**	**N**	**Word**	**N**	**Word**	**N**
pretty	115	pretty	109	pretty	42	pretty	22
worth it	35	architecture	59	architecture	26	place	14
architecture	30	**heritage**	**47**	**heritage**	**15**	architecture	12
unmissable	25	humanity	27	worth it	13	beautiful	8
postcard	18	beautiful	25	unmissable	10	unmissable	6
architectural	18	unmissable	23	beautiful	7	architectural	5
art	14	art	21	architectural	7	Niemeyer	4
beautiful	11	postcard	16	humanity	6	**heritage**	**4**

Source: TripAdvisor. Created by the authors

Table 4. Top primary words: St. Francis of Assisi Church (ratings 4 and 5)

2015		2016		2017		2018	
Word	**N**	**Word**	**N**	**Word**	**N**	**Word**	**N**
pretty	97	pretty	174	pretty	53	beautiful	24
architecture	40	architecture	78	art	35	pampulha	8
little church	31	work	65	work	21	work	7
art	29	art	54	unmissable	17	little church	5
card	29	**heritage**	**42**	**heritage**	**16**	unmissable	4
postcard	29	beautiful	32	little church	16	architecture	4
beautiful	26	little church	23	postcard	15	postcard	3
work	24	postcard	21	visit	7	marriage	3
unmissable	12	unmissable	17	architecture	4	wonderful	3
faith	12	modern	11	beautiful	4	visit	3
worth it	10	Portinari	10	worth it	4	**heritage**	**2**

Source: TripAdvisor. Created by the authors

5 Discussion

Pampulha Modern Ensemble's appointment as a cultural heritage of humanity has had a positive impact on TripAdvisor's users, especially in

the short term. This impact was most noticeable in the level of user satisfaction. Interestingly, in the space between a month and five months after the announcement by UNESCO, there was no infrastructure investment or significant improvements in the region that could increase user satisfaction. It may be suggested that only the announcement of the complex as a World Heritage Site itself has caused visitors to appreciate the region's attractions.

In the specific case of the number of reviews, it is believed that the appointment will bring positive results to Pampulha Lake. It is because the attraction, besides giving its name for the entire region, comprises not only the modern heritage site but also a zoo, a hiking trail, an ecological park, among others. Thus, it can be explained that the nomination helped to increase the region's assessments as shown, however, once the comments are analysed qualitatively, they did not highlight a direct relationship with the word 'heritage', but only strengthened terms for the landscaping and scenic beauty of the lake and its surroundings.

The specific analysis of Pampulha Modern Ensemble clearly showed the strong relationship of the world heritage in the title of user comments from 2016 on. That is, there was, in fact, recognition of the site as heritage by users. This data was also observed for St. Francis of Assisi Church, considered the most significant tourist symbol of the complex, helping to identify it as a world heritage site.

However, it is noted that users' perception of UNESCO's nomination for other attractions is still limited (Ballroom and Pampulha Art Museum). Therefore, it suggests that there is a more significant promotion by the city of these attractions as an integral part of the complex considered as heritage. Thus, there would be a higher chance of increasing the number of visitors to these spaces (increasing the number of reviews on TripAdvisor), as well as generating a better interpretation of the monuments as a unique travel itinerary. This will facilitate their appreciation and preservation as a major attraction for the city, benefiting the products and services of the region and generating greater competitiveness to the destination.

6 Conclusion

This study aimed to evaluate the impact of the naming of Pampulha Modern Ensemble as a World Heritage Site by UNESCO from user

reviews and comments on TripAdvisor. From web scraping techniques for data extraction and further analysis by text mining and information visualisation methods, it was concluded that up to the first five months of the appointment, user satisfaction results were positive for all the attractions of the complex. There was also a higher perception of visitors in the commentary titles regarding the word 'heritage' for the main attractions of the complex. However, it suggests that campaigns to promote the other attractions should be carried out so that visitors recognise them more clearly as belonging to the complex considered as World Heritage, increasing visitation and preservation of spaces, and creating a stronger identity among these attractions.

This work leaves as a future possibility the application of techniques for comparing results between different attractions considered as heritage, besides increasing the collection of information from other travel sites considered as user-commenting platforms, such as Expedia or Google.

Financial Support

This study was partly sponsored by Coordenação de Aperfeiçoamento de Pessoal de Nível Superior - Brasil (Capes) - Finance Code 001.

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Online communication strategies of the Cultural Routes of the Council of Europe

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Abstract

With the nomination of Santiago de Compostela as a World Heritage Site in 1985, cultural routes started to receive international attention as a new category of heritage: this led to the creation of the Cultural Routes programme by the Council of Europe, which nowadays (end of 2019) counts thirty-eight routes, thirty-four of which have a functioning website. As there is little research on how these routes use ICTs to support their goals, the research presented in this paper aims at understanding which narratives, information, services and functionalities are offered on the official website of each route and how these websites support potential travellers. To do so, the technique of benchmarking was applied and an analytical grid was developed, following an iterative process per saturation, which allowed classifying all the types of contents and functionalities offered by the websites. Forty-seven indicators of contents and functionalities were identified and grouped into six categories. The analysis clearly showed the commitment of the different stakeholders to stimulate cooperation and promote active involvement on their websites even though tourism practices appear not to be supported enough yet. It is advisable that this direction of an active involvement of users is taken by all the routes, to take advantage of the opportunities given by ICTs to reach the ambitious goals of the Cultural Routes programme, with a strategic use of social media channels for promotional purposes and dedicated mobile apps for tourism-oriented goals.
Keywords: cultural routes; European heritage; cultural tourism; online communication; websites; benchmarking.

"The only true voyage of discovery, the only fountain of Eternal Youth, would be not to visit strange lands but to possess other eyes, to behold the universe through the eyes of another, of a hundred others, to behold the hundred universes that each of them beholds, that each of them is" (Marcel Proust, 1923)

1 The Cultural Routes of the Council of Europe

With the nomination of Santiago de Compostela as a World Heritage Site (1985), cultural routes emerged as a new category of heritage and started to receive international attention. In 1987, the Council of Europe launched the Cultural Routes programme, with 'Santiago de Compostela Pilgrim Routes' being exactly the first network of routes to be certified. The programme had, and still has, two main goals: on the one hand, to foster sustainable territorial development by allowing synergies between national, regional and local authorities and a wide range of associations and socio-economic actors; on the other hand, to highlight the educational role of travelling in discovering "the rich and diverse heritage of Europe by bringing people and places together in networks of shared history and heritage" (Council of Europe, 2019). In this sense, cultural routes are a sort of throwback to the Grand Tour, which was the journey that European aristocrat descendants used to do outside their homeland, mainly between the 17th and the 19th century, with educational, cultural and personal development goals (Hibbert, 1987).

In 1998, the International Council on Monuments and Sites (ICOMOS) created the International Committee on Cultural Routes (CIIC) with the aim of defining the main elements of cultural routes and establishing a methodology to design new routes. From this, the following elements emerged: the *context*, which represents the natural setting where the route unfolds, as well as the place of living of local communities; the *content*, which is the range of creative tangible and intangible assets in a region; the *cross-cultural significance*, which refers to the meaning and value of the route as a whole; and the *dynamic character*, which is given by the routes' networking nature that implies interaction and exchange among the many socio-economic realities they federate.

In 2010, the Committee of Ministers of the Council of Europe adopted Resolution CM/Res (2010)53, establishing an Enlarged Partial Agreement on Cultural Routes, to enable closer co-operation between states particularly interested in the development of cultural routes. For the first time, a more straightforward definition of a cultural route was formalised. This definition describes a cultural route as "a cultural,

educational heritage and tourism co-operation project aiming at the development and promotion of an itinerary or a series of itineraries based on a historic route, a cultural concept, figure or phenomenon with a transnational importance and significance for the understanding and respect of common European values".

Nowadays, the programme of the Cultural Routes of the Council of Europe counts thirty-eight routes. These routes can be considered complex and multidimensional cultural goods, defined by the tangible and intangible heritage of the territories they cross and in which they are rooted (Zabbini, 2012). They have a transnational dimension, since they go beyond countries' administrative borders up to the European level. The unifying principle of each route is the *landscape*, which is not just a decorative element but rather a bearer of meanings that connects territorial realities at a geographical as well as historical and identity level (Berti, 2013).

On a geographical level, cultural routes can be divided into three categories, according to the relation between the elements of the route and the territory:

Territorial routes, which involve entire territories that share the same theme. Different paths might be proposed to help understanding the theme. An example is the 'European Mozart Ways', a route that allows the traveller to discover one of the most fascinating musicians of all times by retracing Mozart's footsteps through Europe. Several paths are proposed across ten European countries.

Linear routes, which correspond to a physical path or a network of itineraries that are univocal and recognisable. An example is the 'Route of Saint Olav Ways – The Pilgrim Paths to Trondheim', which is a network of routes through Denmark, Sweden and Norway, all of them leading to Nidaros Cathedral in Trondheim, where Saint Olav lies buried. There are dozens of different routes to take to reach the Cathedral, from short one-day trips to journeys lasting several weeks.

Archipelagos routes, which represent a network of sites that share common heritage elements and that can be reached by following different paths. An example is the 'Réseau Art Nouveau Network'. The network federates over twenty European cities with a rich and varied Art Nouveau heritage to explore, and offers the tourist numerous activities,

exhibitions and materials for a better understanding and appreciation of the rich legacy of this art style.

Considering a more historical and identity level, as Zabbini states, "one of the key points of itineraries is the idea that they are not created from the places, but from the *sense*!" (Zabbini, 2012: 70). In fact, routes cover a range of different themes that are the key to understand the heritage and identity of the networked territories. There are routes about eno-gastronomic heritage (the 'Routes of the Olive Tree' and the 'Iter Vitis Route'); about art, music, and literature ('In the Footsteps of Robert Luis Stevenson' and 'Le Corbusier Destinations: Architectural Promenades'); those focusing on religious heritage ('Saint Martin of Tours Route' and the 'European Route of Cistercian abbeys'); and routes that feature historical figures or periods (the 'Viking Routes' and the 'European Routes of Emperor Charles V').

Before describing the research aim and methodology, in the following section, some characteristics that are typical of the Cultural Routes programme's approach to tourism and heritage are covered.

2 Tourism and heritage in the Cultural Routes programme

The cultural routes offer a *holistic destination approach* based on the enjoyment of culture: cultural resources can be appreciated both for the meaning they have in their specific context and for the personal meaning they might have for the visitor, who is driven by his/her discovery and knowledge goals. By linking tangible and intangible heritage across different territories, the routes allow visitors to discover the identity of those territories and, more importantly, which aspects of history, values, and resources they share. They offer a more complete and deeper tourism experience that goes far beyond the mere consumption of a single heritage object.

With regards to the 'supply' side of tourism, cultural routes constitute a development tool for marginal or rural areas, as they can stimulate *cooperation* and partnership between communities as well as among a wide range of tourism suppliers, to improve tourism offers and, thus, bring people to those areas (Briedenhann and Wickens, 2004). Contrary to what usually happens among destinations, networking routes have a strategy that focuses on cooperation rather than competition. Destinations, in fact, often view neighbouring or similar destinations as competitors, and this might weaken the regional tourism development.

The case of cultural routes is inherently different, since they need partnerships between stakeholders following principles of fairness and inclusion in order to be meaningful and attractive; moreover, for a route to be accepted, at least three different countries must be involved. To ensure working partnerships, cooperation must be rooted in solid institutional frameworks that stimulate regional socio-economic development. It has been underlined, in fact, that a "cultural route also illustrates the contemporary design of the values of heritage for the private and the public sector stakeholder organizations as a resource of a sustainable social and economic development" (Madjoub, 2010: 31).

Another important characteristic that lies at the core of cultural routes as territorial and tourism development is *sustainability*, with its three main levels: economic, socio-cultural and environmental. At the economic level, because of the routes' transnational dimension, administrative borders need to be overcome, different political levels must cooperate and local stakeholders must be involved in order to develop the necessary hospitality infrastructures and services. At the social level, cultural routes emphasise the uniqueness and individuality derived from the geographical space. In this way, vulgarisation and homologation of places and the loss of social identity are avoided and connections between people and relationships among communities through memory and history are promoted (Majdoub, 2010). In turn, the increased appreciation of a territory and its cultural resources derives in a more elevated respect of the environment and awareness of the consequences of one's actions. Joint management actions, in addition, help facilitate a better distribution of tourists, thus reducing environmental impact.

Cultural routes as a new form of heritage and as a strategy for socio-economic territorial development introduce also a new holistic idea of *heritage protection*, wider than just conservation or promotion. For this, cooperation between the different stakeholders is crucial as it can contribute to the promotion and conservation of the tangible and intangible cultural resources as well as to the increase of awareness of their value (Zabbini, 2012; Messineo, 2012).

In the cultural routes landscape, Information and Communication Technologies (ICTs) might play an important role to promote knowledge and provide services to visitors (Cantoni et al., 2016; De Ascaniis et al., 2018). According to the Vilnius Roadmap of the 6th Annual Advisory Forum on Cultural Routes (Council of Europe, 2016): "ICT can help to

extend access, especially of young generations, can better the experience of travellers, help connect locals with their routes, and locals with visitors, dis-intermediate some relationships, they can also be used to train relevant players, especially micro enterprises".

However, research on the use of ICTs to promote and support cultural routes is quite limited. A preliminary study on the features of official mobile applications was recently proposed (Cantoni & De Ascaniis, 2020), in which four routes were considered – the only routes having dedicated mobile applications at the time of the study – namely: 'Santiago de Compostela Pilgrim Routes', 'Via Francigena', 'European Route of Ceramics', and 'The Hansa'. Even if the sample was limited, the analysis highlighted a major challenge in designing applications for such complex cultural destinations, namely the difficulty in finding a balance between the need to present the route as a whole and the need to provide information and services about its different parts (especially for territorial, linear routes and archipelago routes). A usability analysis (Cantoni, Di Blas & Bolchini, 2003; Garrett, 2010) showed that the apps were mostly successful in helping travellers along the road not to get lost and in guiding them to the main tourism and hospitality services. They were, on the other hand, hardly useful in the organisation of the journey and in providing a context for the meanings and values represented by the route (Cantoni & De Ascaniis, 2020).

As of today, October 2019, the Cultural Routes programme is widely presented on the official website of the Council of Europe (Council of Europe, 2019) which dedicates a page to each route. On each page, the following pieces of information are provided: a short historical overview, the route's heritage features, its connection with the values promoted by the Council of Europe, travel possibilities, and a map of the involved member States. All routes have their own official website, twenty-six of them have a Facebook page, three have a Twitter account, one has an Instagram account and one has a blog. Official mobile applications have been developed for six routes.

3 Research aim

To continue this line of research and to develop the literature on the topic, the research presented in this paper aims at understanding how the Cultural Routes programme is communicated online through its main official channels – namely which narratives, information and services are

given on the official website of each route. In order to do so, two operational goals are pursued: a) to investigate, categorise and compare the contents and functionalities provided by the routes' official websites; b) to highlight which kind of support a potential traveller receives if s/he wants to plan a journey or just learn about a route.

4 Methodology

To gain an overview of the types of contents and functionalities offered by the official websites of the cultural routes and to highlight the kind of support they offer to potential travellers, the technique of *benchmarking* was applied. Benchmarking is a bottom-up technique, which considers specific aspects of similar objects (e.g. types of products, websites in a given domain), identifies their characteristics and divides them into categories, allowing, thus, a comparison between them.

The founding father of benchmarking is Robert Camp, who developed this method while working at Xerox at the beginning of 1980, when the company was floundering. In his text, appeared in 1989, Camp explains that "benchmarking is the search for those best practices that will lead to the superior performance of a company" (Camp, 1989: xi). Benchmarking is, in fact, a process aimed at gaining a competitive edge on competitors by identifying and understanding the best practices of those organisations considered the best in their field and changing operations accordingly in a structured fashion (Bhutta & Huq, 1999). Benchmarking has been used by a variety of organisations to improve different areas including customer processes, information systems, supplier management, and human resources (Elmuti, 1998). The principles of benchmarking have also been applied to websites, with the general goal of measuring and comparing one's websites with others. It might be used, for instance, to measure how the website of a certain organisation compares to the sites of related organisations and hence, to develop ideas on how to improve it (Johnson & Misic, 1999). Analysing competitors' websites might also allow understanding the dynamics of a certain sector, its strengths and weaknesses (Barnes and Vidgen, 2002; Hassan and Li, 2005). Different aspects of websites can be considered, such as navigation, interactivity, accessibility, layout. In the study presented here, the focus is on contents (information provided) and functionalities (possibilities of action given to users, such as buying or reserving).

As a first step, an *analytical grid* was developed, following an iterative process per saturation, which allowed classifying all the types of contents and functionalities offered by the websites (Lizzi et al., 2011; Inversini & Cantoni, 2011). Considered one first website, each type of content or functionality was classified as an *indicator*, which was then applied to all the following websites. For instance, different pieces of information about the history and development of the route were classified with the indicator "history of the route", and all the websites were examined against such indicator. If a website presented a certain indicator, it received the value "1" in the grid, if the indicator was missing, the website received the value "0" for that indicator. Each time a new indicator was identified, all the websites were investigated backwords against the new indicator, until the saturation level was reached.

The second step was to group the indicators into *categories*, according to similarities in terms of contents and functionalities. For instance, indicators as history of the route, map of the route, pictures of the hotspots were grouped in one same category called "information about the route". The categories were, then, organised in a comprehensive *narrative* showing what the websites' themes, contents and goals are.

The benchmarking was independently conducted by three researchers who analysed a sub-sample of the considered websites and described the retrieved contents and functionalities in terms of indicators. The researchers compared their analysis, reached an agreement about similar indicators and their categorisation, and elaborated a grid, which was then applied to the whole websites sample. The benchmarking was conducted from September to October 2019.

5 Results

Contents and functionalities of cultural routes' websites

All the thirty-eight routes have a link to an official website. However, as four of these websites were not working at the time of the study ('Pyrenean Iron Route', 'European Route of Ceramics', 'Fortified towns of the Grande Region', 'Via Charlemagne'), in total, thirty-four websites were analysed. Forty-seven indicators of contents and functionalities were identified and grouped into the following six categories: a) information about the route, b) news, events, projects, c) tourism, d) social media channels, e) services and functionalities, f) credits. In Tables 1a, 1b, 1c, 1d, 1e and 1f the indicators belonging to each category

are listed in descending order of their presence. A description is given for each one of them, and their recurrence (N°) in the sample is reported.

Table 1a. List of indicators of the category "Information about the route".

Indicator	Description	N°
Description of the route	Description of the route or of its connecting theme, its history, relevant personality(ies) (e.g. Mozart, the Vikings) that the route is dedicated to.	33
List of countries/ cities along the route	List or map of stages/hotspots making part of the route (no description of the hotspots – just name/location).	32
Map of the route stages/hotspots	Map with the route hotspots (in the case of archipelago routes) or stages (in the case of territorial and linear routes).	32
Photo gallery of hotspots/attractions	Pictures of the route/hotspots and/or its attractions.	30
Goals of the route/association	Goals of the route or of the association that underlies the route (e.g. to preserve heritage, to improve visitors' knowledge).	28
Presentation of the route stages/hotspots	A more detailed description of the different stages/hotspots that are part of the route, either in the form of a list or on a map.	28
Promotional content	Promotional downloadable content (e.g. brochures, sales manuals).	19
Rules to become a member of the route	Rules that a country/city/stakeholder must follow to join the route's association or to be part of the route.	19
Description of art and architecture	Description of art works and architecture to be found along the route.	14
Video gallery of hotspots/attractions	Video(s) on the route/hotspots and/or its attractions.	12
Notorious figures	Presentation of past/contemporary travellers (e.g. journalists) or historical figures (e.g. famous Vikings) that travelled the route or lived along it.	10
Mention of UNESCO WHS	Reference to UNESCO WHS on the route, either as a filter to find attractions or mentioned in the attractions' presentation.	9
Audio-guides	Audio-guides or podcast published on the website with explanations on the route/hotspots and/or its history.	6

Table 1b. List of indicators of the category "News, events, projects".

News	News regarding the route (e.g. development, recognitions, new members).	30
Events	Past and/or upcoming events connected to the route.	25
Projects	Past and/or future projects connected to the route.	19
External links to news on the route	Links to external websites with news about the route or press release section in the website.	15
Exhibitions	List of museums and/or exhibitions related to the route and its hotspots.	14

Table 1c. List of indicators of the category "Tourism".

Attractions to visit along the route	Presentation of attractions to be visited along the route or in its hotspots.	22
Educational/training services	Material and/or programmes that can be used for education purposes (e.g. in schools, as guidelines for exploring the route).	11
Travel packages	Suggested trips along the route with itinerary and accommodation.	9
Accommodations	Suggestions for accommodations along the route or on the route hotspots.	3
Instructions to get pilgrim credentials	Guidelines for visitors along 'linear' or 'territorial' routes to recognise their journey along the route.	1

Table 1d. List of indicators of the category "Social media channels".

Link to Facebook	Direct link to the route's official Facebook page.	28
Link to Instagram	Direct link to the route's official Instagram account.	11
Link to YouTube	Direct link to the route's official YouTube channel.	9
Link to Twitter	Direct link to the route's official Twitter account.	9
Share content on Facebook	Possibility to share content (e.g. an article, a description, information regarding an event) on the visitor's Facebook page.	9
Share content on Twitter	Possibility to share content on the visitor's Twitter account.	7
Link to a mobile app	Link to a mobile app dedicated to the route.	6
Link to Pinterest	Direct link to the route's official Pinterest page.	5
Pin content on Pinterest	Possibility to share content on the visitor's Pinterest page.	3
Link to LinkedIn	Direct link to the route's official LinkedIn page.	2
Share videos	Possibility to share/embed videos.	1
Share content on LinkedIn	Possibility to share content on the visitor's LinkedIn page.	1

Table 1e. List of indicators of the category "Services and functionalities".

General contacts	General contact information of the route's supporting association (e.g. contact@, info@, phone number).	30
Interactive map of the route	Map(s) of the route and/or of its stages/hotspots that allow(s) accessing new pages/pieces of information.	23
Language choice	Possibility to change language.	23
Form to ask for information	Possibility for the visitor to contact the route's supporting association by submitting a form.	18
Newsletter	Possibility to subscribe to a newsletter and/or online magazine of the route/association, and/or to download previous newsletters.	17
"Support us"	Possibility to make a donation to improve the route or to support specific projects.	4
FAQ	A section where frequently asked questions are answered.	3
"My route"	Possibility to save destinations/attractions/spots to create a personal route.	1

Table 1f. List of indicators of the category "Credits".

List of members	List of members that are part of the route's supporting association and/or of the route itself.	20
Partners	List of the route's partners.	16
Personal contacts of the route's main stakeholders	Contact information of the route's manager and/or the director/manager of the route's supporting association.	13
Rules for using the logo	Rules on how to use the logo of the route (e.g. in the press).	2

By recording the indicators' presence in each website and noting the most and least frequent indicators (see Tables 1a – 1f, and Table 2), it was possible to answer the following questions: what is communicated in the cultural routes' websites? Which is the informative function of each website? How do the website support travellers in the organisation of a trip?

The fact that cultural routes have both a historical and a transnational dimension is well represented on the websites. In fact, most of the websites (>30) provide a description and history of the route/theme, a map of the different route stages/hotspots, a list of countries/cities along the route, a photo gallery of attractions along the route, news, and the general contacts information of the route's supporting association. The following most recurring indicators are: goals of the cultural route or of the referring association (28), description of the different route stages/hotspots (28), information about past and upcoming events (25), link to the official Facebook page (28). Quite frequently, also a

presentation of the attractions to visit along the route is given (22), as well as an interactive map of the route (23) and the list of member bodies (20). Another interesting aspect, is that cultural routes do not lie their focus on giving tourism information to visitors (see next section), on establishing links with social media or on allowing user generated content. Facebook represents an exception, with twenty-eight out of thirty-four websites providing a direct link to an official page, but only nine actively supporting content sharing on that social medium.

Comparison among cultural routes' websites

Twenty websites out of thirty-four present more than twenty indicators. Among them, the "richest" websites (with more than thirty indicators) are those of 'Via Francigena', 'European Route of Industrial Heritage' and 'Liberation Route Europe'. Via Francigena was one of the first routes to be certified (in 1994), and also constitutes an excellent example of website used to support pilgrims in the organisation of the journey as well as to give regular updates about activities and projects of the supporting association. The 'European Route of Industrial Heritage' and the 'Liberation Route Europe', on the other hand, were among the last routes to be certified (both in 2019), and are characterised by a strong network of members at different levels (public and private organisations, corporate members and individuals) that are federated by an association (ERIH - European Route of Industrial Heritage e.V., a registered association based on German law) and, respectively, by a foundation (Liberation Route Europe Foundation). The websites of all the 5 routes certified in 2019 present a high number of contents and functionalities (with more than twenty indicators), and share some indicators that highlight how the website is used to promote activities and attract new members: 'list of members' (20), 'projects' (19), 'promotional content' (19), 'rules to become member' (19), 'newsletter/online magazine' (17), 'press releases' (15), 'exhibitions' (14), 'personal contact of the route's manager(s)' (13).

Table 2. Number of indicators per each cultural route's website.

Cultural route Website	N° of indicators	Cultural route Website	N° of indicators
European Route of Industrial Heritage	33	Réseau Art Nouveau Network	20
Liberation Route Europe	33	Routes of the Olive Tree	20
Via Francigena	30	Viking Routes	20
Iron Curtain Trail	28	Santiago de Compostela Pilgrim Routes	19
European Routes of Emperor Charles V	27	Iter Vitis Route	18
Routes of Reformation	27	Destination Napoleon	17
European Route of Historic Thermal Towns	26	In the Footsteps of Robert Louis Stevenson	17
Transromanica	25	European Mozart Ways	16
European Route of Jewish Heritage	23	Huguenot and Waldensian Trail	16
Le Corbusier Destinations: Architectural Promenades	22	Impressionisms Routes	16
Prehistoric Rock Art Trails	22	Route of Saint Olav Ways	15
The Hansa	22	Saint Martin of Tours Route	15
Cluniac Sites in Europe	21	Via Regia	14
European Cemeteries Route	21	European Route of Megalithic Culture	13
Phoenicians' Route	21	Roman Emperors and Danube Wine Route	9
Routes of El legado andalusí	21	Via Habsburg	8
ATRIUM	20	European Route of Cistercian abbeys	7

The presence of indicators does not mean, by itself, a better quality: it suggests how much information rich a website is. Indicators are like ingredients: a good recipe might require few ingredients, while more ingredients might be badly combined or of poorer quality. However, in general, information richness suggests a more careful design and management, and is likely to better serve different users' needs.

Usually, websites of archipelago routes do not present an interactive map of itineraries, but they rather offer a map where the different hotspots/attractions are indicated with descriptions, pictures, and sometimes even videos. This reflects the typology of the route, which does not follow precise and linear itineraries but is created by the visitor who decides what to visit. All these routes share an artistic or historical theme; some examples are: 'Réseau Art Nouveau Network', 'Impressionisms Routes', 'In the Footsteps of Robert Stevenson', 'Le Corbusier Destinations: Architectural Promenades'.

Fig. 1. An example of a non-interactive map from the 'Impressionisms Routes'.

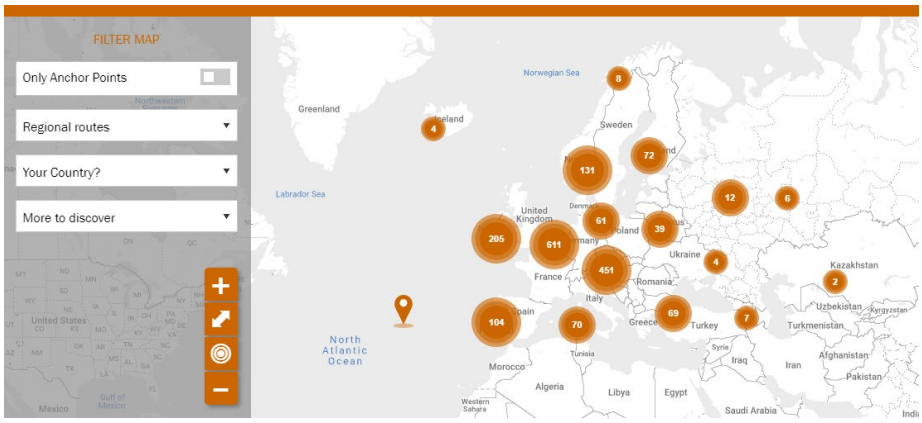

Fig. 2. An example of an interactive map from the 'European route of industrial heritage' (the orange dots are clickable and the map zooms in).

The tourism dimension in the cultural routes' websites

Five indicators that are related to tourism information and services were identified and grouped in the category 'Tourism' (see Table 1c): 'attractions to visit along the route', 'accommodations', 'travel packages' (see Figure 3), 'educational/training services' (see Figures 4 and 5), and 'instructions to get pilgrim credentials'. The presence of these tourism indicators, though, is not widespread among the analysed websites. The average number of these indicators per website is 1.35, with only one website presenting four out of five indicators, twenty-three of the websites having only one or two indicators, and six websites with no indicators at all in this category.

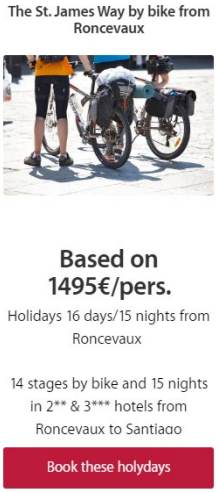

Fig. 3. Example of 'travel packages' ('Santiago de Compostela')

Fig. 4. Example of 'educational/training services' ('ATRIUM')

Fig. 5. Example of 'educational/training services' ('ATRIUM' and 'Réseau Art Nouveau Network')

It is not surprising that the most present indicator is 'attractions to visit along the route' (22), as all the routes consist of different stages and consequently, every stage has an attraction to see, be it a city, a museum or a natural site. The level of information provided, though, is quite different from website to website. Some of them provide very detailed information about the attractions, even opening times and entry fees, while some others only mention the name of the attraction and its location. The second most recurrent indicator is 'educational/training services' (11), a result that is in line with the programme's goal of preserving heritage and informing people about the existence of cultural routes and their value for the shared identity of Europe. These websites, indeed, have schools and groups that travel for educational purposes as one of their main audience and visitors. Only little information (on average) is given regarding accommodations and facilities along the route (3) or travel suggestions/packages (9) to organise a trip. However, many websites link to external pages of destinations and attractions.

6 Conclusions and discussion

The official websites constitute the main channels through which the cultural routes are communicated online. Often, then, a visitor's experience starts from the website that, thanks to its hypertextual nature, represents the route as a whole and at the same time provides insights on its parts/hotspots. The benchmarking of the contents and functionalities of the cultural routes' websites allowed outlining both the comprehensive narrative that emerges online about the programme and the information and services given by each route.

The online narrative of the programme suggests to the users that there are many route networks crossing several countries in Europe, which tells about important aspects/periods/figures of the European culture and are worth to be visited. Events and exhibitions are organised in hotspots that are part of the route, to promote knowledge about it and to bring people together. If one wishes to deepen the knowledge on the theme of the routes, s/he can visit attractions representing shared history and heritage, receive regular news and follow updates on social media. The routes are 'living' and open to new members.

It is important to notice is that, even though the cultural routes aim at being an invitation to travel and to discover the rich and diverse heritage of Europe, and one goal of the programme is to offer a holistic destination approach, tourism practices are not extensively covered by the websites yet. In fact, several pieces of information are given to present the route, its hotspots and attractions, but only a few websites also support the organisation of trips.

On the other hand, the websites clearly show the commitment of the different stakeholders – the managing association, the members of the route, local/regional entities – to stimulate cooperation and promote active involvement, as most of the websites have a section dedicated to news and initiatives and a section where indications are given on how to become member or support/take part in the route.

Furthermore, a difference emerges between the websites of the first routes that have been certified and those of the most recently certified ones. The websites of the newest routes – especially those certified in 2018 and 2019 – provide several, constantly updated and easy-to-find information about current activities and future events, and about how to take part in their organisation. These websites also constitute a tool for

users to create a personal experience of the route, thanks, for instance, to interactive maps and audio-guides, educational materials and travel packages that can be bought on the website. It is advisable, hence, that this direction of an active involvement of users is taken by all the routes, in order to take advantage of the opportunities given by ICTs to reach the ambitious goals of the Cultural Routes programme. This should be integrated by a strategic use of social media channels for animation and promotion goals and dedicated mobile apps for tourism-oriented goals.

Finally, considering that most of the routes have a dedicated Facebook page, it would be worth conducting a future analysis of how this channel is used. This would allow both for a more comprehensive understanding of the actual online communication practices of the different routes and for an elaboration of guidelines/strategies to the advantage of the programme.

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Cultural heritage and wine tourism: *vi de pagès* in Calonge i Sant Antoni

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Abstract

In Calonge i Sant Antoni, a town located in the Baix Empordà region of Girona province, wine tourism has a differential: the existence of *vi de pagès*, a type of natural wine, handcrafted in the same way as it was in the 18th and 19th centuries. This form of traditional elaboration is related to a set of elements that make up a material, intangible and natural cultural heritage, with great tourism potential. Thus, this research seeks to identify how tourism is related to this heritage and to know the view of *payeses* (farmers) on how tourism activities can contribute to the preservation and protection of tangible and intangible heritage involved with *vi de pagès.*

Keywords: Wine tourism, cultural tourism, cultural heritage, natural wines, *vi de pagès*.

1 Introduction

Wine tourism, promoted between 1980s and 1990s, has strengthened in all continents as an economic, social and cultural option, as destinations realize the benefits of this activity inside and outside the wineries [1-2]. This development was followed by a growing interest in the academic community, which is investigating the phenomenon in a multidisciplinary and relevant way for the sector.

These studies suggest that wine tourism, as it is currently known, is structured in a similar way in different regions, based on visits to wineries, tastings, sales and through the routes linked to origin certifications, which show the contemporary taste of wines.

The city of Calonge i Sant Antoni concurs with the area of the Wine Route of the Origin Denomination (DO) Empordà, existing in the region of the same name and, for administrative purposes, divided into Alt and Baix Empordà. In this town, the wine tourism activities have an additional and differential element: the existence of the *vi de pagès*

(original nomenclature in Catalan language), a type of wine handmade using techniques of the eighteenth and nineteenth centuries [3], know-how that has been transmitted from generation to generation.

The *vi de pagès* can be defined as the symbiosis between oenology and ethnology [3]. Technically, the most marked feature is related to its mode of production, passed from generation to generation since the eighteenth century, which begins with the selection of varieties of vines until natural fermentation in old wooden barrel, clarification without chemical additives and direct marketing, processes that ensure these wines unique characteristics.

From an ethnological point of view, these authors argue, it reflects a lifestyle and a desire to preserve tradition, a living cultural heritage that has overcome innumerable adversities to continue its existence. Maintaining the essence of the way of elaboration, following the techniques and practices inherited from their ancestry, associated with direct sales, the *payeses* of Calonge and Sant Antoni transform the wine into a product with added cultural value reflecting a philosophy of production that is at risk of disappearing [3].

As Molla i Callís and Parra [4] emphasizes, in this town wine has been produced for a very long time, and the handmade elaboration has survived the phylloxera plague, which affected the vineyards at the end of the 19th century. It also overcame wars, social changes, urban planning pressure and mass tourism itself. In this way, the tradition of winemaking is related to a series of elements that make up a cultural tangible and intangible as well as natural heritage with great potential for tourism.

2 Methodology

For this research, a literature review was carried out, related to the main and derived topics and guided by the set-out objectives. This stage focused on the identification and selection of secondary information sources which would bring consistency to the research, as suggested by López-Guzmán, Rodríguez García y Vieira Rodríguez [5]. For the data collection and analysis, a qualitative methodology has been adopted, since it has a specific relevance for the study of social relations and it allows to approach vital worlds and local contexts [6].

In this sense, the field work was carried out through visits to the four farmhouses in the town of Calonge i Sant Antoni advertised by the Tourist Office, with the purpose of approaching the local situation. The participant observation (OP) has completed the data collection for further analysis. Rubio [7] defines the OP as a data production technique in which the practices or "doings" of social agents are observed in the "natural scenarios" within which those agents reside.

Once defined the field of study, it was necessary to complete the information through semi-structured interviews carried out with people involved in tourist activities in farmhouses. Farmers who produce wine but are not directly involved in tourism activities were also interviewed. These have made the option to market their products in the markets of Calonge i Sant Antoni, Palamós and Sant Feliu de Guíxols.

3 Wine tourism, cultural tourism and heritage

In Spain, the development of wine tourism is linked to the routes. The first ones have appeared in the community of La Rioja in the 70s. In the 90s comes the Spanish Association of City of Wine (ACEVIN) which currently coordinates the network of Wine Routes of Spain, made up of 27 routes from different regions of the country. In 2017, according to the Association report [8], these wine routes have registered 3,2 million visitors. Three of them are in the Catalonia community: Empordà, Lleida-Costers del Segre and Penedés, which has attracted 863,4 thousand visitors in 2017.

Calonge i Sant Antoni Calonge coincides with the area of designation of origin (DO) Empordà, which occupies around two thousand hectares of vineyards with a production of 55 thousand hectolitres and annual sales of 5,5 million bottles. As it has been observed, the *vi de pagès* are not adapted to the bases of the denominations of origin, so that they are not included in the DO Empordà Wine Route. According to the regulations of the DO, as explained by Solé and Monclús [9], among other factors, the producers would have to give up the characteristics that make the way of elaboration of the *vi de pagès* unique.

In addition to the activities considered traditional as visits to wineries, tasting and purchase of wines, there is a growing interest from visitors for greater interaction with the wine territories, approaching culture and nature (ACEVIN, 2017). As suggested by Elías Pastor [10] wine tourism essentially brings characteristics that relate to cultural tourism because

this activity “has a component of knowledge search and appreciation of resources that may be related to the environment, archaeology, art, ethnography or other aspects of knowledge” [10, p.56-57].

According to Toselli [11], through cultural tourism, the revaluation, reaffirmation and recovery of the cultural elements that characterize and identify each community in a globalized world can be stimulated. In this sense, Martos Molina [12] adds that more and more people are looking to discover villages outside the traditional routes. This is being assigned as an alternative to classic sun and beach destinations. In this way, “cultural tourism has become an engine for the development of many tourist destinations that previously neglected cultural tourists” [12, p.25].

Authors such as Galí, Majó and Vidal [13] point out that the "object" of cultural tourism is essentially material or tangible heritage, as well as intangible one. Tangible heritage includes “places dedicated to culture, man-made realizations, museums, monuments, towns and artistic cities, archaeological heritage and prehistoric parks, gardens, religious buildings, military, etc.” [13, p.78].

On the intangible heritage, the United Nations Educational, Scientific and Cultural Organization (Unesco, 2003), in the text of the Convention for the Safeguarding of the Intangible Cultural Heritage [14], says it is “the uses, representations, expressions, knowledge and techniques, together with the instruments, objects, artefacts and cultural spaces that communities, groups or individuals recognize as part of their cultural heritage”. According to the Convention, intangible heritage is transmitted from one generation to another and is being constantly recreated, infusing humanity with a sense of identity and continuity.

By the same token, Martos Molina [12] suggests that “cultural heritage is the manifestation of a community or a social group, through material or immaterial elements that have a certain permanence over time, but are constantly evolving from cultural changes” [12, p.15]. This author adds that heritage includes multiple cultural manifestations and raises the recognition of popular culture, valuing the language, crafts and folk art, clothing, gastronomy, rites, knowledge, values, customs and traditions.

In addition to cultural assets, natural assets were included in the concept of heritage in the Cultural Tourism Charter, adopted by the International Council of Monuments and Sites (ICOMOS) [15] including landscapes and historical sites, biodiversity, past and present traditions, knowledge

and vital experiences. According to Martos Molina [12, p.38-39), the letter includes “all those assets loaded with heritage value that we have inherited from our ancestors and that we must preserve for future generations”.

Under the terms of this document, the objective of heritage management is to communicate the meaning of the assets and the need for them to be preserved. According to the Charter, tourism is increasingly appreciated as a positive force for the conservation of nature and culture, and constitutes one of the most important means for cultural exchange, favouring the approximation of cultures and improving practices of dialogue and tolerance. According to Martos Molina [12], the Charter refers to the role of heritage as a differentiating element, a sign of identity and a point of reference in the face of globalization. In addition, it considers that the tourist activity should generate benefits to the local community and provide means to care for and keep the heritage and traditions alive.

Following this line of reasoning, Elías Pastor [10] highlights the contribution of the cultural landscape to distinguish human manifestations, as well as being an important tool to get to know the villages visited, being configured as an educational instrument for tourism and the traveller. Among other reference documents, this author mentions the Mediterranean Landscape Charter [16] that defines the landscape as “the formal manifestation of the sensitive relationship of individuals and societies in space and time with a territory more or less modelled by social, economic and cultural factors. The landscape is thus the result of the combination of natural, historical, functional and cultural aspects"[10, p.129].

According to the above-mentioned author, the cultural landscape is related to the different manifestations that result from the interaction between man and environment. The traces of human activities should be adding to physical, morphological, fauna and flora aspects of landscape. The landscape is another example of the cultural identity of a region and often explains ways of life and customs of the people of that area. Thus, the landscape tells us about the ownership of land, inheritance, typology of crops, of the communications network, of devotions, explains architecture and makes us understand food" [10, p.130].

Molleví Bortoló [17] adds that the wine sector has an important role preserving the landscape, by reinforcing its economic and social value.

For this reason, governments have taken care of legislation to protect it, once "wine tourism needs a preserved and beautiful landscape, to identify that landscape with wine and wine with that landscape" [17, p.5].

3.1 The cultural heritage related to *vi de pagès*

Archaeological studies conducted in Calonge i Sant Antoni indicate that the area was inhabited by Greeks and Romans. Prat Vilà, Burch, Palahí Grimal and Vivó Codina [18] mention works in the Collet de Sant Antoni, a roman area inhabited between the 2nd and 5th centuries BC. Under the direction of J.M. Nolla and P. Santamaría, of the Cultural Heritage Institute from the University of Girona, in 2000, remnants of a pottery were found where amphorae for the transport of wine were produced.

In addition, Calonge i Sant Antoni shelters a set of farmhouses and rural houses, towers and other buildings, some with origins in the XIV century, which make up a local heritage of historical, architectural and landscape value related to viticulture. Large part of this was declared a Cultural Asset of Local Interest and included in the Catalog of Assets to Protect and in the Catalog of Country Houses and Rural Houses [19-20] on developable land. These documents integrate the Urban Planning Plan [21] of the City Council, with the purpose of identifying buildings and architectural elements, regulating the protection and defence of these assets.

Another addition includes the first Catalog of the Cultural Property of National Interest, located in Calonge i Sant Antoni and all the elements integrated into historical monuments category are as follows: the Castell de Calonge; the Lloreta Tower; the Cross Tower (del Castellar); the Mal Ús Tower; Mas Torretes/Ses Torretes; and the Castellbarri Tower. In this sense, the real property of the municipality, including farmhouses and rural houses, have regulations for their protection and preservation on the territory.

On the other hand, different from real property, the intangible heritage of the municipality is not yet inventoried. In this sense, the initiative of the Consortium of les Gavarres is registered, where Calonge i Sant Antoni in part, is coordinating the preparation of the Inventory of the Intangible Cultural Heritage of les Gavarres [22] and dedicates a chapter to the *vi de pagès*. In this work the productive activities, the processes of treatment of wine and wine making, the techniques used, as well as the

social organization of the countrymen, trades and cultivated varieties are being documented.

About the safeguarding of the intangible heritage related to the *vi de pagès*, it is stated in the previous text of the inventory that there is no risk of disappearance of the production and consumption of this product, considering that they are deeply rooted in local customs. On the other hand, the document questions whether the *vi de pagès* will survive the demands of new markets (local and international).

Previous to these two works, at the end of the 90s a group of countrymen, with the support of public and private agents, has begun the process of search of the recognition of a group of farmhouses of Calonge i Sant Antoni and Vall-Llobrega as Cultural Assets of National Interest, in the category of Ethnological Interest Zone (ZIE). Based on this initiative, the *Remença XXI* Foundation was created in 2004 to manage, promote, investigate, protect, develop and publicize the ZIE. The Foundation's further activities involve preservation and protection of traditional and family agriculture, especially related to the *vi de pagès*, elevating its activity to cultural property category.

Thus, in the ZIE Management Plan [23], a set of objectives related to the conservation, management, marketing of products and revitalization of the territory have been defined, focusing on the preservation of tangible and intangible heritage. In addition, they have also established protection of the landscape and the natural environment priorities in order to conserve biodiversity and ecological connectivity in the area.

According to the *Remença XXI* Fundation, after years of paperwork and investment of time and money, the ZIE file is still filed by the Generalitat of Catalonia. At the same time, the entity continues to act in defence of the rural traditions related to the *vi de pagès*, working on the dissemination of the local site through actions such as guided visits to the farmhouses and vineyards.

Other efforts of the Foundation are related to the recognition of the natural heritage present in Calonge i Sant Antoni. As stated above, natural assets have been added to the concept of heritage in the Cultural Tourism Charter [15], valuing landscapes and biodiversity. In this sense, in the years 2009/2010, in collaboration with the University of Montpellier (France), the entity has launched the first genetic study

project of native varieties grown on the territory whose preliminary results pointed to the existence of Exclusive strains of this region.

The Foundation also supports the execution of the project for the recovery and preservation of native varieties of vineyards, with the purpose of converting it into a living and open-air museum. Taking its origins in 2011, by 2018 the City of Calonge i Sant Antoni has signed an agreement with the Foundation to promote the initiative and enhance the territory for its ethnological and oenological value, protect native species and preserve genetic material. In addition, the archaic technique of planting vines is being recovered using dry stone walls.

In 2019, researchers from the University of La Rioja have collected from this site part of the 27 samples that make up a scientific study of prospecting, identification and recovery of varieties of existing vines in Calonge i Sant Antoni. Thus, the analysis must identify species and present a definitive diagnosis on the species of vines, including those exclusive to this territory.

In addition, under the National Cultural Landscape Plan and the National Plan for the Safeguarding of the Intangible Cultural Heritage, the Calonge i Sant Antoni vineyards were included in the *Atlas of the traditional cultivation of the vineyard and its unique landscapes* [24], carried out by the Spanish Cultural Heritage Institute. The study takes into consideration the condition of vulnerability found in traditional vineyards in Spain due to the changes and transformations that generate impacts on traditional cultivation techniques and impact directly on the territory. Among the 25 mapped-out areas in the country, Calonge i Sant Antoni and the Priorat region were the only ones in Catalonia included in the Atlas.

In essence, the initiatives in question are connected to the objectives of the Natural Heritage and Biodiversity Strategy of Catalonia [25], approved by the Generalitat in July 2018, which defines nature conservation policies until 2030. The document considers biodiversity as a part of the culture and identity of the people. “Landscapes and natural spaces are the most visible expressions in the territory and constitute a very important part of the natural and cultural heritage. They are both a source of inspiration and artistic recreation, energize the territory and provide wealth and places for learning, discovery, enjoyment, leisure, calm or silence” [25, p.11].

3.2 Profile of farming families and tourist activities

The analysis of tourism linked to the *vi de pagès* in Calonge i Sant Antoni took as its starting point the Tourist Office (OT). This place is signatory of the "Wall of Wine" wineries that produce wines with denomination of origin (five), *vi de pagès* (four) and wines that do not have the D.O. and are not artisanal wines (three). With this strategy, the OT seeks to give visibility to wineries open to tourism as another option for visitors, since Calonge i Sant Antoni is known as a sun and beach destination on the Costa Brava, in the province of Girona, so wine tourism is configured as a complementary tourist activity.

Based on the indications of the OT, visits to farmhouses or wineries of *vi de pagès* have been carried out and interviews with the agents involved, so as to get closer to the local reality, observe the available structure and activities carried out and related to the wine tourism offer, in addition to knowing the family and territorial dynamics where they are located and other relevant elements for the development of tourism activities.

In order to know the profile of the agents involved in this study, it seeks to identify the number of people and the age range, where this data is related to the ability to offer tourist activities and the continuity of the tradition of producing handmade wines. From the four cases analysed, the presence of two to five people has been confirmed, in general parents and children, two generations most involved in the production of *vi de pagès*. Regarding the age range, it has been verified that it varies from 61 to 83 years among parents, and from 34 to 39 years among children.

The aging of the people and the small number of people are the main causes of the decrease of farmhouses that produce artisanal wine. An investigation carried out by the University of Girona in the early 2000s, which ended in the book *Un vi viu* [3], has cataloged 18 *vi de pagès* producers in Calonge i Sant Antoni. This data was updated by the *Remença XXI* Fundation in 2019 and points out that out of the 18 producers, 11 are still in the traditional system, one has moved on to industrial production and the other six have left the activity because they are retired or they have died. In other words, in less than two decades, there was a reduction of about 40% in the number of families dedicated to wine production.

It can be understood that family succession has an impact on the preservation of traditions, especially with the *vi de pagès*. The current

generations involved in the production process, from the care of the vines to the sale of the wine, could be the last connection to maintain with the ancestry, that unites children, parents, grandparents, great grandparents and transfer the action of teaching techniques. In all the cases studied, people expressed this emotional linkage and their concern with the future of this legacy.

In general, tourist activities in the farmhouses follow the same structure, with tours of the wineries, tastings and sale of wine and other agricultural products. On the other hand, each one works independently and adapts to the staff availability, without a coordinated action of the aforementioned offer. Among the four cases investigated, three tourism development scenarios have been identified according to the activity format, regularity of supply, structures, language availability and dissemination, according to the table:

Table 1. Characteristics of the tourist offer of the studied cases

Stage 1 **Cases 1 and 2**	**Stage 2** **Case 3**	**Stage 3** **Case 4**
Guided tours Regularity Minimum of three languages Available infrastructure to receive visitors Use of digital media for divulgation	Guided tours No regularity Difficulty with languages Little infrastructure to receive visitors No use of digital media	No guided tours No regularity Difficulty with languages No infrastructure to No use of digital media

In order to identify the origin of the visitors, in 2018 the two farmhouses in scenario 1 made their first effort to collect data, based on reservations by telephone or email. Such information, incorporated into a study by Loaisa and Molla i Callís [26], has revealed a mostly national audience: 40,85% in Catalonia and 26,51% in the rest of Spain. Among foreigners, French (17,95%), English (3,37%), Dutch (3,32%) and Germans (2,69%) predominated. Other countries in Europe amounted to 3,36% and the remaining countries from other continents to1,95%, totalling 63 countries of origin of visitors.

The two cases of the first scenario are those with the largest participation in different spaces and tourist promotion actions, giving them greater visibility. It is also about the wineries that produce more wine, which attracts more people, amplifying the spontaneous advertising (word of

mouth), indicated by the interviewees as the main form of dissemination, in addition to using social networks, differing from the other two cases.

3.3 Wine producers' perspective

In general, the interviewees' vision is that tourism provides conditions for the cultural and historical value of the territory to be recognized, and it being able to contribute directly to changes in mentality as well as the potential contribution of public policies to heritage protection of material and immaterial heritage involved. In this sense, they understand that opening the doors of the farmhouses to tourists is a way to preserve the history of their ancestors and the very ancestralism, embodied in the activities that are being carried out, including the production of handmade wine.

All the farmers interviewed have stated that tourism must add value to the tangible and intangible heritage, which artisan wines are being part to. In the same way, they believe that the economic return generated by this activity will be proportional to the value that is contributed to the culture. From their own points of view, tourism allows visitors to get closer to history, learn about preserved heritage and know the product, considering that most of the incoming tourists do not have a clear picture of what vi *de pagès is* and which are its singularities. In this way, they begin to value the very notion of vi *de pagès*, not just the product itself.

Regarding the visits, according to the interviewees, the most relevant aspect is to make people aware of the way of life and traditions of the countrymen. One of the interviewees declares that "the intention [of the visits] is that they know us and if they know us, we will stay alive. If this story is known, it keeps the house alive and dynamic. If you close, you are left alone with your people, I don't think it's positive either" (personal communication, July 4, 2019).

By the same token, another farmer affirms that his family history accumulates six generations and tourism is important to give visibility to the activities of the countryside and to make known the traditional work of the peasants. In this sense, he points out that the farmhouses of the municipality have an important historical and cultural heritage, which is not found in other regions and that constitutes an important attraction for tourists who increasingly seek to know different things. He mentions: "We have perfected everything a bit, but we continue with the tradition, we continue to make the wines as grandparents and great-grandparents

did. Obviously, we no longer go to the vineyards with horses, we go with a farm tractor, but in essence the elaboration remains the same" (personal communication, July 16, 2019).

In the perception of the interviewees, converting heritage assets into tourism products and valuing the whole territory depends on public management and that public policies should respond and recognize the relevant role of the farmers in the preservation of tangible, intangible and natural heritage that is verified in the area. One of the interviewees states: "We have managed to keep this area intact, perfect, untouched so that people can enjoy" (personal communication, July 4, 2019).

It is evident to the farmers interviewed that tourism is paramount to give visibility to the activities of the countryside and to make known the traditional work, in addition to the fact that the farmhouses are regarded as a compilation of an important historical elements, which configure a relevant cultural heritage with unique touristic appeal.

4 Results

As stated above, past traditions from generation to generation, the farmhouses' centuries-old history, and the architecture and natural landscape, among other elements, make up the set of tangible and intangible property related to *vi de pagès* in Calonge i Sant Antoni and with recognized potential for tourism. On the other hand, turning them into tourist attractions implies finding solutions to avoid the limits that have been identified, such as reducing the farmhouses staff and the aging of people.

Traditional knowledge about productive activities, processes and techniques are manifestations of intangible cultural heritage, as treated by the Convention for the Safeguarding of the Intangible Cultural Heritage of UNESCO [14]. In addition, this concept was adopted by international agencies, such as the National Heritage Institute Cultural. In this way, it is understood that Calonge i Sant Antoni wines add a set of elements that represent a cultural manifestation and should be dealt with as such.

The same applies to the vineyards that make up the cultural landscape of the territory from a historical, social and cultural perspective and that is why they were included in the *Atlas of the traditional cultivation of the vineyard and its unique landscapes* [24], part of the Action Plan National

Safeguarding of the Intangible Cultural Heritage. In addition, part of the cultural landscape is also natural heritage constituted, among others, for the varieties of wines preserved by the peasant. Some of the species are exclusive from this area, forming their ethnological, oenological and biological, uniqueness.

As stated above, the tangible assets of Calonge i Sant Antoni, including farmhouses and country houses, are cataloged within the scope of the Urban Planning Plan [21] and declared to be the Cultural Property of Local Interest. On the other hand, through the Consortium of Les Gavarres, which this municipality is a part to, an inventory of the intangible assets of its entire scope is being prepared. This work covers the *vi de pagès* in the category of productive activities, processes and techniques (together with cork, ceramics, coal, agricultural crops and others).

Thus, it is recommended that the elements of cultural heritage linked to the *vi de pagès* be identified and collected into a single document, taking advantage of existing information and documentation, and developing the necessary complementary studies. It means taking advantage of the efforts of time and financial resources used in the preparation of the aforementioned inventories and launching a specific project for the management, safeguarding and effective dissemination of the material, intangible and natural heritage in question.

In this sense, it is understood that the search for recognition of this heritage can bring benefits to the municipality and region, from the economic point of view, through the revitalization of tourism with the expansion of the cultural offer, especially interesting for the periods of low season. However, from a social perspective, demonstrating an interest in preserving the elements that make up the local culture tends to strengthen a sense of identity and social cohesion, having an impact on the valuation of wealth by the population directly involved, taking into account that conservation brings about social value to the community even more so than possible economic return [27].

The reinforcement of cultural identity through tourism, as Toselli [11, p.176] points out, can contribute to "generate awareness regarding the preservation of heritage, both tangible and intangible, understanding that this is the heritage that distinguishes it and gives it individuality".

As seen in this case study, the connection between tourism and preservation of intangible heritage is strong. As mentioned before, one of the positives aspects of tourism related to heritage is the preservation of traditional activities and the reinforcement of the sense of belonging of local communities. In this case, thanks to tourists going to farmhouses and buying wine part of these activities have become economically sustainable and has helped to promote the destination.

Additionally, in the farmhouses open to visits, the importance of tourist activities to get visibility of the culture and traditions of the local site is recognized. In this sense, from the point of view of the peasants, tourism takes on a leading role due to its ability to amplify the voices toned in defence of cultural and natural heritage. Several of the farmhouses offer visits in English language because part of the visitors is international. Tourism provides the possibility to give continuity to the narrative, keeping alive the memory that makes up the richness and cultural diversity of the territory.

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A Conceptual Paradigm to Determine Behavior of Slow Spiritual Tourists

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Abstract

This study aims to identify motivations of yoga tourists to Rishikesh and develop a conceptual spiritual tourism model to offer insights into yoga tourists' behavior. The overarching purpose is to explain yoga tourists' motivations and intention to participate in a yoga program as a slow/serious leisure pursuit in therapeutic settings and suggest a healthy body mind systems path for long term wellbeing. A socio-psychological perspective is employed and an adaptive model is constructed, premised on the theory of reasoned action (TRA) and the theory of planned behavior (TPB).

Keywords: slow tourism, spiritual tourism, yoga, theory of planned behavior, serious leisure, wellness and, authenticity

1 Introduction

Slow tourism is an emerging form of tourism that involves unhurried pace of travel, deep gazing and interaction and immersion in host cultures by forging meaningful and thorough connections (Dickson, Lumsdom & Robbins 2011). It advocates sustainable tourist behavior such as treating hosts with respect, trying to understand the host culture and being mindful of one's footprint on the host environment (Leas 1993; Meng & Choi 2016). According to Timms and Conway (2012), slow tourism is premised on authentic experiences by offering immersive engagements and slow activities in the form of training/education and participating in host community programs. Therefore, it holds potential to generate benefits for local communities in terms of meaningful host-guest interactions and economic numerations. For the purpose of this study, a slow spiritual tourist is defined as a visitor whose main motivation to seek spiritual aspects of yoga, length of stay is for a week or more and spends most of the time in a yoga program. Spiritual tourism contains a strong sustainable piece as it evokes cultural exchange and dialogue that can facilitate mutual understanding and reverence for host communities (Meng & Choi 2016). A cornerstone of sustainability is preservation of local traditions, spiritual values and unique cultural

heritage. Emerging trends show a break from conventional casual trips to "education, spirituality, wellness or any other form of programmed self-improvement" (Banerjee 2013, p.245).

Spirituality has become an important component of people's wellbeing in building healthy body-mind systems (Olsen & Timothy 2006). Wellbeing has been frequently used as a proxy to describe quality of life, life satisfaction, happiness and wellness (Hudson, Thai, Cárdenas & Meng 2017; Karn, Amarkantak & Swain 2017; Smith & Diekmann 2017). Originally the concept of wellbeing has evolved around two philosophies: the hedonic and the eudaimonic views (Smith & Diekmann 2017). In recent decades, these have expanded to incorporate the notions of life satisfaction and fulfilment of desires. The hedonic view refers to the goal of life being to seek maximum pleasure and enjoyment, with the nature of pleasure being predominantly guided by culture as it shapes perceived happiness and the activities associated with it. The eudaimonic view refers to a happy, true spirit and the concept of leading a good life (as stated by Aristotle). This approach is connected to personal growth, self-fulfillment and self-development, full engagement and optimal performance of meaningful behavior (Smith & Diekmann 2017). On the whole, wellness travel typically combines elements of health care, exercise and relaxation, spiritual connectedness with nature and the 'other', consumption of healthful food and learning preparation methods, and frequently immersion in cultures, faiths and societies far different from the traveler's own social environment. Some examples include yoga and spa treatments with scientific and spiritual approaches to physical health (Gustavo 2010), nature encampments and pilgrimages, classes on cooking and enlightenment, and seminars and lifestyle retreats, especially ones that promote overall wellbeing by catering to the body, mind and spirit.

Many people travel in search of self and anonymity, to lose themselves first and then to find themselves again (Smith & Diekmann 2017, p. 6). Therapeutic landscapes are often sought where the natural and built environment, social conditions and human interactions produce an atmosphere favorable to mental cleansing and spiritual healing. It is of no surprise then that spirituality (whatever it means to different people) is increasingly being considered an important aspect of wellbeing with 'spiritual tourism' being equated to the quest for self, as in Campbell's (1985) mythical quest for the self. This quest, according to Campbell,

involves three essential elements: reasons for departure, the initiation or the experience of transcendence and connectivity, and the return or the presentation of the transformed self, back to the society. Spiritual experiences come from within and manifest in different ways among different people. Spiritual pilgrimages are not the same as religious pilgrimages, the latter being undertaken by religious devotees, while spirituality seeking can be done by anyone. Even atheists can acquiesce to having deep spiritual experiences in relation to nature and their own self-consciousness (Olsen & Timothy 2006, p. 4). Spirituality seeking journeys are undertaken by individuals in quest of personal meaning from and through travel; they get involved in deeply intense experiences which energize and uplift them. In a broad sense, spiritual tourism manifests in several traits such as mobility (slow-physical, slow-internal, and spiritual); the experiential value of authentic encounters and cathartic experiences; and the route, which pertains to multi-cultural or multi- religious routes, introspective routes and therapeutic routes (Lopez, González & Fernández). Yoga is one prominent example of how these characteristics and experiences manifest from a travel perspective. During the last several decades, the increasing popularity of yoga in western societies has become a notable manifestation of the desire to enhance health and wellbeing. It nurtures both mind, spirit and body and is increasingly connected to health, wellness, and spiritual aspirations among its practitioners, health professionals, and researchers (Ali-Knight 2017; Olsen & Timothy 2006). Smith and Kelly define yoga tourism as a form of tourism that "focuses on the union of body, mind and spirit, but which is essentially areligious" (2006, p. 17).Yoga retreats are actively sought to experience transcendence or spiritual healing (Smith and Sziva 2018) and "part of the therapeutic potential of the retreat focuses on how 'taking the body away from the 'everyday' open up attention to the body itself, foregrounding its connection to the world" (Lea 2008, p. 95).

This practice is becoming a slow/serious leisure pursuit in the west where its more general perceived benefits have become increasingly attractive as "a panacea for the ailments of modern society- tech overload, disconnection and alienation, insomnia, stress and anxiety" (Gregorie 2013, p. 5). Serious leisure can be defined as an organized quest of "an amateur, hobbyist, or volunteer core activity that is highly substantial, interesting, and fulfilling and where, in the typical case, find a career in acquiring and expressing a combination of its special skills, knowledge,

and experience" (Stebbins 2001). Serious leisure is premised on six distinct traits: there is a desire to maintain the activity; there are opportunities to pursue a leisure career ladder; additional dedication exists to gather proficiency and understanding; there is a recognition of various special value of the pursuit; it promotes a special attitude and collective environment with like-minded individuals; and it promotes an attractive personal and communal sense of being and personality (Stebbins 2001).

Yoga is also used as a mechanism for spiritual growth with its restorative and therapeutic properties. Szvia, Kulcsar and Smith (2013) examine motivations and effects of yoga on yoga tourists at yoga centers in Budapest, Hungary. Several motivation and impact items were offered and visitors were required to rank them in terms of their importance. Motivation items for practicing yoga included balance, calm-stress relief, healthier lifestyle, exercise, philosophy of yoga and spirituality, better sleeping, escape from the everyday, and community-building. Items associated with the impacts of practicing yoga included being fit, calmness, self-understanding, concentration, self-acceptance, healthier nutrition, better sleeping, spiritual experience, more optimal weight, community involvement, stronger connection to others, and less alcohol consumption (Szvia et al. 2013). Most important motivations were noted to be balance, followed by calm/stress relief, healthier lifestyle and exercise. With regard to impact, the most important item was being fit, followed by calmness, self-understanding, concentration and self-acceptance. Evidently, recent studies are focusing on wellbeing and are drawing attention to personification and ways in which bodies can feel, encounter, influence, and interact with the therapeutic environments in which they are located (Little 2012). In other words, "the therapeutic benefits of certain places are no longer simply about being physically present in the (healthy) environment but are seen to revolve much more around the slow/serious practices through which the body engages with place" (Little 2012, p. 262).

India is often recognized as the "gateway of yoga and is one of the main spiritual hubs of the world. It is in fact, an intrinsic part of India's national identity, psyche and history" (Aggarwal, Guglani & Goel 2008; Ambili 2016; Cheer et al. 2017; Medhekar & Haq 2012). Yoga is an important component of the list of indigenous systems practiced in India. In 2003, the government of India created a department of Indian System

of medicine named AYUSH (Ayurveda, Yoga and Naturopathy, Unani, Siddha and Homeopathy). Its progressive path and struggles are reported by Samal (2015). Because of some implementation problems, the ruling government has set up a new organization, NITI-Ayog (National Institution of Transforming India-Ayog). These initiatives and mainstream outreach are evidence to the revival/recognition of traditional health programs at the national level. Rishikesh in India, is popularly called the 'Yoga Capital of the World.' The yearning for an authentic and uniquely spiritual experience drives the sense that yoga tourists in India will experience something far "more genuine than that practiced in the West due to its location and groundedness in a distinct lineage" (Maddox 2015, p. 330). The history, spiritual setting and the natural attributes of Rishikesh have provided an ideal setting for yoga retreats and festivals in addition to repeat patronage of yoga centers as visitors seek 'their sense of self and identity' (Maddox 2015; Smith & Sziva 2017, p. 172).

This study aims to identify motivations of yoga tourists to Rishikesh and develop a conceptual spiritual tourism model to offer insights into yoga tourists' behavior. The overall purpose of this paper is to explain yoga tourists' motivations and intention to participate in a yoga program as a slow/serious leisure pursuit in therapeutic settings and suggest a healthy body mind systems path for long term wellbeing. A socio-psychological perspective is employed and an adaptive model is constructed, premised on the theory of reasoned action (TRA) and the theory of planned behavior (TPB). According to TRA, a person can make a reasonable choice depending upon the connection between attitude, subjective norms, and actual behavior (Ajzen 1991; Meng & Choi 2016). TPB adds perceived behavior control construct to TRA to explore deeper insights into human behavior (Ajzen 1991). Drawing from these conceptual paradigms, a slow spiritual tourism behavior model is constructed by adding four more constructs (stress relief, involvement in health and wellness (Hudson, Thai, Cardenas & Meng 2015), anticipated emotions (positive and negative) and perceived authenticity (Meng & Choi 2016)). For the most part, this paper is of conceptual nature and shares preliminary results of a pilot survey in Rishikesh.

2 Method

This study uses a mixed methods approach: content analysis of promotional materials from the signature websites of popular retreat

centers and the local/state destination marketing organization, semi structured interviews with the yoga retreat/center managers and a convenience sample of slow yoga tourists to develop an adaptive version of the slow spiritual tourism model (Figure 1). Fifteen patrons, registered for a three-week yoga teacher training course, at a popular yoga retreat program, were surveyed. The author also participated in a one-week yoga retreat program at the same ashram and performed the role of an observer as well as a participant. This helped to establish a connection with the patrons and it became easy to approach them. Each of them agreed to fill the survey. Next, a list of fourteen spatially dispersed popular yoga retreat centers/ashrams was gleaned at, based on the information obtained from two tour guides, three yoga instructors (who offered daily yoga sessions at two luxury hotels in Rishikesh) and signature website of Uttarakhand Office of Tourism. Websites of the yoga centers were content analyzed to identify themes used to promote yoga programs and retreat experiences. To augment the credibility of the themes, the constant comparison method was employed (Lincoln & Guba, 1985). Glaser and Holton (2004) opines that this method "enables the generation of theory through systematic and explicit coding and analytic procedures" (p. 15). Four steps served as a guide: 1) reduction, coding, and display of the themes gleaned from the data (Henderson, 1991); 2) grouping codes into concepts and classifications (Glaser & Holton, 2004). Axial coding assisted in detecting possible relationship between codes and also helped in determining categories and concepts (Lincoln & Guba, 1985); 3) refinement of themes and identification of reverse evidence and diversity in the data (Henderson, 1991); and 4) creation of themes were reinforced by offering examples from the data itself (Henderson & Bialeschki, 2002). The grouping method and textual themes were separately confirmed by two researchers. Intercoder reliability was 95%.

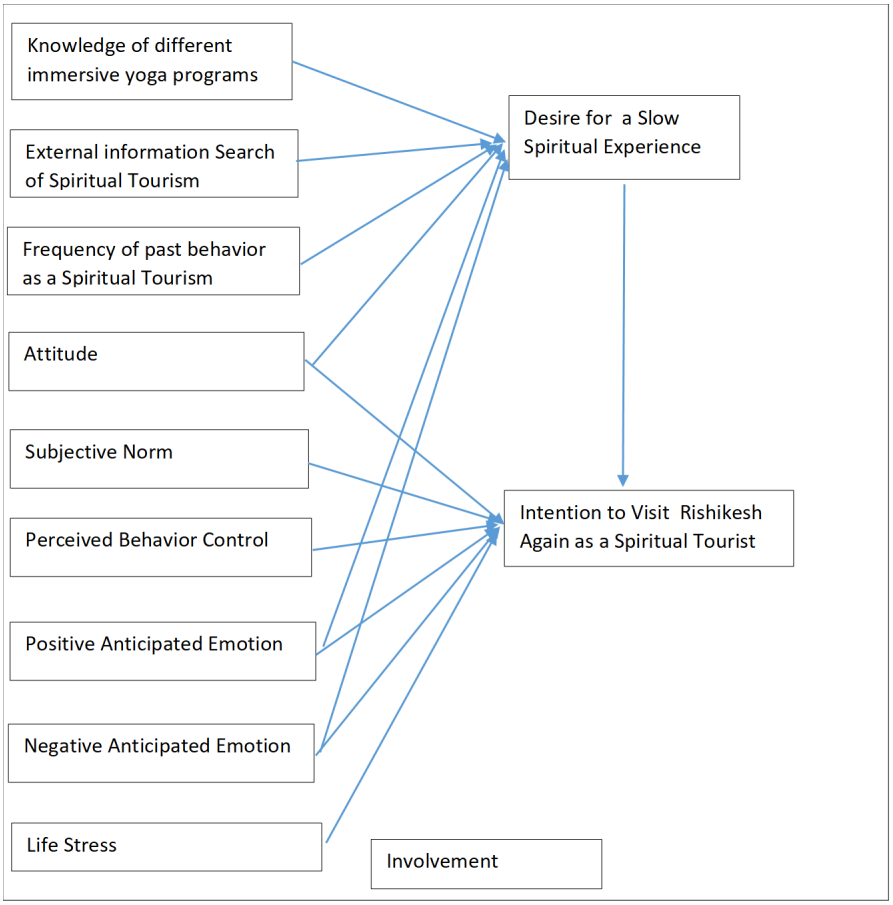
3 Discussion

Based on the preliminary results, it is found that all constructs are considered significant in determining the behavior of slow spiritual tourists although lower rating is given to some of the items identified from existing literature. A modified list of items is created for some of the constructs such as anticipated emotion, attitude, life stress and involvement. It is also noted that most of the yoga retreat centers do not actively promote the spiritual aspects of their programs although their

themes, for the most part, focus on offering unhurried slow experiences and environmental sustainability. More integrated coordination with other stakeholders to optimize viable economic benefits for host communities is also desired.

Documented literature offers evidence that yoga events (such as attending a yoga retreat or festival) and experiences can lead to substantial improvements in multiple dimensions of health and well-being that sustain for several weeks (Cohen et al. 2017). The conceptual model offers a holistic path to examine the potential antecedents of slow spiritual tourists' behavior. Yoga is a key element of spiritual tourism because it is premised on the synchronization between the self, the world, and places (Little 2012). The full transformative power of yoga tourism has not been examined adequately, either in the context of physical, social and/or psychological benefits for the self (Luskin 2004) and the host community. Smith and Szvia (2017, p. 179) contend that, "yoga starts with the self but can lead to greater benefits for communities and society". The spiritual path of yoga tourism and its potential to balance body, mind and soul need in depth exploration at both conceptual and empirical levels.

Figure 1. Conceptual Slow Spiritual Tourism Model



Adapted from: Meng & Choi (2016, p. 402), Hudson et al. (2015, p. 37) and Chhabra (2010).

This study is mainly conceptual in nature and offers a stepping stone to design a paradigm that helps to comprehend and predict slow spiritual tourists' behavior. The conceptual model can be used as a stepping stone to examine slow tourists in other spiritual settings. It can serve as a guide to formulate appropriate marketing strategies to promote slow spiritual tourism in a sustainable manner. The results from data collection in the second phase will make important contribution, for both academicians and practitioners, by offering useful information to design a healthy body mind systems path for visitors and develop alternative healing programs in therapeutic settings.

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Improvisation music and art festivals and sustainability: the case of "Free Theatre of Monte Nerone"

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Abstract

Sustainable cultural events may contribute to the differentiation of the offers of cultural organizations and destinations, and to the diffusion of the sensitivity towards the issue of sustainability which is the basis for the adoption of sustainable behaviors. However, as regards improvisation music and art festivals, the cultural heritage management (CHM) literature lacks the full exploration of these special events connected to intangible/living cultural heritage and sustainability and tourism and thus in the identification of implications of such studies for destinations. The present study aims to fill this gap and contribute to explore through a case study the relationship between the core values, strategic objectives and offering a system of an improvisation music and art festival and sustainability, applying marketing concepts and Pine and Gilmore (1999) and Gronroos (2009) models. Results suggest that core values, strategic objectives and offering system of the festival analyzed are strictly related to the classic dimensions of sustainability (environmental, social, economic) and to cultural sustainability; in particular, music and art improvisation performances in the forest can be considered sustainable experiences of living cultural heritage with potential positive effects in terms of group cohesion and social creativity. The main preliminary managerial implication of this study for destination manager and stakeholder consists of recognizing the importance of these creative and sustainable events and in investing them, both to enrich social and cultural life of residents and to improve the destinations' attractiveness for tourists.

Keywords: sustainability dimensions; marketing; sustainable tourism; tourist experience; intangible/living cultural heritage.

1. Introduction

Tourism industry and cultural organizations (CO) have increasingly developed the sensitivity towards the sustainable management of cultural heritage, concerning issues related to the preservation of cultural and environmental resources (Bramwell, Lane, 2011, Tsung, 2011; Moutinho, Vargas-Sanchez, 2018; Pencarelli et al., 2017; among others).

Likewise, policy makers' efforts are increasingly aimed at protecting and safeguarding the world's cultural and natural heritage and promotion policies and practices for sustainable tourism (Srinivas, 2008; Wolfensohn, 2000; Sen, 2000; United Nations, 2015). Furthermore, tourists and cultural consumers want to travel more sustainably (Goffi et al., 2019; among others) and and live holistic experiences (Richards, 2018; Conti et al. 2017; among others). Tourist experience has recently become one of the major topics explored in the cultural heritage management (CHM) literature, in visitor studies, and in cultural tourism studies (Conti et al., 2019; among others) but, by and large, it is still in its infancy. In this context, improvisation music and art festivals located in forests - the object of this paper - represents an interesting example of managing intangible living cultural heritage strictly related to sustainability and sustainable tourism. However, understanding how values, objectives and offer of CO relate to sustainability need to be further explored in the Cultural Heritage Management (CHM) literature.

Furthermore, improvisation practices may contribute to the development of cultural sustainability and sustainability transformation (Kagan, Kirchberg, 2016). Despite these important functions, the relationship between improvisation festivals and sustainability is under-researched (Andersson et al., 2013; Kagan, Kirchberg, 2016).

Therefore, an in-depth understanding of the improvisation art and music experiences and how they may contribute to the development of the qualities that are relevant to cultural sustainability and sustainability transformation, in the perspective of both the festival audience and managers, could help CO and relevant destinations to improve their offer for residents and tourists.

This exploratory work aims to contribute to fill out this current void and propose an analysis of the case of "Teatro Libero del Monte Nerone" *Free Theater of Monte Nerone* (FTMN) - a music and art improvisation festival which takes place in the forest of Cagli, in the province of Pesaro and Urbino[4] - based on various marketing concepts and models.

4 The province of Pesaro and Urbino is located in the Marche Region, in the heart of Italy.

2. Theoretical background

2.1 Sustainability of music festivals

Sustainability is connected to the mission of CO in general and of music and art festivals in particular, as the final goals of these organisations are to conserve and valorise cultural heritage for future generations (Kotler and Kotler, 1999; Pencarelli et al., 2016), to contribute to the development of human capital and territories, and to the improvement of quality of life (Worts, 1998; 2006). CO are asked to be sustainable at environmental (reduction of energy consumption) social (guarantee of the physical and intellectual access to cultural heritage to all kinds of audience) and economic (generation of positive externalities legitimate the usage of public funds) levels (Solima, 2018). Regarding economic sustainability, CO should diversify their funding sources and services, involving for-profit companies (Kotler and Kotler, 1999). Furthermore, CO have to be culturally sustainable, which means their commitment to preserve and valorize cultural heritage (Chong, 2002) and enrich and diversify skills, "see the world in different ways" and to be creative (Kagan, Kirchberg, 2016). In a multidisciplinary perspective (psychology, cultural sociology, musicology, etc.), in fact, cultural sustainability is defined as "the value for human organizations, communities and societies of preserving and advancing cultural life, including cultural heritage, cultural vitality, creative human practices and cultural diversity" (Kagan, Kirchberg, 2016, p.1490).

In the recent years, sustainability has been analyzed in the context of music festivals (O' Rourke et al., 2012; Duran et al., 2014; Richardson, 2018; Hitchings et al., 2018) and also the successful vegetarian strategy within these events has been examined (Andersson et al., 2013; Jutbring, 2018). However, the literature on music festivals management (and more generally on CO management) is mainly focussed on the environmental dimension of sustainability and even though there is a great theoretical ferment on this research topic, practices are being developed slowly and empirical literature is still scarce (Pencarelli et al., 2017). In particular, there are no studies aimed to investigate how the core values, the strategic objectives and the offering system of music festivals relate with environmental, social, cultural, and economic dimensions of sustainability.

2.2 Music improvisation

Music practices in the experience of festivals can contribute to foster group cohesion and social creativity of individuals and organizations. Such practices strengthen community and collective identity and nurture values that may be useful when integrated into sustainability-oriented worldviews such as cooperation, tuning in to each other, sharing responsibilities toward common desires (Turino, 2009), interaction through emotional attachment (Kirchner and Tomasello, 2010), positive mood, mutual mimesis, thus reducing barriers among people (Dunbar et al. 2012).

Hence, collective music practices reduce barriers among people and enhance group/social cohesion, among even the most diverse people. Furthermore, music improvisation in particular enhances social creativity[5] as improvisers learn together to build upon surprise and uncertainty and to harmonize individuals' and group actions (Enger, 2014) and enact resilience (Kagan, Kirchberg, 2016). In this work, we consider music and art improvisation as living intangible cultural heritage, in fact improvisation is an ancient practice to approach art which needs to be preserved and valorized (Bailey, 1993). Social creativity requires a balance of trust and openness to dissent, of divergent and convergent thinking, allowing a shared emergence of ideas and experiences; this happens typically in jazz improvisation (Sawyer, 2003). The constant process of negotiation, listening to others, anticipating other's intention (Barrett, 2010) contributes to the development of a practiced based-democratic culture (Kagan, 2011).

However, the relationship between music improvisation, group cohesion and social creativity have not yet been investigated in a managerial perspective.

3. Research questions and conceptual framework

With reference to the aforementioned gaps identified in the literature, this study wants to respond to the following research questions: 1) How do the core objectives, strategic objectives and the offering system of

[5] A study compared the development of creative thinking among children exposed to different types of music education and those who tried music improvisation showed the highest creative thinking (flexibility, originality and musical syntax) (Koutsoupidou, Hargreaves, 2009).

cultural organizations, in particular of improvisation music and art festivals, deal with sustainability? 2) How improvisation music and art experiences relate to group cohesion and social creativity, thus contributing to the development of a culture of sustainability? In particular, this research adopts the following framework: 1) *core values* represent the organization's *raison d'être*, reflect the organization's culture, are internalized and guide organizational actions and decisions (Urde, 2003). Furthermore, core values reflect also the history of an organization, like a CO or a festival, can be included in the "products" and add value to the experience of customer segments that share the same values; 2) *strategic objectives* of a CO are (Chong, 2002) cultural (to preserve the aesthetic integrity and excellence of the cultural proposal), social (to increase and acculturate the audience) and economic (to reach economic and financial balance and social consensus); 3) the *offering system* consists of "experiences" (Pine and Gilmore, 1999) built on products and services, and in three elements, which to act on, inherent to the process of service delivery (Grönroos, 2009): service accessibility, customer-supplier interaction, consumer participation. Building on Pine and Gilmore (1999) "music and art improvisation experiences" may be defined as cultural practices and economic offers based on goods and services that the spectators live through as personal and unique events and in which they are immersed, actively participate and are strongly engaged on the emotional, physical, intellectual and/or even spiritual level; 4) *Music and art improvisation experiences in the forest* may enhance *group cohesion* (Huron, 2001) and *social creativity*, and creative resilience of individuals, communities and organizations (Kagan and Kirchberg, 2016); these qualities contribute to cultural sustainability and to the development of sensitivity towards sustainable attitudes and behaviors, among individuals and organizations.

4. Methodology

The research adopts a qualitative analysis following the case study approach (Yin, 2017). Such a methodology seems to be useful because of the relatively unexplored nature of the research topic (Eisenhardt, 1989). In particular, the analysis focuses on the case of the Teatro Libero del Monte Nerone *Free Theater of Monte Nerone* (FTMN) of Cagli, a small city located in the province of Pesaro and Urbino. This festival was selected for three main reasons: 1) it represents a niche but successful event that combines music, art improvisation practices and nature; in

particular, improvisation is an ancient practice considered intangible living heritage to be preserved and valorized, and the festival is located in the forest and based on environmentally-sustainable practices; 2) improvisation requires active participation by all kind of audiences and therefore is strictly related to social sustainability and seems to be a powerful mean to forge the culture of sustainability, and facilitate sustainable behaviors; 3) the rich festival offer allows spectators to live a holistic and immersive experience. The case study is constructed using three different methods of analysis which allowed the collection of complementary sources (Stake, 2013) in the period of July-August 2019 and triangulation of information (Yin, 2017): 1) *participated observation* has been carried out through the participation of the author in two meetings of the festival staff and to the festival edition of 2019; 2) *primary data* have been collected through personal interviews with the founder of the festival (A1) and three main festival artists and cooperators, two poets (A2, A3) and a dance teacher A4 (open questions refer to the description of core values, strategic objectives and offering system of the festival, their relationships with environmental, social, cultural and economic sustainability, and the relationship between music and art improvisation and group cohesion and social creativity) and through email surveys sent to 56 spectators of the festival mailing list (socio-demographic profile - gender, age, education, geographical provenance, occupation - of respondents; closed questions refer to evaluation of level of sustainability of the festival, to accessibility, interaction and active role of spectators and to the participation to festival offer and; open question refers to perceptions of music and art improvisation and relationship with group cohesion, social creativity and sustainability); 3) *secondary data* has been carried out through the consultation of the following sources: festival articles in local newspapers, dated summer of 2011 and summer of 2019 (Il Resto del Carlino and Il Messaggero) in web pages dated summer of 2011 (Be Teatro, NonSoloCinema, LaPrimaweb, Alterantivasostenibile.it, Ambienti e Ambienti, TuttoGreen, Circuiti Verdi, Greennews.info, Notiziepu.it, Vivere Pesaro, Oltrefano.it.) and web and social media dated summer of 2019 and in a book (Andrea Laquidara, 2015, "In cammino verso il silenzio", Galaad Edizioni). Answers to closed questions (dichotomous and multiple choice) were elaborated through the Survey Monkey software, which also produced the descriptive statistics, while answers to open questions and secondary data were

analyzed through content analysis, with the traditional ex-post codification method adopted for qualitative research (Saldana, 2007).

5. Findings: The case of "Teatro Libero del Monte Nerone" (*Free Theater of Monte Nerone - FTMN*)

5.1 Core values, strategic objectives and sustainability

Created in 2011, the FTMN is a pioneering cultural event with a unique format and content. Core values of the Festival are strictly related to sustainability and reflect the philosophy of life of the founder and the history of the Festival. Mario Mariani, the founder of the Festival, is a piano player, music composer, improviser, cinema expert and vegetarian. In 2010, he stayed one month in a cave of the Monte Nerone (in the heart of Italy) playing all day grand piano and doing free concerts every night. In the previous years, he played piano at the "Villa and Castella" festival, a peculiar cultural event aimed to bring instruments, music performance and audience to places not easy to reach, but interesting from the cultural and naturalistic point of view. Of course, audience was asked to adopt an environmentally sustainable behaviour. The FTMN is free from rents and taxes and participation is on a free offer. The music is not covered by copyright and musicians do not have to pay taxation as the improvisation music is instantaneously produced. The initial message of the Festival was of social and political nature, in a period characterized by cuts of public funds for culture, crisis of orchestras and theatres, too much bureaucracy for CO. The Festival is based on voluntary work of artists who are also friends of Mariani. In the first edition, the Festival lasted one month (like the experiment in the cave) and obtained full public funds from the Province and the Region, but year by year the duration was reduced and settled on 7-10 days and only the last edition of August lasted 4 days (1-4 August 2019). The slogan of the Festival is "Love for Art, Love for Nature and Love for People". Core values of Mario's event are included in the above slogan: respect and valorization of art, nature and people. These values define the culture of the organization, describe its raison d'être, which guides decisions and behaviors. Such values are intrinsically sustainable and connected to the dimensions of sustainability: environmental, social, cultural and economic. Furthermore, the strategic objectives of FTMN are sustainable and related to the core values. Sustainability of social objective refers to the fact that the event is open to a wide and

differentiated audience and that there are no architectural barriers; even a person in a wheel chair can reach the theater in the forest.

5.2 Improvisation practices and sustainability

Furthermore, improvisation practices do not create barriers and hierarchies between spectators and artists. FTMN is culturally sustainable as the creative practice of music and art improvisation is instantly created, and festival adopts instruments available such as piano, guitars, battery, and also Chinese and African instruments (e.g. balafon, djembe, kora, etc.) and voice. Improvisation festivals belong to intangible and living cultural heritage according to artists interviewed. A3 affirms "*all arts were born orally and in an improvised way. And different arts were also linked together. For example, song and poetry were accompanied by music (flute or lira)." A2 adds that "Something sacred originates from improvisation. When you are there magic energies flows. In particular, the TLMN something sacred originates from the mix of art, nature and the present*". Among the strategic aims, even the economic aim is quite sustainable as the festival obtains every year (with exception of three years 2016-2018) financial public and private resources to stage and promote the event. Private funds come from sustainable sponsors like for example "Chiccoteca", a vegetarian restaurant, and Music Store, a shop which lends audio equipment. For example, TLMN did not accept as sponsor a beer producer. Furthermore, participation is based on free offer. In addition to the traditional strategic aims of a CO (Chong, 2002), also the sustainable environmental strategic objective is pursued by this festival as the event is strongly connected to the respect for the environment. With this regard, the Festival uses a wooden theater in a forest with a pphotovoltaic system (Fig.1); cars have to be parked off the provincial road, at about a hundred meters by feet far from theater; recycling, no noise, pollution amplifiers needed for the public. In addition, the festival suggests vegetarian dinner opposed to meat consumption, which is not environmentally sustainable, and is also a Zero Km Festival as the public is asked to bring vegetarian food and share it with other participants. But, above all, according to A2 "*the festival valorizes the context as it reconnects people with nature, incentivizes people to learn about animals and plants, and stimulates listening to oneself. Therefore in an era of rush, smart-phones, etc. the festival allows spectators to live out of time and space, in a quiet, slow and free environment*".

Fig. 1. Images of the Festival of "Teatro Libero del Monte Nerone"

5.3 The offering system of the Festival

In the perception of Mariani and of the artists interviewed, the TLMN has an audience of about hundred spectators (every night) heterogeneously distributed by gender and age, with a prevalence of locals and well-educated people. Three targets might be identified: 1) music and art lovers, 2) individuals who are interested in the sustainable aspect of the event especially environmental sustainability connected to the location and the vegetarian food, 3) people who are attracted by unconventional cultural events. Spectators of TLMN live special experiences in a unique context as they are immersed in wonderful nature, in a forest where they can hear birds chirping, the rustling of leaves, where they are free to sit down on a mat in front of a small wooden theatre with a grand piano. The offering system is composed of four experiences (table 1). The performances of artists ("core" experiences) begin at the sunset (since the festival is held in the beginning of August, it is very hot during the day) and there is not a time schedule. Prior to improvisation performances, spectators may attend training courses/workshops and have vegetarian dinner. According to A2 "*taking part to meditation or yoga workshops and having dinner together is very import to prepare the spectator to listen, to intimacy and to be confident. These qualities are very important to live satisfactory experiences of improvisation with artists*".

Table 1. The offerying of the "Teatro Libero del Monte Nerone"

Type of offer	Description
"Core" experiences connected to music improvisation	Co-creation of music concerts by professional musicians and audience, targeted at all participants
"Core" experiences connected to the art improvisation	Co-creation of art performances (dance, theatre, poetry, visual art) by professional artists and audience, targeted at all participants
Experiences connected to training courses and workshops for audience	Targeted at those participants who are interested in attending courses or workshops on music, dance, theatre, poetry, visual art, yoga and meditation
Experiences connected to the vegetarian dinner	Targeted especially at the segment of vegetarian and spectators interested in the environmental dimension of the event

The services and products on which the above experiences are built are the following: core service (playing music improvisation and performing art improvisation at the festival); facilitating services (informing, providing adequate space in the forest to sit down, lighting; small music instruments or objects to participate to improvisation sessions, and vegetarian food); the above services and products allow to participate to the festival; supporting services (training supervision).

5.4 Characteristics of the Festival's experiences

The "core" experience connected to music improvisation is the original and most important experience of FTMN. It is co-created by musicians, some of them old-time fellows, some other met there for the first time, with no one having an idea about what is going to happen. A real-time idea can come from one or more of the musicians, or can be inspired by a sound (usually from nature and its soundscape), or a suggestion coming from the audience. Interplay is fundamental. Furthermore, it is quite common to provide the audience with some small music instruments (some brought by the musicians, some other hand made or recycled, some leaves for shaker effect, or the "low budget Tibetan bells": a pot "transmuted" into a musical instrument) as well as to have "body instruments" like handclaps, foot stomp or vocals. The music always makes sense and the recorded improvisation is clearly delineated in structure and meaning. The FTMN also proposes arts improvisation experiences such as dance, theater, poetry, visual art. These performances have many elements in common with the totally improvised music practice. In poetry performances (and in some acting performances) the text is just present but the surrounding environment

(like the music, sounds and/or action) is totally improvised. Also, in this kind of performance the audience is always involved, taking part in the overall artistic experience. Every day the FTMN begins with a workshop or course, an interactive and sensorial experience mainly yoga and meditation and/or a music or art course. The vegetarian dinner is an interesting experience and distinctive element of the festival. Spectators are asked to bring some vegetarian food – generally grown in their garden - to share it with others (social sustainability).

In short, spectators of TLMN live a "global" experience of sharing time, things, emotions in reconnection with self, others and nature. Focusing on improvisation experiences, Mariani and the artists interviewed stressed that this art is intangible living heritage with ancient origin: it contributes to personal growth and group cohesion, as spectators and artists feel free to try to experiment, to perform, and the forest in which the TLMN takes place creates a comfortable context where people can feel free, can be less critical of themselves and others. Mariani affirms: "*The artist with his/her talent become a messenger, a shaman who ideally creates a field of strength, a setting in which the audience is magically attracted and also is part of the artistic miracle that is happening"*. He adds that: "*In FTMN it happens something similar to what happened in the past concerts of great jazz improvisers, like for example Keith Jarrett: in his concerts a real flow of (in) consciousness invested the spectators making them participate*". According to A2 "*improvisation is a meditative act which requires the ability to listen and workshops and courses on meditation and yoga before the music and art improvisation help to prepare spectators to develop listening skills, intimacy and trust. Furthermore, the peculiar context of TLMN is a part of the improvisation experience: the forest, the possibility to seat down in a comfortable way, the sunset, the grand piano in a little wooden theater in the forest, soft sands and leaf rustlings*".

For example, poetry reading is a form of art improvisation as the poet can read the text in different ways and where the context conditions become part of the act. Furthermore, improvisation practices enhance social creativity. A2 states that: "*Improvisation, by its nature, is a creative means of expression. Everything that surrounds us was created thanks to a creative act originally transforming reality or nature as it appears in something different*". And Mariani adds that: "*Every art is born with a creative spark, in a word is improvised. Improvising and*

having the courage to do it publicly produces confidence in one's own abilities that, in turn, generates a positive impact also on other aspects of life. When many individuals with this attitude meet together or recognize themselves, a small-great revolution is underway". With this regard A3 specifies that "improvisation enriches people as individuals relate to the practice and are asked to be open with unknown people, thus contributing to self-discovery. This is extremely challenging in a world where everything is planned and controlled". Similarly, A1 referring to important dancers of the past such as Isadora Ducan and Loie Fuller agree on the idea that "*improvisation allows your personality and emotions to emerge as the body tells the truth, and in a group to develop real relationships, respecting and adapting to others in a mutually beneficial exchange*".

5.5 Spectators' profile and satisfaction

The sample of 34 spectator, who answered the questionnaires is coherent with the above description as there were 53% females and 47% males, with a high level of education (65% are graduated), coming mainly locally (70% from the province of Pesaro and Urbino, 10% form the Marche Region and 10% from abroad) and contained a variety of occupational groups, including 45% free lancers, 22% artists, 15% teachers and one student and one a worker. The spectators highly assessed the sustainability of the festival with an average of 4,3 on a scale of 1 to 5, in particular the environmental dimension (4,8) followed by social (4,2) and economic (3,9) dimensions. The sample considers that mission, values (100%), objectives and the offer (76%) of the festival are sustainability-oriented. Furthermore, the interviewed spectators took part mainly in music (76%) and art performances (74%) followed by the participation to vegetarian dinner (50%) and to workshops/training courses (32%). They are very highly satisfied (table 2) with the festival (average value 4,8), in particular for free entrance (4,9) relationship with staff (4,8) opening time (4,6) and relationships among spectators (4,4).

Table 2. Accessibility, interaction and visitors' active role in the Festival

Element of offer	Description	Evaluation (1-5)
Informative accessibility	Information can be easily obtained on the website, www.mariomariani.it or from the tourist information offices of Pesaro and Cagli. There is no dedicated website.	4,1
Physical accessibility	It is easy to reach the location of the Festival. Wheelchair access is guaranteed as the path in the forest is flat.	3,8
Temporal accessibility	Good opening times of Festival: runs daily from 5:30 pm.	4,6
Spatial accessibility	The Festival can be reached easily by private transportation.	3,8
Economic accessibility	Free offer.	4,9
Interaction between spectators and staff	Good and informal interaction between the organisational staff and spectators. The volunteers are very helpful and answer spectators' questions, both directly or by e-mail.	4,8
Interaction among spectators	The spectators are asked to act together (sing, dance, etc.). They talk freely and frequently among themselves	4,5
Active role of spectators	Spectators are very satisfied: they ask questions during the performances and play an intensively active role, as they become producers, they co-create the performance during their participation to the festival.	4.4
Overall satisfaction	The satisfaction for the whole festival	4,8

Spectators declare that music and art improvisation allow, at individual level, to get to know themselves better, as body energy flows and creativity is stimulated. It is a sort of spiritual or shamanic practice. It comes from the ability of listening and living "here and now". Only this form of art allows the knowledge of self. In order to enjoy it, people must be courageous and face the mystery. Furthermore, practicing improvisation immersed in the wild nature, far away from "crowded everyday life", is the best contextual condition to listen and let something sacred happen. At group level, improvisation allows to know better the other spectators thanks to participation and authentic relationships. It helps to make us feel closer to other human beings by giving ourselves more trust. It allows people to overcome differences of opinion and dissent. Vegetarian dinner and nature create a comfortable context for developing trust relationships, empathy and creativity.

6. Discussion and conclusions

This work provides an original conceptual and practical contribution to the understanding of how values, aims and the offer of an improvisation music and art festival relate to the issue of sustainability, in particular by applying the Pine and Gilmore (1999) and Grönroos models. Such models are generally applied to for-profit-making companies and are proved to be effective in analyzing the music festival and its societal impact. Different targets of spectators (residents and tourists) may be interested in the festival experiences which are sustainable practices at the environmental, cultural, social and economic levels. Furthermore, the study is original for the investigation in the managerial perspective due to the relationship between music and art improvisation, experience and sustainability. This research stresses that music and art improvisation are an art, in a sense of a form of intangible and living cultural heritage with ancient roots, which requires preservation and valorisation. TLMN has integrated orality and improvisation with nature. The improvisation experiences contribute to the creation of a sense of belonging to a community, openness to the unexplored, the ability to think differently, thus opening the mind for adoption of alternative sustainable practices (e.g. vegetarianism). The research confirms that music and art improvisation is an "experience", which may contribute to the development of group cohesion and social creativity, thus producing cultural transformations toward sustainability behaviours among individuals, communities and organizations (Kagan and Kirchberg, 2016). Implications for this festival (and music festivals in general) are as follows: collect feedbacks from spectators (e.g. by e-mail) to enlarge the mailing list in order to collect data on audience and send communication about festival; to cooperate with schools and universities to promote the events; to cooperate with other cultural organisations and similar festivals to increase the visibility; to improve the online and offline communication with the help of public and private funds; to develop networking (with transport system, accommodation, etc.) also to obtain more funds. Considering the potentialities of this kind of art for residents and tourists, implications for policy makers are the following: 1) it is important to incentivize and promote these kinds of festivals to different targets of tourists, interested in the Marche Region but lacking knowledge of the existence of small festival as there are no adequate communication strategies; 2) improvisation has a didactic role (i.e. it develops qualities that facilitate sustainability), whereby schools could

promote improvisation and participation to improvisation festivals; 3) many artists who work for free in similar festivals need to be supported in their careers by public sector. The main limitation of this paper is that it is connected to the exploratory nature of the study and the fact that just a single case has been analysed. Furthermore, other stakeholders should be investigated, in particular spectators. As a possibility for future research, qualitative longitudinal studies on spectators could be undertakes so as to thoroughly analyse the characteristics of the presented experiences in relation to sustainability concerns.

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Cultural identity and slow tourism as a strategy to boost the living heritage of Chiapas and contribute to its development

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Abstract

Chiapas is a southern State of Mexico, with great potential for tourism supply and demand, offers three destinations recognized by UNESCO: Palenque (Cultural Heritage), Chiapa de Corzo (Intangible Cultural Heritage) and San Cristóbal de las Casas (Creative City). Its indigenous Maya population has a high social lag rate. This study analysed the offer of tourism products and public policy with qualitative methodology. The impact on cultural identity was identified from the perception of the resident population, with quantitative methodology using factor analysis with impact levels positives and negatives. This study aims at answering the following questions: which UNESCO destinations in Chiapas show a high positive impact on their cultural identity and why does slow tourism enable their preservation and development? Areas of opportunity for living cultures are identified through slow tourism (ST) and in public policy through the implementation of strategies that contribute to preserving heritage and improving the living conditions of its inhabitants.
Key words: Cultural identity, Intangible and Tangible Heritage, Indigenous culture, Slow tourism (ST), Social Backwardness Index (SBI), Development strategy.

1 Introduction

Mexico is recognized as a multicultural country which, throughout the recreation and spread of culture, conveys its values, traditions, language, history and customs [1]. It is a country with vast cultural patrimony, it is the 6th country with the most patrimony declarations in the world and the one with the greatest number of subscribed sites in America. It holds 35 assets, incorporated into the list or World Heritage Sites [2].

The country is eminently touristic. The data of the last year closed an income of foreign currency by concept of international travellers for more than 22 billion dollars, results in the arrival of 41,4 million

international tourists. In addition, in 2018, Mexico ranked 7th as the most visited country in the world and number 16th for foreign exchange earnings. The contribution to the Gross Domestic Product (GDP) was 8.7% [3].

On the other hand, Chiapas is one of the Mexican entities with the greatest cultural wealth. Its cultural resources include: the presence of the Mayan indigenous community, archaeological sites, cultural centres, historical monuments and sites or expressions called World Heritage Sites [4]. The pre-Hispanic city at the same time, Palenque National Park, is recognized by the United Nations Educational, Scientific and Cultural Organization, UNESCO as material Patrimony of Humanity (1987); the Parachicos in the traditional January festival of Chiapa de Corzo as Intangible Heritage of Humanity; and San Cristóbal de las Casas as Creative City.

In 2018, Chiapas received 6.6 million visitors, who left an economical spill-over of 21 billion pesos. Palenque, Chiapa de Corzo y San Cristóbal de las Casas attract 38% of this tourism, with more than 2.5 million visitors [5]. However, there are also great contrasts: in the national context 43,6% of the population lives in poverty, and in the state, the population in poverty increases to 77%. Its Social Backwardness Index (SBI)[6] is high. Although tourism has an important supply and demand potential due to the cultural wealth and great possibility of exploring new ways of sightseeing, it is recognized as an economic activity that generates direct and indirect jobs and welfare to the population. Despite this, it has been a difficult task to incorporate tourism in Chiapas. However, slow tourism (ST) by its characteristics, could be a development strategy to strengthen cultural identity and patrimony for the local population with no detriment to residents' cultural identity.

2 Theory

The concept of cultural identity contains a sense of belonging to a social group with shared cultural aspects, such as customs, values and beliefs. The identity is not a fixed concept, but is recreated individually and

6The Social Backwardness Index (SBI) measures systematically and multidimensionally an approximate percentage of poverty in Mexico. This covers five indicators: education, health, basic services, quality and spaces in the home, asset in the home CEAP, 2016 [7].

collectively, and is fed in a continuous form from external influence [6]. This concept goes beyond borders, but it is also linked to a territory. Historically, such characteristics are given by the culture of a particular population, considering its language, social interactions, local rituals and ceremonies, or collective behaviours: value and belief system, which have as a particular characteristic, its immaterial and anonymous nature, so they are a product of society [6].

The identity is expressed by cultural manifestation, such as traditional celebrations, processions, music, dancing, handcrafts, gastronomy, among others. These are cultural representations that the United Nations Educational, Scientific and Cultural Organization (UNESCO) names intangible cultural heritage [7]. The society configures the cultural heritage as an active agent, since it identifies the aspects that it desires to value and assumes them at its own, or else it adds others that naturally become its referent of identity. In this way, people or groups of people are historically recognized in their own physical and social environment and it is that constant recognition that gives an active character to cultural identity. Hence, heritage and cultural identity are not static elements, rather they are entities subject to permanent changes, which are conditioned by external factors and by the continuous feedback between both elements [8].

Therefore, cultural identity does not exist without the ability to recognize the past, without symbolic elements or referents that are its own and that help building the future [6]. Being the maximum expression of the culture of the towns and the condition that allows the identification, characterization and differentiation between cultures, cultural identity is one of the necessary resources in the conversion of an attraction for the tourism sector. In this sense, governments must preserve the culture and spaces declared World Heritage, listening at the same time to the voices and demands of the resident population, of the inhabitants who descend directly from the heritage that is sought to be protect [9].

In this sense and according to Conti & Cravero [10] there is a double transformation that must be fulfilled to reach what is usually known as "tourist destination": In principle the evolution of resources - attractions, natural heritage, culture, climate - in products and then the conversion of those products into offers aimed at the market. Although tourism contributes to the protection of heritage, in order to achieve this, it is necessary to have clear policies with a constant dialogue between the

interested parties and monitoring in the management processes of a cultural destination [11]. Likewise, González [12] states that the management of cultural heritage be it tangible or intangible, must have a collective participation and a common interest: the preservation, dissemination and enjoyment of that important legacy.

A challenge for destinations is to develop their own brands and create new offers, which are exclusive and that allow to attract groups with special interests [13]. A constant flow of tourists will be possible, if governments and companies encourage the conducting of innovative tourism products [14]. Likewise, Mancini [15] states that ST is an ideal option as it allows the traveller to enjoy in detail the culture and nature of the visited destination. It is a tourist modality based on the attitude of the traveller, who decides to live experiences with no hurry in a place to meet, interact and engage with the local people and their surroundings.

According to Cabanilla [16] the slow movement represents recovering the quiet, unhurried way of life, enjoying the moments and details of life, savouring food, recognizing the landscape, walking or shopping without haste and working calmly. The philosophy of the slow movement began in Italy with Carlo Petrini, an Italian sociologist who sought to curb the advancement of fast food restaurants and then his philosophy moved on to the travel experience, extending from Italy to other countries such as France, central Europe and Spain [17]. For Di Clemente, De Salvo, & Hernández [18], ST is made up of four important elements: sustainability, quality, slow territories and decline; concepts that delimit the practice of tourism under a development centred around the territory, highlighting the singularities of the place, capable of captivating an informed, educated and prepared, fresh tourism demand, which is strongly sensitized to the conservation and valorisation of the heritage. Respect for lifestyles including their times, customs and architecture is what will allow a tourist offer to succeed. In this sense [18], when tourism development processes focus on slowness, it is connected with the identity and authenticity of the territory, it is possible to know and transmit its local attributes and therefore, global approval is avoided.

In relation to the aforementioned, for Blanco [19] ST takes into account as integrated parts of the vacation experience, both the tourist trip and the time at the destination and also implies that the tourist maintains a responsible consumption, enjoys his leisure time and develops as a person - physically as well as culturally and socially - by learning during

his social interactions at the destination, that is, the quality of the visit prevails over the quantity. Therefore, the ST must take advantage of the tourist resources of the territory from the singularities of the heritage, its identity and its spirit. That is why the local community must participate in the conformation of a tourist product that can tell the story of that place slowly and at the same time, that it works competitively and as an alternative for local development [20].

Just as the participation of the resident population is fundamental, so is that of the various political, administrative and business agents in the sector that promote quality and sustainability [21] [22]. Understanding the latter, as a qualitative development of tourism, in favour of a slow consumption of resources through the establishment of clear and balanced tourism policies, based on the cost-benefit binomial [18]. Around the world, according to the international Cittaslow network, 2019 [23] there are currently 264 cities that promote ST, they are present in 30 countries and territorial areas. In the Americas, there are only 7 cities in three countries: Canada, the United States and Colombia. The characteristics of a slow city includes operation of a policy on sustainable environment, the fact that the territory is valued above its occupation, does not include the commercialization of transgenic products and, fundamentally, promotes hospitality and respect for cultural traditions. In this sense, Mancini [15] highlights the main criteria that a city must have to be identified as slow where the tourist can live a quiet and relaxed experience. These are: the preservation of their cultural heritage, the impulse of local production and a policy of sustainability regarding the environment, recreational areas and pedestrian promenade spaces with adequate circulation, among others.

For its part, Mexico is recognized as a multicultural country, it has a common heritage: language, customs, myths, beliefs, ways of being and feeling, thinking and acting. It is through the recreation and dissemination of culture, diversity and the confluence of pre-Hispanic roots that the values, ideals and principles that support a national project towards the future are transmitted and shared [1]. Therefore, it maintains a strong potential for the conformation of tourism products under the vision of ST, which have the ability to positively influence the appreciation of visitors regarding the diversity of the heritage extended throughout its territory.

In the particular case of Chiapas, tourism development occurred in parallel to that of Mexico through the promotion of tourism policy at the national level. Although being located in a region devoid of communication technologies and infrastructure specifically related to roads quality, the entity's emergence in the tourist activity took place at a later time and gradually, compared to the growth of national tourist poles more Featured, such as the Integrally Planned Centres. It is one of the Mexican entities that promotes tourism as a development strategy, its state policy is aimed at detonating private investment and positioning tourism as a strategic and priority activity for the economic development of Chiapas [5]. Chiapas has received the following awards for its cultural attractions:

Table 1. Recognitions obtained by main municipalities of Chiapas

Place	Recognition	Year	Organization that grants it
Palenque	Cultural Heritage of Humanity Magic Town	1987 2015	UNESCO SECTUR
San Cristóbal de Las Casas	Historic monuments area Magic Town Creative City, handcrafts and popular art	1986 2003 2015	CONACULTA SECTUR UNESCO
Chiapa de Corzo	Historic monuments area Magic Town Dance of Parachico Intangible Cultural Heritage of Humanity	2000 2012 2010	CONACULTA SECTUR UNESCO

Source: Own elaboration based on various sources: UNESCO, SECTUR, CONACULTA, (2019).

Due to the diversity of cultural destinations offered by the State, Chiapas managed in 2012 to occupy the sixth national place in attracting national visitors and seventh place in international [24]. Situation that is not only attributed to its heritage, but also to the availability of federal resources for the tourism boost of the State, specifically to incentivise cultural tourism. Indigenous people, archaeological sites, cultural centres, historical monuments and sites or expressions called World Heritage Sites [24] and museums stand out among their cultural resources. However, despite this evident growth in tourism demand, it is essential to understand the social and cultural dynamics that the local population

experiences. Therefore, it is essential to contribute theoretically to the analysis of tourism activity and the social and cultural impacts that come from it [25].

3 Methodology

The scope of this research boils down to the state level. It was carried out with qualitative and quantitative methodologies to answer the following research questions: Which UNESCO destinations in Chiapas show a high positive impact on their cultural identity and why does ST enable their preservation and development? The tourism products offer, and the public policy of Chiapas were studied using the content analysis, with information from secondary sources -Government of Chiapas, Ministry of Tourism of the entity and travel agencies of receptive tourism.

Subsequently, the positive and negative perception of the resident population was identified on the impact of tourism on the cultural identity of the UNESCO sites in Chiapas, through a factorial analysis with impacts level positives and negatives. The information was obtained by a survey. A Likert-type questionnaire was developed with two scales: 1) Positive impact conformed with 19 questions concerning the preservation of culture, valuation of heritage, sense of belonging, respect, and social and economic benefits; 2) negative impact conformed with 6 questions related to changes in culture, loss of identity and migration.

A non-probabilistic sampling was chosen, since it was considered to extract information from actors with particular characteristics. The questionnaire was applied in the tourist sites of Palenque, Chiapa de Corzo and San Cristóbal de las Casas. The unit of analysis was the resident population. The inclusion criteria were general resident population, tourism experts, society representatives, culture experts or connoisseurs of local history, with more than 10 years living in one of the cities, female or male population, over 18 years old.

The data collection was carried out from 15th to 30th of April, 2019. 120 questionnaires were applied, forty for each city. They were carried out anonymously with the support of higher-level students from the Autonomous Universities of Chiapas and Los Altos de Chiapas. The analysis of results was carried out with the statistical program SPSS version 25. The reliability of the questionnaire was subjected to an analysis using Cronbach's Alpha. It was obtained an Alpha of α =. 752

for the reagent set, which indicates an acceptable level of reliability. Regarding validity, the exploratory factor analysis of the instrument that correctly identified 25 elements for its construct validity was performed.

4 Results

4.1 Tourism offer and products

In recent years, tourism products for adventure, eco-tourism and business tourism segments have been developed in the State of Chiapas [26]. Also, the State is recognized primarily as a cultural tourism destination and widely known both nationally and internationally, according to the study coordinated by Themis Foundation, called "Chiapas Tourism, 2015" [26].

The touristic offer that is promoted at the State is concentrated on four touristic products: Magic Towns, nature, adventure tourism and eco-lodge. Chiapas in 2018 was in the 13th position in the country for tourist arrivals, and the 5th for visits to archaeological sites. The cities with the greatest influx are Tuxtla Gutiérrez, San Cristóbal de las Casas, Palenque, Tapachula, Chiapas de Corzo, Comitán, Tonalá.

89% is national tourism that comes mainly from Mexico City, State of Mexico, Jalisco, Veracruz and Puebla. The other 11% is represented by the influx of international tourism, mainly from: Guatemala, France, United States, Spain and Italy [5]. In the case of UNESCO destinations: Palenque, San Cristóbal and Chiapa de Corzo, together received more than 2.5 million tourists, representing 38% of the total of 6.6 million people.

Palenque is located at the heart of the Lacandona rainforest. It is a municipality that houses the most important archaeological zone in the Mayan world. The city was founded in 1567. The archaeological zone of Palenque is considered the most important ceremonial centre. It was named in 1987 the Material Patrimony of Humanity. Its main buildings are The Palace, the Temple of Sun, the Temple of Cross and the Temple of the Foliated Cross, as well as the Temple of the Inscriptions, where King Pakal's tomb was discovered in 1952. Around this archaeological zone there are great natural beauties, gastronomic richness and eco-lodges.

While Chiapa de Corzo is a colonial city, its value is based on its history. It was the first city founded in that region by the Spanish during the 16th

century. It stands out for its cuisine, its handcrafts richness, lacquer, wood carve and embroidery that can be appreciated in the regional costume of Chiapaneca and the Parachico.

The Parachicos, are the cultural manifestation designated Intangible Cultural Heritage by UNESCO since 2009. It is a traditional festival that takes place in the month of January of each year and lasts for 16 days. This holiday shows the syncretism of indigenous and Spanish traditions that are protected over time, is the Fiesta Grande de Chiapa, the cultural representation that gives cohesion to the community. The dances of the Parachicos are a collective offering to San Antonio Abad, the Cristo de Esquipulas and San Sebastián, who is the patron saint of the town.

Parachicos parade goes through the main streets and accompanies the tour to the different churches where special masses are celebrated, and traditional dances are held. The big meal is its peak expression with a series of dishes and typical drinks. It concludes with the simulation of naval combat with pyrotechnic games, which are carried out on the Grijalva River [27].

For its part, San Cristóbal de las Casas is a city whose wealth stands out for its ethnic diversity. It maintains living culture of the Mayan ethnic group, indigenous speakers of Tseltal and Tsotsil languages. It was founded by Diego de Mazariegos in 1528 and it once was the Royal City of Chiapa. It has an important colonial tradition that can be admired in its various constructions of the sixteenth, seventeenth and eighteenth centuries. Its colonial image has been preserved in its historic centre throughout the centuries. Its architecture is unique and is one of the most beautiful and original in Mexico and Central America.

Its daily life is traditional, calm and visible in its people, clothes and its markets. The city is architecturally structured by 11 traditional neighbourhoods that were formed during four centuries. Each neighbourhood arises from the veneration of a patron saint, and each was organized geographically by the vocation and economic activities that predominated. Hence, the temple was the centre of economic, political, religious and social life. It was named Creative City in 2015, by UNESCO. This declaration was granted by tradition and the collection of artisan work carried out by the population settled in the various neighbourhoods of San Cristóbal de las Casas: wood, ceramics, blacksmithing, pyrotechnics, among others. Its production of local and

regional crafts is marketed in the city. Celebrations, religious holidays, traditions and legends are part of its intangible cultural heritage.

In the study carried out by the UNWTO [26], some important points were highlighted for each destination that corroborate the need to form a deeper offer than has been counted so far. In order to highlight the local spirit, its customs and its peaceful way of life, in its own time.

From Palenque, for example, cites the use of the inclusion of the Palenque National Park as a World Heritage Site. Since one-day visits are offered to the archaeological zone, without the tourist staying overnight because there is nothing else to do and the attraction is located just an hour and a half from the city of Villahermosa, capital of the state of Tabasco that holds a greater and better infrastructure of tourist services. So, it has been proposed that a city can take advantage of local attractions and add value to its tourism offer. From San Cristóbal de las Casas, it is proposed to incorporate local communities into tourism as providers of tourism services and thus generate more jobs. Talking about Chiapa de Corzo, in reference to the value of cultural resources, through experiences and creative activities properly designed to favour the overnight stays of visitors.

Facing this panorama, there is an unparalleled opportunity to generate the development of tourist products under strategies that include the lens of ST. The foregoing is strengthened by the way the tours are operated by the travel agencies and tour operators. In the case of San Cristóbal de las Casas, which is considered the main tourist distribution centre, a series of round-trip tours are offered, with short-day visits to various places framed in common itineraries that are even six hours away, as happens in the offer of tours to Palenque, so it is not possible for visitors to appropriate the heritage value that resides in each of these destinations.

The space becomes an urban conglomerate that serves as a base for tourists to make other temporary displacements, because they visit the attractions included in a relatively close radius of influence and return to spend the night in such city and to a lesser extent due to the relatively small conformation of the territory.

Another distinctive feature of this type of destinations is the limited stay that tourists make within them, from one to three days, since the purpose is to consume the greatest amount of attractions that are found around [28]. As a consequence, the constant goal for tour operators is to

accumulate the sale of tourist packages, based on the massification and not on the quality of the routes.

Likewise, the fact of making quick tours does not allow in-depth interaction with residents, limits the detailed knowledge of their customs and way of life, which in the same way can negatively impact on the satisfaction of the tourist experience. An increased concern is reflected in the operability and profitability of the travel agencies of the tourist packages offered, without there being a clear vision about the experiences that visitors can achieve and the repercussions they generate towards the local population. The efforts are limited to obtain an economic remuneration concentrated in a few agents who are rarely residents of the communities.

4.2 Public Policies

The tourism policy that has been promoted is the following: The state of Chiapas in the last six years (2013-2018) operated a State Development Plan consisting of three strategic axes. The third axis focuses on the issue of sustainable economy. It is dedicated to a policy of competitive tourism that promotes, among others, three important strategies: development of the tourist products that encourage a longer stay in the state, promotion of alternative tourism and business in the state to project it nationally and internationally, and promote the recognition of heritage and culture of Chiapas in matters of tourism. The balance, at the end of the period, was not as expected, since in the last two years there was a decrease in visitors' arrivals.

According to the last diagnosis made by the State Development Plan, although tourism is a trigger for economic growth, there are still lags in infrastructure, security, education, health and sustainable practices, due to a lack of coordination between the public, private and social sectors predominated for the ordering of this activity [29].

The challenge is to consolidate the tourist offer with quality tourism, which would be creative and innovative, concerned with environmental awareness and social sensitivity, which position Chiapas as one of the best destinations nationally and internationally. Its variety of ecosystems and the cultural and historical wealth of its communities provides the opportunity to diversify that offer. In the process of constructing its offer, indigenous peoples must be included primarily as depositories of the heritage of their communities in order to reduce the conditions of

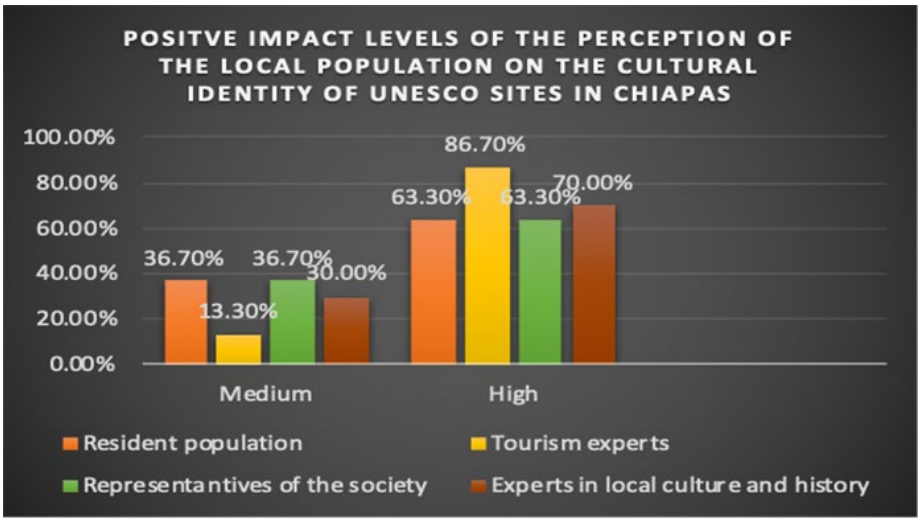
poverty, marginalization, inequality, exclusion and discrimination they have historically suffered through [29]. Because of the results obtained previously, the current public policy is called productive and sustainable tourism as it aims to promote sustainable tourism for economic development. It is made up of five strategies, one of which is to promote the innovation of tourism services and offer.

It is here, where there is an area of opportunity to develop product proposals with the perspective of ST that encourages the appreciation of heritage and coexistence with the local population, by taking advantage of the attractions with the co-responsible participation of all the actors involved. If implemented successfully, it will be able to generate decent and productive jobs and there is a glimpse for the possibility of also achieving sustainable tourism in Chiapas. As the UNWTO [26] suggests regarding the need to establish a strategy through the development of tourism products in a framework of respect for the environment, incorporating communities and ensuring the profitability of companies. The bottom line boils down to the fact that they are creative and innovative, designed under a philosophy of quality and concern for the local population.

4.3 Positive impact on the cultural identity of UNESCO sites on the perception of local population

All local population groups surveyed maintain a high positive perspective on the impact of tourism on the cultural identity of UNESCO's Chiapas sites. In general, the favourable perception exceeds 60%. Those surveyed, who are the experts in tourism, culture and history (86.7% and 70% respectively) show the highest level of perceived impact.

Graph 1. Levels of positive impact of the perception of the local population on the cultural identity of UNESCO sites in Chiapas



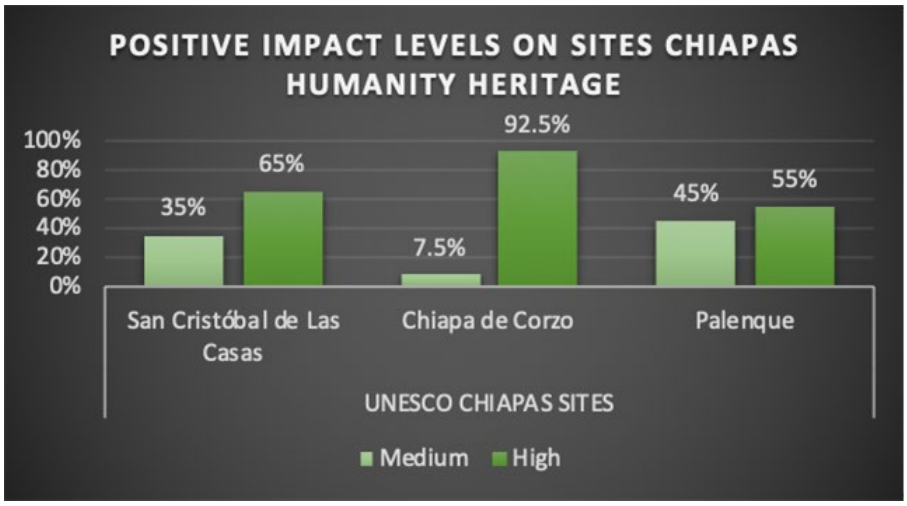
Source: Own elaboration, (2019).

The city of Chiapa de Corzo that holds the intangible heritage of The Parachicos, has the highest positive impact of the three UNESCO sites in Chiapas, with 92.5%. They are followed by the Creative City of San Cristóbal de las Casas and the Archaeological Zone and National Park of Palenque with 65 and 55% respectively. In the opposite direction, Palenque, San Cristóbal de las Casas and Chiapa de Corzo respectively, prevail at the positive impact middle level with 51.4%, 40% and 8.6% each. None of the three cities shows a low level of impact. In this section, a Chi-square of 0.001 was obtained, which its significative.

The positive impact of the local population, in order of importance, is related to the impact of tourism on economic benefits (91%), respect (+ 78%), social benefits (+ 73%), sense of belonging (+90 %), valuation of heritage (+ 60%), preservation of culture (+ 50%). According to the age of the settlers. It shows a high positive impact on the young population. 42.4% of the population under 30 years old perceives it to be this way. While 33% between 31 and 45 years confirms it. In none of the cases is there a low perception of the positive impact of the population on the impact of tourism on cultural identity. However, although they state that efforts are generally made for the preservation, 42% of the total sample,

perceives that local tourism companies are not taking actions to promote the conservation of festivities and traditions in any of the UNESCO sites.

Graph 2. Levels of positive impact of the perception of the local population on the cultural identity of UNESCO sites in Chiapas



Source: Own elaboration, (2019).

4.4 Negative impact on the cultural identity of UNESCO sites in the perception of the local population

The result shows that the perception of the population of San Cristóbal de las Casas, Chiapa de Corzo and Palenque in that order, have the lowest negative impact on the impact of tourism on the cultural identity of these sites with UNESCO recognition. The percentages are 85%, 48% and 25% respectively. Only San Cristóbal and Chiapa de Corzo with 15% and 5% respectively, show a perception of high negative impact. Palenque stands out as the site with 60% average perception. The scale was made up of the following elements: changes in culture (+ 54%), loss of identity (+ 74%), migration (52%). This means that the local population perceives that tourism does not affect the loss of cultural identity. The relevant data is about immigration, because in Chiapa de Corzo, San Cristóbal and Palenque, the migrant population in search of employment is increasing. It is noted that there has been a cultural conflict between immigrants and the local population, particularly in Chiapa de Corzo and San Cristóbal de las Casas. So, it is urgent to address this issue.

5 Conclusions

Although it is the city of Chiapa de Corzo that protects the Intangible Heritage of Los Parachicos, where the population shows the highest impact of positive perception of the three UNESCO sites in Chiapas; both in the Creative City of San Cristóbal de las Casas and in the Archaeological Zone and National Park of Palenque, the inhabitants maintain high levels of positive perception and show greater awareness of the importance of preserving cultural identity through the promotion of tourism activity.

The positive impact is evident among the local population, due to the economic and social implications derived from tourism activity. The consequences of tourism from the negative point of view are basically linked in Chiapa de Corzo and San Cristóbal de las Casas, with a specific issue: migration, which has generated a cultural conflict between immigrants and the local population, basically in two of the three Sites analysed. Likewise, state public policy maintains as one of its main strategies the creation of new tourism products, with a focus on the sustainability criteria and taking advantage of the cultural attractions of indigenous communities. The entity is positioned as a cultural destination. The challenge is to consolidate the tourism offer in an innovative and sustainable way to position Chiapas as one of the best destinations nationally and internationally.

Therefore, the three UNESCO recognized sites are in an appropriate context and in an unparalleled opportunity to implement this public policy with the development of tourism products from the perspective of ST due to the fact that its characteristics are adapted to the criteria and challenges that the state government has raised. This would allow for a competitive factor, with a viable tourism and development alternatives for the communities of these sites. In addition, it would contribute to the creation of a conscious tourism with the emphasis on environment and society.

It is convenient to carry out a deeper research on the characteristics of the tourist profile, heritage management and successful experiences of ST cities. It is considered relevant that this type of research is to be extended into the investigation of more precise issues, related to the different perspectives that residents can bring about the negative repercussions; particularly those related to immigration, which were identified as the ones of paramount importance. In the same sense, it is

suggested that the analysis of the perception of cultural identity and the preservation of heritage be linked to the processes of territorial modification that arise in the environment such as gentrification and the possible repercussions spilled over into the social conformation and space. Finally, it is important to analyse the way all the agents involved in the tourist activity should be integrated to form an innovative product, capable of satisfying the changing demand, but also taking into account the needs of the resident population.

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The European Capitals of Culture in a Time of Overtourism Hazard

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Abstract

This research cross-fertilizes the consolidated theoretical framework of the European Capital of Culture with the emerging conceptual advances in urban overtourism in order to build the background for designing possible sustainable development models for the European Capitals of Culture. It proposes to capitalize on the experiences of European cities in a maturity stage of the destination life-cycle and to reflect on their approach to cultural tourism management in order to draw lessons for future ECoCs.

Keywords: European Capital of Culture, cultural-led regeneration, tourism growth, urban overtourism, managerial tools.

1 Introduction

The European Capital of Culture (ECoC) framework has spread a model of urban development over the years based on the idea that culture is an economic driving force, an engine for social cohesion and intercultural dialogue [1], social innovation, economic development and regeneration [2] [3] [4] [5] and a catalyst of new forms of urban tourism [6].

The ECoC model serves as a tool for urban regeneration, as a model for rebranding and repositioning according to the culture-led socio-economic paradigm [7] and, following a general trend in Europe, as an event-led tourism development strategy [8].

Started in 1985 with the city of Athens, in the first phase (until 2000) the ECoC programme was hosted by national European capitals and other European cities with significant and iconic cultural heritage and a long history of tourism development (i.e. first generation ECoCs). Fast tourism growth has turned these cities into the mass cultural tourism destinations, with the subsequent reduction of urban centres' multifunctionality [9].

In a second phase, the programme shifted focus to second-tier and less known cities [10], with the purpose of making all cities and towns rely on culture as a mean to boost local development and urban regeneration, overcoming marginalization, unemployment and low incomes. Such shift signalled a second generation of the European Capitals of Culture. Especially after this geographical shift of the ECoC programme, it is worth stressing that, while for some cities or towns the ECoC status may result in a smooth increase in tourists that add up to existing tourism flows, new cultural tourism destinations may spring off from the implementation of the ECoC programme, with sudden and significant growth of tourists and tourism stakeholders in the hosting city.

Falk and Hangsten [11] calculated that from 1998 to 2014 the ECoCs experienced on average an increase of 8% in overnight stays during the event year, while only a subset of cities maintained such increase in the long run.

Tourism development goals within the ECoC framework carry on the risk of missing a right balance between tourism development (intensification and diversification) and local identity preservation, generating imbalances and unsustainable paths [12].

Increasing numbers of tourist arrivals should no longer be generally understood as indicator of tourism success for the controversial sides of tourism growth [13]. Conflicts and imbalances and the negative impacts of urban overtourism have been under scrutiny [14] [18], including urban touristification and museumification [15]. Although the overtourism phenomenon is receiving increasing attention in the academic debate and diverse issues and interpretative frameworks have been proposed, how the overtourism imbalances and risks can impact the second phase of the ECoC programme by reducing the authenticity, the sense of community and hospitality in the destination, represents an unexplored topic in the literature.

This research cross-fertilizes the consolidated theoretical framework of the European Capital of Culture with the emerging conceptual advances on urban overtourism in order to build the background for designing possible sustainable development models that may inform a third generation of ECoCs. In such third phase of the programme, focus shifts towards the imbalances and risks that characterise tourism development goals of the ECoCs, and these risks are identified as a key challenge by those towns and cities engaging with the programme.

This study proposes to capitalize on the experiences of European cultural capitals in a maturity stage of the destination life-cycle and their approach to cultural tourism management in order to provide useful lessons (issues, actions and tools) for the cities approaching the ECoC programme, which need to prevent overtourism imbalances by boosting sustainable tourism development.

The findings of the ECoC literature review were cross-fertilized with the emerging urban overtourism research in order to discuss issues, actions and tools, which are able to prevent or overcome the tourism development imbalances. Preliminary findings and conclusions open room for theoretical advances and suggest routes for academics' and policy-makers' reflections.

2 Methodology

The theoretical framework was constructed by adopting a literature review as a research method for the emerging stream of research [16] [17], the European Capitals of Culture in a time of overtourism hazard, to discuss and integrate risks, failure and challenges emerged from the implementation of the ECoC programme over years. In Elsevier Scopus database 265 contributions centred on the ECoC were retrieved from 1998 to 2019 (September 1st). The search string was "European Capital of Culture", searching under title, abstract and keywords. The resulting references are 189 if we limit the search to published articles in international journals, considering English-language peer-reviewed journal articles.

3 Findings

3.1 The European Capital of Culture framework: risks and failures

Twenty years of academic literature, accompanying the development of the ECoC programme and putting under scrutiny the outcomes of its implementation, have highlighted transformations of the hosting cities as well as risks, failures and challenges.

Academic work on the ECoC has pursued a twofold objective, that is, first, an assessment of impacts and effectiveness; and, secondly, the development of a critical reading of the ECoC rationale [18].

The reviewed literature discusses risks and challenges deriving from the pursuit of the ECoC model of local development, mainly in relation to

the governance and in relation to the tourism development as a key aim of the ECoC programme.

A risk of a top-down scheme in the multi-level ECoC governance [19] is highlighted, at the expense of a local drive of key decisions in setting the urban regeneration plan. This, in fact, may come with a risk of limited distinctiveness and ownership of the defined path for development [20].

Most contributions focus on the pro-growth agenda that the ECoC framework endorses, an agenda that often puts tourism growth at the core of the plan. Such growth-oriented discourse succeeds in mobilizing actors [21], with an emphasis on urban entrepreneurialism [22], concerned primarily with economic goals rather than cultural ones [23].

A recent contribution stressed, however, that we need to distinguish traditional from radical strategies embodied by the ECoC [10]. While in some cases the goal is evidently the enhancement of the candidate city as tourist attraction by giving visibility to historical cultural heritage (traditional strategy), in some other cases more radical and dynamic forms of culture-led development were undertaken, which introduce the hybridization between local culture and creativity. In some cases, the attempts to rejuvenate the city's identity towards a new path of development were prevailing over the mere ambition of a tourism growth: the case of Umea (2014 ECoC), Sweden, where citizens were engaged with a gender-equality discourse [24]; the case of Kosice (2013 ECoC), Slovakia, shifting from a declining industrial city to a modern creative city [10] [25]; the case of Valletta (2018 ECoC), Malta where the ECoC programme brought about tensions amongst the various actors that played active or passive role in the planning of tourism change (i.e. from sun and sea tourism to cultural tourism, [12]). The risk of a weak balance between the pursuit of a leisure-led development and the protection of the social, cultural and ecological identity of the city has been discussed [26].

According to the literature, the ECoCs' failures mainly concern stakeholders' participation and engagement, urban planning, residents' perception and quality of life. It was argued that in some cases only limited participation was pursued, while only institutions and professionals of culture and creativity were actively involved in planning the ECoC [27] at the expense of the social and cultural cohesion which is supposed to be the overall goal, motivating the ECoC bidding and implementation.

In terms of planning, it was maintained that the emphasis was on the built environment projects instead of the cultural projects [28], suggesting that physical regeneration rather than a cultural one was pursued in concrete. A pro-growth urban imaginary took the lead in urban regeneration, instead of local art and culture scene inspiring the process [29]. In particular, tourism-led urban developments reshaped the face of the city, in some cases leading to dispossession and eviction of local residents, like in the case of Istanbul [30].

The result, in these cases, was an ECoC framework boosting urban conflicts, mobilizing dissent of local activists as well as of urban social movements against the tourism growth agenda [7] [30] [31].

Scholars have also stressed that in some cases the impact of the ECoC framework on life satisfaction was locally negative. Dissatisfaction and negative effects on residents' perceptions, especially during the ECoC events, were motivated by the perceived public resources expenditure, transportation problems related to urban congestion, overcrowding, rising house prices and rents [32]. It was then argued that the ECoC may shape a weakly sustainable development model when tourists' demand for "local culture" overwhelms residents' cultural demand, with a tourism growth prevailing over all the other objectives of the framework and ending up in a consumption-based model, which is out of the control of local community [33].

Table 1 summarises critical factors of the ECoC models as discussed in the analysed literature.

Table 1. Critical factors of the ECoC model

Critical factors	**ECoCs: risks and failures**	**Towards a third-generation ECoC model**
Agenda	Pro-growth: tourism development and leisure-led development	Local identity rejuvenation, cultural identity building
Main target	Tourists and their demand for local culture	Residents' demand for culture
Governance	Top-down	Bottom-up and community's participation (local drive)
Urban planning	Emphasis on the built environment (physical regeneration)	Cultural regeneration, cultural projects
Impacts on local community	Residents' dissatisfaction, exclusion and urban conflicts	Residents' quality of life improvements

3.2 Overtourism in the European cities

Much interest in public and academic debate has recently risen for urban tourism development and for the conflicts and contradictions these dynamics are boosting in many European cities [6].

The overtourism phenomenon represents "the impact of tourism on a destination, or parts thereof, that excessively influences perceived quality of life of citizens and/or quality of visitors experiences in a negative way" [34]. It summarizes the overcrowding impacting both urban quality of life and tourist experiences.

Overtouristified cities are at the core of the current debate [14] [35] [36], with scholars and policy-makers interrogating themselves on the modalities and concrete opportunity to handle tourism growth which is eroding residents' wellbeing and the experiential value perceived by visitors [37] [38] [39].

Five issues characterising overtourism in European cities have been identified [14]: the urban overcrowding; the pervasiveness of visitor behaviour; the physical touristification; displaced residents in residential areas throughout the city due to Airbnb and similar platforms, generating touristification and gentrification; and the environmental impact. They are coherent with the main failures of the ECoC.

Congestion and noise, pressure on environmental resources, real estate speculation, loss of the sense of place and identity and increasing costs of living causing displacements and change of the neighbourhoods, as well as tourism-phobia and anti-tourism reactions [14] are in focus. These trends have redefined local identities and undermined urban centres multifunctionality [9], while boosting urban touristification and museumification [15].

A set of tools have been deployed by several European capitals, including regulative and smart technology tools [40]. Managerial models for reducing and moderating the local impacts of tourism growth can either rely on governments' power to impose rules, taxes and incentives; or give a direction to the destination's development without a coercive power, according to a market orientation towards the construction and conception of the tourism "product".

These tools can be defined and implemented by local governments, such as licencing and control on hospitality and commercial activities (e.g.

Amsterdam, Madrid, Valencia, Kyoto, Barcelona and Venice) and limiting access to old towns (e.g. Mallorca, Dubrovnik), but they may also need to be endorsed and implemented by a large set of actors, including cultural institutions, tourism hospitality players, tourists and residents such the critical use of social media to create expectations and boost dispersal (e.g. Helsinki). Moreover, across such range of tools the rationale for action differs greatly as some tools address tourists only, like for instance in the case of mobile travellers tracking systems, and some other tools address the whole local community, like the smart ticketing/dynamic pricing systems (e.g. Amsterdam, London) and mobile gaming to engage with city visitors (e.g. London).

4 Discussion and conclusions

This paper proposed to look at the consolidated experience of the European capitals and other main cities having a history of mass cultural tourism that today urges them to adopt actions and tools to contain overtourism and address the many issues connected to tourism's negative impacts and imbalances. While cultural capitals have been often seen as models of cultural tourism, growth and urban development, today there is an increasing awareness of the limits of the consolidated cultural tourism models. This study is meant to open up an interdisciplinary debate that considers the upsides and downsides of urban touristification.

This research suggests that well-established European cultural capitals provide insights into reflecting on the imbalances and conflicts, which are intrinsic to overtourism and propose elements to be carefully considered when designing managerial models of cultural tourism development that may lead to the emergence of the third-generation ECoCs. These are defined as embracing a new paradigm based on the hybridization between cultural heritage and creativity, entangled in the culture-led urban regeneration processes [2].

Urban cultural tourism has been configuring increasingly as highly problematic mass tourism, which is in conflict with urban development and communities' quality of life. In this case, urban cultural tourism does not only refer to the incoming visitors targeting cultural institutions and events, but rather to the mass of "urban travellers" [9] that seek diversified urban experiences (leisure, business, study, shopping, etc.). Although still to a very limited extent, recent literature started the discussion of the examples of cities undertaking structured processes to

govern and control tourism flows [35]. These are examples of cities that, more or less effectively, have tried to address overtourism, whilst, at the same time, being seriously affected by it.

Recent debates on tourism development have been focusing on the risk of overtourism, especially in urban contexts. Overtourism has become a fashionable buzzword that, despite being unclearly defined, seems to be a pandemic phenomenon. Although the second-generation ECoC might not suffer of overtourism imbalances at the time of the ECoC programme implementation, they are certainly exposed to a risk of overtouristification, depending on the long-term trends and dynamics that are not entirely within the control of local actors. The overtourism phenomenon, particularly debated in relation to cultural capital cities, is in fact, relevant in other types of destinations which are, instead, fairly overlooked in the debate [37].

Potentially all destinations are at risk of overtourism if we define it in light of limited economic gains for local communities, deriving from significant tourism growth compared to the negative impacts from the intensification of crowding [39]. This issue should be under scrutiny in relation to the planning for the ECoCs and innovative models of cultural tourism development should be pursued.

This research calls scholars' and policy-makers' attention to capitalizing on the recent advances in the overtourism debate and in the adoption of managerial tools, in order to reduce the overtourism hazard and prevent the related imbalances and conflicts. Cities like Barcelona, Venice, Berlin and Amsterdam have become iconic models of pervasive tourism growth and overtouristification [13]. In most cases these cities have started reflecting on how to manage overtourism in order to counteract the negative effects of its growth, thus providing a learning opportunity for those cities and towns applying for the ECoC framework. Accordingly, these cities provide an insight into the tools that can be adopted to limit tourism negative impacts and they can provide support for a reflection on what kind of tourism models should be abandoned through a radical rethinking of the tourism development rationale.

This reflection is highly relevant for the ECoCs and for those cities and towns that consider applying for this framework or which, anyhow, are planning for culture-led regeneration, contemplating cultural tourism development.

This paper is meant to contribute to overcoming an evident paradox in the existing ECoC literature. Accordingly, tourism development is discussed as a central aim and in some case as rationale of the ECoC framework and it represents the most debated and assessed impact of the implementation of the programme itself. However, imbalances and conflicts connected to the overtourism hazard in the ECoC framework are marginally debated and assessed. Only limited attention is being paid to connecting tourism development, as a key outcome of the ECoC programme, with the sustainability goals of the wider underlying urban regeneration plan.

Integrating tourism policies into the urban development framework of the "sustainable city" [41] represents a necessary step towards a radical rethinking of tourism development models, also taking into account de-growth of incoming tourism flows, and prioritising equity and inclusion over the market imperative [39] [42] [43].

While the ECoC framework represents an opportunity to untap tourism resources and trigger local tourism growth ("from scratch" in many cases), there seems to be a need to manage, give a direction to and contain tourism growth from an ex ante perspective, meaning well before the negative impacts of tourism growth emerge and are perceived by local communities. There is, in fact, a perceptual dimension, intrinsic to the assessment of tourism impacts, that needs to be considered, in order to avoid a lack of engagement of local communities and a poorly inclusive local development.

Integrating management approaches and tools to give a direction and contain tourism growth is necessary to preserve social, cultural and ecological qualities [26] of local communities, as well as to boost and enhance the local sense of identity [12]. All these aspects are fundamental to untap the potential of the ECoC framework, going beyond the mere tourism development goal and embracing the urban regeneration mission.

This paper engaged with a review of the literature with the aim of cross-fertilising two distinct research streams concerning the European Capital of Culture programme and the urban overtourism phenomenon. Future research should engage with in-depth case and cross-case analysis allowing to further outline and discuss sustainable tourism models.

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We Are Opening the Gate with a Clef. Encounters Between People, Space, and Objects through Chamber Music

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Abstract

Sustainable tourism development, in general, is challenging with its multiple dimensions. In heritage destinations with mostly privately-owned properties, an additional challenge is to find the limits within which the local community can receive tourists and simultaneously continue the ordinary town life. Data for this paper was collected in Old Rauma World Heritage Site (WHS) with semi-structured research interviews and participatory observation during the Carpe Diem event, that forms part of the chamber music festival Festivo during August 2019. The results point out the importance of communication between the local community and the visitors. In the case of Old Rauma WHS, the traditional communication method is the gate of the house: the opening and closing of the gate set the limits of hospitality. To respect these limits, visitors need to know this tradition. The role of tourism communication is, therefore, vital for the sustainable conviviality of tourism and ordinary town life.

Keywords: hospitality, living heritage, historic town, communication

1 Introduction

This paper discusses encounters between people, spaces and objects, using empirical data collected from the actors of the chamber music festival, Festivo, arranged annually in the maritime town of Rauma in Western Finland. More specifically, a unique series of free entrance concerts called Carpe Diem contributed to the data. Carpe Diem takes place during one day of the festival in the very heart of the town, which is known as Old Rauma World Heritage Site (WHS). Old Rauma made it to the World Heritage List in 1991 as an outstanding example of an old Nordic city constructed from wood, a veritable conservatory of traditional settlements in this part of Europe (criterion V). Old Rauma is also typical of the architecture and urbanism of old North-European cities and is one of the most beautiful and extensive of those preserved

thus far (criterion IV). Old Rauma WHS consists of the still functional town centre, where most of the 250 residential and 100 commercial buildings with their 240 outbuildings are privately owned and used for residential and commercial purposes. Only 20 buildings are public. The community equals to approximately 700 residents and entrepreneurs, who run the 150 shops and other business services [1,2]. During the Carpe Diem event, some homeowners volunteer to open the gates of their inner yards for the concert. One concert lasts approximately 20 minutes, and they are scheduled to start every hour between 10 a.m. and 5 p.m. following each other around Old Rauma. Concert places are chosen together with the resident society, depending on the homeowners who are willing to participate.

The critical elements of this event are hospitality and heritage and the encounters they enable between people, spaces, and objects. It is offering a unique experience of live chamber music in a historic urban setting, valued as outstanding universally. The evaluation of Old Rauma, a World Heritage Site, is mostly through the lens of tourism (for more about the review of Old Rauma as WHS see Vahtikari 2013[3] and Dumitrescu 2016 [4]). Festivo is not produced for tourism, although it forms part of the local tourism marketing in Rauma. It is a volunteer operation of local music enthusiasts who revived the Rauma Chamber Music Association (est. 1944) in 1983, after its fading in the 1960s. The first Festivo was in 1984, seven years before the listing of Old Rauma as a WHS in 1991. Even today, after 35 years, the festival is a local event produced by local people for themselves, although it also attracts visitors.

1.1 Opening the gate with a clef

Carpe Diem saw the light for the first time in 2011. The artistic manager of that time wanted to try a concept, which enables people just to come and listen to the music for a moment without any regularity of entering a concert hall, like dressing up and showing a ticket. Short pop-up gigs in a private yard in the middle of a heritage setting like World Heritage Site as an unconventional venue, being enough to shake the pattern of a traditional chamber music concert. The house owner community was willing to participate and allow people into their yards. Playing at the Carpe Diem concert is part of an artist's contract. Homeowners join for free, and as part of their community voluntarism, Old Rauma Society contacts them and maps out suitable places or lists the initiatives to host

from homeowners. In this setting, chamber music is the key to collaboration.

From the beginning, the concept was a success. Houses, hosting Carpe Diem concerts, are selected together by the CEO of Festivo and the Old Rauma Society, which is a resident NGO. The selection process is a negotiation of needs and wishes from musicians, who have local knowledge of the physical environment in which the houses and yards allow performance to take place, and suggestions from house owners to host one of the concerts. Homeowners are quite active in this role, and their voluntarism inspired by an experience of joining performances as guests, seen in previous years.

Carpe Diem allows homeowners to volunteer as hosts. This paper aims to understand the motivation behind the residents' willingness to volunteer as hosts, opening up their gates for visitors for free as a concept about considering the Other. Furthermore, how these dynamics shape and transform the roles of hosts and guests in these short-term tourism encounters will be investigated [5]. The limits that may affect the socio-cultural sustainability of this event is another point of discussion.

1.2 Theoretical framework

This paper uses the study of hospitality as a human phenomenon [6] as a point of departure. The historical meaning of hospitality as a concept directing thoughts towards encounters between strangers. In many cases, it is a relation between host and guest as an act of welcoming a stranger into one's home.

The compact between host and guest has three main features. The first is protection; the guests are entitled to expect, that he is protected while staying with the host. The second is reciprocity; the host is entitled to expect, that his guest will offer protection when needed in return. The third is duty; the guests have a responsibility to obey the house rules [7,8].

Home is not just a place of residence; it allows for extra space for the arrival of guests. Studies of lifestyle entrepreneurship and commercial friendship, recognise the home as a hybrid space of public and private spaces, where practices of intimacy always shape that space. The host's income may increase at the expense of privacy if the limits of hospitality are expanded along with a revised business strategy. In some cases, the openness and personality of the entrepreneur or extreme competition

between other entrepreneurs may overcome the need of privacy and personal space [9,10]. In this socially constructed process, the roles of the host and the guest are also continuously reshaped, and the dichotomy between them unravels [5,9,10,11]. The home can also be seen as a transforming stage for hospitality. In the theory of self-presentation of Erving Goffman (1959) [12], we perform our daily life in different stages. Harnessing a home for the reception means dividing it into sections — transforming it into a frontstage and a backstage, according to the position of the audience. In front of the audience - a frontstage - human actors perform according to social norms and expectations. In the backstage only the performers are present, hidden from the audience. In the backstage actors can let their guards down at least to some point, and perform with more permissible norms, along with their own [13].

Hospitality in this case study, however, is a non-commercial venture of human encounters (between the host and the guest). Emmanuel Levinas's (1969) [14] philosophy of being as" being for the Other" grounds the thought of unconditional hospitality, where we encounter face to face the Other, unconditionally, without knowing where we are going but accepting the absolute adventure it offers [15]. Although this paper follows Levinas's philosophy of 'being for the Other', the thought of unconditional hospitality does not apply in this case [14].

Hospitality is not merely a social practice but also a spatial practice. It is a mixture of people, spaces, and objects. It involves the crossing of borders from the public (street) to that of a private (yard) when the homeowner now welcomes those 'others' from the outside inside. Hospitality makes a particular space to become into being [16]. Sarah Whatmore (2002) [17] describes this mixture as *the re-ordering of the ethical community beyond the `human`* [17]. Bruno Latour's (1993) [18] writings of hybrids and networks, explains the spatial practice of hospitality as a networked collection of actors.

Sustainability refers to the United Nations report Our Common Future (1997) [19], this report famously defined sustainable development as development that meets the needs of the present without compromising the ability of future generations to meet their own needs. In this paper, cultural sustainability and social sustainability depart from local community needs and include two activities: development and preservation. Aesthetic sustainability as a development, allows the community to preserve and develop local culture according to their

needs, but in a way, which secures mutual possibilities to future generations. Social sustainability, as a development, allows the local community to live ordinary town life while forming social and spatial practices around the local culture and heritage objects. Development refers to tourism as a part of the local economy and as a source of income, developed for broader community needs, also outside the World Heritage area.

2 Methods

The researcher collected data with semi-structured interviews and participatory observation during the event of August 2019. The researcher did not contact the informants directly; the CEO of the Festivo organisation sent an inquiry to the participating homeowners asking for their willingness to participate in the research.

The researcher did not want to contact the house owners personally, because of the fear they might feel obligated to also participate in the research, and not just hosting the concert. During the interview, the CEO proposed contacting some of the former hosts to get more data. The CEO mentioned some people who, in her opinion, would not mind being involved, or would have the courage to refuse if they do not want to participate in the research. The researcher has been working on a community project related to sustainable tourism in the same area earlier and knew many of the homeowners — the persons whom she suggested as informants were also well known. There was a risk that they might have agreed because of the previous working history, therefore after careful consideration, the researcher proceeded with the original research design, and collected only data from the participating homeowners of the 2019 event who volunteered to share their opinions.

The first interview was with the CEO one week before the Carpe Diem event. The second interview was with a homeowner couple of the Carpe Diem a day before the concert tour reached their yard. In 2019 the Carpe Diem concert was arranged in 8 places, of which two were public places, and six were private houses. One of the private homes is a semi-public place, an artist community that has only art studios, and none of the artists or the owner himself resides there. Neither the owner of this house, nor the artists, were considered as informants because they do not let people in their home yard. Owners of only one house out of these five private concert venues were willing to participate in the research.

On the day of the event, the researcher attended the concerts and made field observations about the experience by taking notes, photographs, and recording a piece of one of the performances. The researcher identified herself with an identification card worn around her neck. All volunteering homeowners were notified, that the researcher is attending the concerts for field observations, even though they had refused to participate in the research interview. They were informed about her presence to enable the homeowners to observe the researcher at her work and to allow them to ask her not to collect data in their yard in case they felt uncomfortable with it. The identification had another purpose, too: to enable the perception of the audience about another process, the research, running simultaneously to the concert.

2.1 Fieldwork

The first concert started with the gate opening ten minutes before the event is about to start, and visitors were invited to step in. The homeowners grouped their garden furniture between two apple trees, facing the terrace of the house, cleared out for the musicians.

Visitors reserved their spots in the yard, intuitively leaving an open horseshoe-shaped space between the terrace and apple trees without any guidance or organisation. The homeowner couple quietly blended into the audience, shifting their roles from hosts to that of guests. The master of the house took photos of the event, that altered his yard into a concert hall, and transformed it from the backstage to the frontstage region when the gate opened. His wife has chosen another corner of the yard. At 10 a.m. the main doors opened, and two musicians took their seats. The CEO of Festivo stepped out, introduced the musicians whose identity is always kept as a surprise to visitors until the concert begins with the chords of Bach; these guests invited to change groups into hosts for visitors and homeowners, who are now together as guests to the show.

Fig.1. The morning concert in Wähä-Wuarla house.

Throughout the day, concerts toured around Old Rauma, beginning every hour. Some visitors followed the tour; some participated in a couple of shows or just one. Musicians always appear as a surprise to the visitors, and also to the homeowners. The CEO checked the yards in advance to inform the musicians about their pop-up stage. The CEO also confirmed that a backup plan is in place in case of the rain, because the instruments are sensitive for moisture.

In the afternoon, the August weather presented all the challenges it can, turning a mild sunny day into a thunderstorm and pouring rain. At the Esi-Puandi yard, the backup plan became active, and musicians moved to the woodshed of the outbuilding, performing through an open door. Visitors opened up their umbrellas if they had one, moved closer to each other to give shelter to their unknown neighbours when needed and focused on the concert. Owners of the house blended with the visitors again, listening to the music from their main stairs together with other guests, hardly seeing anything but being able to hear what everyone else hears.

The rather small yard primarily covered by vegetation packed more than 80 people, even with everyone standing. Because of the rain, guests occupied the spots under the apple trees first. People who were standing under the trees put away their umbrellas to give more space and not to

block the minimal view to the woodshed more than necessary. People who were standing on the lawn and in the pathway shared their umbrellas and held them at different heights trying to create a contemporary shelter for everyone. For the next 30 minutes, everyone stood still side by side. When the music stops, the moment of unity is over, and visitors head back to the streets. Musicians pack their instruments, thank the house owners who have returned to their role as hosts, and continue their festival with another concert. The yard is like any private yard with a closed gate and people who were strangers to each other before the show are strangers again. Frontstage is now shut; the yard has transformed into the backstage of the house owners.

Fig.2. The interplay of rain, vegetation, people, buildings, and fences surrounding the plot created a momentary space of hospitality.

3 Results: Perceived limits of local hospitality

The hosts of the Carpe Diem event, the homeowners, have many conditions for their generosity. They are elected to become a host for one concert, and then they have to take care of their guests by ensuring that the concert venue is safe for both musicians and the audience; so, they cannot be in an equal and unconditional position with their guests [15]. Instead, they have to position themselves concerning others with the praxis of care [17]. Being a host requires intensive preparational

activities before opening up the gates of their yards and face that Other in the form of a guest, may that be a musician or a member of the audience. These protective preparations for hospitality underlay the production of space of hospitality.

Objects, in this case, the house with its outbuildings, fence surrounding the plot and the gate separating the yard from the street, homes, plants, instruments, benches, and people weave the network, where these different actors interact.

This hybrid entity of objects and subjects creates a special place with practices of attending a concert [20] which creates the above-mentioned space of hospitality. People who attend the show, enabled by the caring preparatory activities of the host, interact and familiarise firstly with the environment by searching for a spot to stand or a place to seat. Secondly, they interact with each other when organising the space without any pre-reserved seats or stands. Only then are they prepared to interact with the musicians by settling down and quieting to listen. This event is a hybrid manifestation of thinking about hospitality in a limited space where subjects and objects form inter-relations and create a momentary place. The art of hospitality is expected not only from the host with his caring practices but also from the guests, who are not likely to insist on any rights or privileges but to respect the host and the musicians with good behaviour towards the people, objects and spaces [5,15].

Before the hourly concerts begin the roles and the tasks of hosts and guests are clear. As a starting point, there are two groups of hosts and two groups of guests. The first group of hosts, homeowners, are expected to open up their gates and let the guests, the visitors, to step in. The second group of hosts, musicians, are expected to take the lead when the concert begins. This shift in roles gives the musicians a chance for reciprocity; they are now expected to take the guests through the performance with the music they have chosen. During the performance, there are two frontstages: the yard transformed from a private area to a frontstage. However, in the yard, there is another front stage, the one where the musicians perform. Backstage is limited to the interior of the house, for the duration of the concert. Only when the gate closes behind the visitors, the yard transforms to a backstage again.

When people have located themselves within the environment, found their spot and music has entered the space, the roles of hosts and guests start to fade. Eventually, only 'the Others' are left. In more spacious

yards, when the weather allows, people scatter around, keeping a respectful distance between one another. Homeowners act exactly like visitors, obeying the duty of the guest. They never reserve the best spots or seats or make themselves noticeable in any way. In smaller yards, people move closer, bargaining voluntarily for their personal space and intimacy. Others are not just humans but also elements that create physical space. During sunny moments people prefer shade and lean on a wall of an outbuilding or sit on the stairs. During the storm, people find shelter under the apple trees, being careful not to twist the branches or to drop the maturing fruits. Eventually, these unseen and at least partially intuitive actions, codes, and practices aim for a moment of '*Vivir Bien*', living well between ourselves, while the concert lasts [5].

> *CEO: Sometimes, the musician requests a piano…moreover, Old Rauma Society knows the houses and the people best.*
>
> *LP: Do you need to motivate the house owners somehow?*
>
> *CEO: For many years' people have contacted me right after Carpe Diem day…that they would like to host next year.*
>
> (CEO of Festivo interviewed on 1.8.2019)

The success of Carpe Diem has been quite steady, and the approximate number of visitors in each yard is 90. The shape and size of Old Rauma yards vary a lot, depending on the location of the plot and the history of the house; whether the original owners were merchants, sailors or crafters, and have the original outbuildings survived throughout centuries or replaced with modern buildings over the years. The weather is also unpredictable, and everyone has to respond to the changing conditions quickly. Surprises are part of the concept, only once each concert begins, the guests see who the performing musicians are.

Motivation to participate as hosts stems firstly from the willingness to enhance community life and give an insight into the private side of the heritage. Festivo is a joint local effort, and community voluntarism among homeowners is a manifestation of stewardship towards the common urban culture which they privately own and nurture.

> *Ho2: I want to support Festivo, I mean it is a local activity, and we do it together.*
>
> *Ho1: It also feels like a volunteer in artistic work. So that locals and others could see these lovely yards, and this private side*

which you cannot see from the street and many locals come here…I want to transmit that charm.

(Ho1 and Ho2 are a couple of homeowners interviewed on 8.8.2019)

Secondly, hosting is a smooth and flexible commitment. It is up to the hosts how much effort they want to make. It is good enough to let people in through the gate and let the musicians use a plug for the sound system. Some hosts offer refreshments to musicians before or after the concerts or arrange seats they have in their yard as a stand for guests. Also, the period of voluntarism is short and punctual. The local practice of communicating in space - leaving the gate open when guests are invited and keeping it close when privacy is wanted - is a part of the Carpe Diem concept. When the concert has finished, guests are expected to leave, but they can return to take a closer look at the yard without the crowds later, if the gate is left open. Thirdly, the scale and the style of a chamber music festival in general and especially Carpe Diem is in harmony with heritage destination like Old Rauma. Concert venues fitted into the physical limits set by heritage, and the number of visitors limited with a similar method; smaller yards can host 60 people, larger ones maybe 150. If a visitor cannot fit in, he has to adapt to the situation and wait for the next concert and preserve a spot well in advance.

Ho1: That our scale would be consciously kept…but to my opinion Rauma Festivo has succeeded in it, they can get those people and tourists who want to see just this.

Sustainable tourism development, in general, is challenging with its multiple dimensions. In heritage destinations which are living in historic towns with mostly privately-owned properties, an additional challenge is to find the limits within which the local community can receive tourists and simultaneously continue the mundane town life. If that balance can be found and maintained, such towns have a chance to prosper with tourism without losing their attractiveness as destinations and values as living heritage conservatories.

The data collected in interviews of this study give a hint about the local limits of socio-cultural sustainability related to tourism in Old Rauma. Homeowners feel proud and privileged of the heritage they can keep, and the curiosity of visitors is understandable. At the same time, they want to uphold practices which enable withdrawal and privacy to their home

when it is needed. At a Carpe Diem event, it is possible to prepare for hospitality very carefully, leave the gate open, or even not to be present at all. At the end of the concert, special arrangements like an exceptional grouping of seats or coffee tables for musicians, are removed, the physical environment transforms to its familiar form without any visible traces of the past event. Moment given voluntarily to hospitality is over as planned.

> *Ho1: I like to understand that curiosity…you see here we have a habit that when the gate is closed then, outsiders keep out…I used to have a studio in Suomenlinna for 15 years, and I saw there how that tourism increased and the number of tourists and interest and in the end, it was overwhelming so that if you ventilate the room and open your door then tourist walks in and I felt that it was not in control.*

Perceived limits of hospitality are connected to personality and also personal life situation. Therefore, they are always in flux and may be different even between two days. The local tradition of Old Rauma, communicating with visitors with a gate, is a way to express those limits according to the daily situation.

> *Ho1: When the gate is closed, then you have your right to withdraw, that is where the limit is, and when there are some events then it would be said that we have this habit. So that if you cross that limit, then it is too much.*

4 Discussion: Communicating hospitality

In this case of hospitality, the conditions of participation are always negotiated in intersubjective relations between the self and the other [21]. In occasional gatherings, like the hosting of a Carpe Diem concert, conditions of participation are negotiated with personal interests to contribute to a particular activity. The limits of hospitality stem from the low importance of both research and hosting of performance simultaneously. They are willing to support community activity and to face the Other for a limited time and in a limited role; as a temporary host. They are, however, not willing to expand their role and participate in research or to invite any other guests but those who attend the concert or possibly return to their yard after the show to have a closer look. The researcher hit those limits when asking permission to interview homeowners for this research; she was invited only to enter their yards

along with the other guests when it is time, and the gate is open, but she was not invited separately as a researcher except for one house. The gate was not open for any other reason but chamber music and perhaps to share a glimpse of privately-owned heritage. The decision to stick to those limits narrowed the interview data. However, this led the researcher to think about the local limits of hospitality and ways to communicate it.

Local people set limits of socio-cultural sustainability. Defining those limits and communicating those is crucial. This case study also perceived the boundaries of hospitality with communication. Firstly, the interview with the CEO of Festivo revealed the openness of the organiser towards hosting houses; they can set the limits for participation. Commitment is punctual, scalable to hosts and the capacity of the house, and controlled with a physical signalling system. Secondly, the invitation to participate in this research and the rejection and acceptance of it made that limit within each hosting house perceivable.

As noticed earlier, the limits of hospitality are always in flux, and therefore it is not enough to communicate with the local community once in order to find the limits of socio-cultural sustainability. The interaction between the organisers and the local community needs to be constant. In this case, Festivo maintains this interaction naturally, as it is a local NGO arranging a festival for local people by local people. On a larger scale, this interaction model would need to be implied between DMOs and local communities.

Interaction with people is not enough in heritage settings; it should include heritage objects as well to uphold the physical resilience of the town and the tangible heritage archived in it. In Carpe Diem, it means that physical elements of each yard are respected; the number of visitors is limited, and possible preparations for hospitality in the yard can be returned to every day setting instantly. [17]. In this case study, Festivo as an NGO and as an event seems to follow the compact of hospitality. It gives a protective umbrella for the community to perform reception within its limits without questioning them. It also gives protected, yet surprising stages for the musicians to play during Carpe Diem, through the reciprocal activity of the community, when the gates are open for the event. Lastly, Festivo educates its visitors in locally sustainable tourism behaviour. When participating in Carpe Diem, the visitors can learn the

communication system of the limits of hospitality with the gates [7, 8, 13].

An above-mentioned quote about Suomenlinna WHS in Helsinki reveals the need for better self-adjustment, communication and interaction: the tourists misinterpreted the opening of an artist's door for ventilation as an invitation to step inside. To practice the art of hospitality and respect a wish of privacy, guests would have needed some signalling system to communicate with the host. In this case, to accept or to deny the invitation to participate in research was one way of communication. In the case of Old Rauma, the local habit of communicating with a gate - by opening it when encounters are wanted and invited and then to close it for privacy - is a transparent system for arranging spaces of hospitality and communicating the limits set for it for those who are familiar with the habit. With such a system local community and its individual members can adjust personal daily limits of hospitality. Self-adjustment may enhance the conviviality of the mundane urban life, living with cultural heritage and tourism in a historic town. In the best-case scenario, it enforces social and cultural sustainability.

In tourism encounters the local community is always in the front stage to some degree. The charm of living heritage destinations comes from the practices of ordinariness and backstage living [1, 2, 5, 8, 9, 10, 21]. Tourism development and income generated through it is essential to the community, as well as the continuity of keeping heritage alive with social and cultural practices in the town. Transforming backstage to frontstage from time to time certainly increases attractiveness, the number of visitors and income in the area. Perceiving the limits, in which these transformations are still locally sustainable, is challenging. Lessons learned from this study show, that features of protection, reciprocity and duty intuitively adapted to Festivo, and especially to Carpe Diem, can contribute to perceived sustainability. It manifests in the willingness of house owners to volunteer for the next year’s event in advance more than needed for a one-day concert tour.

Tourism in historic towns cannot mainly be organised by NGO's, but this collaboration model should be considered on the DMO level. When a living heritage community is used as a resource in tourism, the idea of reciprocity should be adopted to secure sufficient resources for community and heritage protection. Duties of all parties should be communicated clearly if they are expected to be obeyed. In the end, in

hospitality, everything intertwines in human encounters. Our willingness for being for the Other defines the adventures we will be privileged to get.

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6 Acknowledgements

The author is grateful to the CEO of Festivo, Anna Grundström, who allowed her to conduct this field study regarding Carpe Diem event. The author is also grateful to the house owners, who let her in to their yards and shared their local knowledge and thoughts regarding sustainable tourism in living heritage sites.

Coming to new life? Envisioning sustainable development in industrial World Heritage Sites

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Abstract

Industrial areas having faced a collapse of their development model may have come to a new life by repositioning their material and immaterial professional-productive heritage in the local and global value chain and map. This contribution investigates the influence of socio-economic and institutional factors on the adoption of a new regeneration model through the process of rejuvenation of an industrial heritage site and an urban centre in the mining area of the Great Copper Mountain in Falun, Sweden, a cultural World Heritage Site (WHS). Case evidence collected through the analysis of the qualitative data collection shows that the site had adopted a patronage model of regeneration. At the initial stage of its development, both local interest groups and UNESCO's recommendations were inspired by a conservation-oriented approach. Value creation were confined within the mine site and proceeded mainly through educational activities and traditional cultural tourism. Clearly, this path dependency needs to be reconciled with new narratives including an empowerment of wider local community to participate in industrial heritage hybridization with creativity, extracting value from the site through creative and relational tourism and fostering spill over effects in the surrounding areas.

Keywords: industrial heritage; regeneration model; institutional conditions; preservation; patronage; Falun.

1 Introduction

The academic debate on the role of culture and creativity in urban development and transformation dates back to the eighties of the last century and finds its completion in the recent statements of Habitat III conference, summarised in the UNESCO report "Culture Urban Future" [1]. Guidelines and good practices were provided to local and national

authorities and civil society to enable urban policies and strategies to foster culture-based urban regeneration, sustainable development and innovation.

Industrial areas, having faced the collapse of their development model [2, are among the places that must deal with the shift from industrial societies towards the service-oriented and symbolic economy [3] by repositioning their material and immaterial professional-productive heritage in the local and global value chain [4]. A variety of factors – both place-specific and not [5][6] – affect whether and how the industrial heritage can bring urban areas to a new life. Among others, there is a recognition of the (universal) material and symbolic value of the industrial endowment, the conservation regulations, put in place, and the interest groups envisioning (or not) and implementing (or impeding/limiting) site/urban transformation. As different models are continuously emerging, related to culture-and-creativity-based transformation [7], tracking a sustainable way forward is challenging and ever more valuable.

By building upon relevant bodies of managerial literature, focused on industrial heritage, cultural WHSs and urban culture-led regeneration, this contribution investigates the role that institutional conditions have on the post-industrial development of industrial heritage sites. In particular, it analyses whether and how the inherited economic and social structures and UNESCO recommendations affect the model and evolutionary process of both the site and urban centre of Falun in the case of the mining area of the Great Copper Mountain, Sweden, being a cultural WHS.

2 Industrial (World) Heritage Site and cultural regeneration models

The industrial heritage consists of the remnants of activities whose value – historical, economic, social, architectural technological, or scientific – is worth saving, protecting and enhancing [8]. Together with the artistic-cultural endowment, industrial heritage acts as an integral part of the Cultural Core of a place/country, which relies on its irreproducible material and immaterial cultural endowment [9].

The tremendous impact that industrialization has had and continues to have on human culture, globally, is reflected in the notable industrial heritage sites throughout the world, that have been inscribed on the top

tier heritage lists, including the UNESCO's World Heritage List, Grade I listed buildings (England and Wales), Category A listed buildings (Scotland), Grade A listed buildings (Northern Ireland), National Historic Sites of Canada, National Historic Landmarks (USA). The UNESCO WHS includes 21 industrial heritage sites, mainly located in Europe, being recognized as having a universal cultural value [10]. The sites and structures are identified as important and protected by legal measures that consider a special nature of the industrial heritage and aiming to ensure the conservation of its significance and/or universal values. Moreover, programmes for the conservation of the industrial heritage are often integrated into policies for economic development and into the regional and national levels of planning. These programmes may change over time, reflecting the evolution of management models at different levels. Exemplary is the current configuration of WHS management recommendations, which integrates the UNESCO Convention [11], focused on static conservation, with the UNESCO's operational guidelines [12], explicitly aiming at WHS sustainable development. Conservation may be combined with suitable economic development and employment opportunities and prosperity for local communities levering on an integrated and participatory management.

The legal protection of industrial heritage sites, on the one hand, and their sustainable development, on the other, position their management models between the close continuity with the past to their transformation, to some extent, and the transformation of the related urban areas as industrial heritage tends to cluster in the historical core. The conservation of the historical integrity and the authenticity of their fabric maintains a strong link with the original interpretation and narrative of the industrial site [6]. Education and traditional cultural tourism are the main tools used to maintain, share and celebrate local culture and memories – and generate value. On the other hand, the transformation of the industrial heritage through its hybridization with creativity [13] may provide opportunities for social innovation, sustainable development and regeneration [14][15]. New forms of tourism [16], including mixed reality cultural tourism and creative and relational tourism, which narratives build also on people's creativity, (technological) innovative intangible content, may be used to positively influence place identity, enrich tourist experiences and nuance further the content of destination marketing [17][18].

The nature and range of stakeholders participating in decision-making [19] affect the material (structures, systems, services) and intangible transformation (symbols, values, identity and image) of cultural endowment that is allowed, or accepted, over time [20]. Stakeholder engagement and cultural heritage hybridization with creativity – both low and high – have been identified among the main drivers of heritage transformation [7]. Their combination results in four cultural regeneration models, suitable also for interpreting a process of transformation of industrial heritage sites, that may be connected to different forms of tourism and tourist experiences [16]. *Patronage model* levers on heritage conservation through top-down approaches and value creation occurs through traditional cultural tourism. In the *Socio-cultural innovation* model, on the other hand, urban stakeholders enhance and extract value from the hybridization of heritage with intangible assets and new forms of tourism. *Managerial innovation* model and *Social innovation model*, lever on heritage enhancing and heritage conservation respectively, the former reflecting the needs and desires of powerful interest groups, the latter - the community participation primarily in fostering social relationships and (rebuilding) social capital. The more tradition/past (industrial heritage) is reconciled with innovation/future (creativity), the more pervasive and sustainable is (urban) cultural regeneration [7].

3 Case study and methodology

Sweden is among several other European countries, which, since the early 1980s, has undertaken processes of culture-based regeneration of the old urban areas in crisis, caused by the collapse of its primary and secondary industries [21][22]. National governments have provided industrial regions and localities with the possibilities to reinvent their industrial landscapes and stimulate creative uses of these abandoned spaces aiming at the creation of new pathways and waves of socio-economic development. However, difficulties were encountered in creating a shared vision, reconciling the interests of development and transformation of the industrial sites with strong concern for preservation from touristic uses, but also from local inhabitants' own leisure activities [6].

The mining area of the Great Copper Mountain in Falun (located in Dalarna region approximately 250 kilometres north-west of Stockholm) is one of the two Swedish industrial sites listed on the UNESCO's

cultural WHS list and was inscribed in 2001 [6]. This industrial site was chosen as a single case study [23] to investigate the influence of institutional conditions on the regeneration of both the industrial heritage site and urban centres for many reasons. First, it has been the pillar of local economy for centuries – archaeological records date back its operations at least to 13th century – and during the 17th century, it was one of the engines and symbols of Europe's mining activities. Second, its recognition/preservation/management transformation relies on a complex decision-making process involving different interests of multiple stakeholders. Third, its inscription on the WHS list occurred before the issuance of the latest directives connected to the visions for WHS sustainable tourism development by UNESCO [12].

The site's historical and symbolic value relies on the integrity and uninterrupted character of a complex system including the mining area, its surrounding mine-related landscapes and the copper works. Thus, mining landscape of the Great Copper Mountain consists of at least three integral parts – districts with wooden houses (Gamla Herrgården, Östanförs and Elsborg) and countryside homesteads located outside of Falun. Great Pit represents the heart of the mine in Falun and it is a result of a collapse in the mine during the late 19th century. Designation occurred according to three (out of six) inscriptions criteria applied by UNESCO. According to these criteria, the site in Falun has profoundly influenced mining technology in all parts of the world for two centuries (criterion ii); its copper mine-related and domestic landscapes bear a unique testimony to a centuries-old production tradition (criterion iii); the economic and social evolution of the copper industry is an outstanding example of human interaction with the environment that has survived over time (criterion v).

The protection of the integrity and universal values of the site and its management are organised in accordance with the rules posed by the World Heritage Committee implying the local-global connections. From 2001, the representatives of the site management and local authorities that took the lead in the process, proceeding with the successful inscription of the site on the WHS list – Great Copper Mine Foundation, Municipality of Falun, Country Administrative Board and Dalarna Museum – set up a World Heritage Council responsible for developing, coordinating and strengthening the Falun World heritage site. The impact on tourism of the site listing on WHS list has been very modest

and only in recent years visitor numbers to the mine and its mining museum have shown a noticeable increase: 70,000 visitors in 2018 with a growth of 37% in comparison to the previous year. Similar industrial mining complexes, such as Zollverein Coal Mine Industrial Complex and copper mining complex of Roros in Norway, have been successful in developing overarching strategies targeting tourism development beyond the scope of heritage preservation. For example, more than 1,5 million visitors visit the Zollverein WHS annually.

The role of path-dependency and the creation of strong supporting institutions around the mining heritage of Falun, which would be impactful on the transformation of the WHS over time, have been investigated by qualitatively applying the matrix of cultural regeneration models [7]. It brings together the main drivers of transformation – stakeholder engagement in heritage conservation/regeneration and the hybridization of heritage with creativity – and the factors that may activate them. Mechanisms of (urban/WHS) governance and (implicit/explicit) strategies affect the nature and range of stakeholder participation in decision-making [19]. Human resources attraction, training and creative thinking (artists, talents, knowledge workers, etc.) and the development of hard and soft infrastructures, including ICT applications [13] affect the conciliation and hybridization in between a specific industrial heritage identity and transformative power of creativity. The interests, the objectives and the influence of powerful interest groups affect the preconditions for this merger.

Qualitative methods and tools were used to collect secondary and primary data from multiple sources of case evidence [23] [6] dating back to year 2007 and repeated in 2017. Secondary data included archival and official documents, website information, newspapers and magazine articles; primary data were collected through an in-depth semi-structured interviews with official management representatives from all the institutions and organisations engaged in the management of the WHS in Falun: the Great Copper Mountain Foundation, the County Administrative Board of Dalarna, the National Heritage Board, the National Geological Survey, the Municipality of Falun, destination management organisation Visit Falun, the World Heritage Council, the Dalarna Museum and the Mine Museum. The interviews were recorded and notes were taken during the interviews.

4 Results: A preservation-oriented site management

After its closure in 1992, the alternative development of the Great Copper Mountain was a critical economic and institutional issue. The group of private and public stakeholders primarily involved in the preservation and future development of the mine and its nearby surroundings were the companies owning the mine and public bodies – Great Copper Mountain Foundation, Falun Municipality, the County Administration Board and Dalarna Museum. They were the stakeholders who took active part in the process of inscription of the site on the World Heritage List and who are currently managing the mine and the WHS through the World Heritage Council – the body preserving and developing the heritage site of Falun, securing the cultural resources and promoting tourism and economic development in the region.

The company "Stora Kopparbergs Bergslags AB" (here referred to as Stora) owned the mine during the period of 1888-1992, and after its closure had always been open towards the possibility for a wider public to visit the mine and the area around it. All of the activities were concentrated around the company's own Mining Museum (Gruvmuseum). In 1999, Stora, Municipality of Falun and Investment AB formed a Foundation, called the Great Copper Mine Trust. The Trust is currently the sole owner of a very large territory in the centre of Falun. The Municipality of Falun is the local administrative body involved in the socio-economic development – tourism related and otherwise – of the area as such, and owning half of the Visit Falun AB's shares – the local destination management organization. The County Administrative Board is the central governmental authority at the county level, which has the power to protect, monitor and manage historical buildings. It reports directly to the National Heritage Board, which is responsible for the preservation and administering of cultural heritage resources in Sweden. Dalarna's Province Museum is a collection of all industrial monuments, antiquarian surveys and other studies connected to the mine. Most of the members of the stakeholder group are active on several levels. The Country Administrative Board and Municipality of Falun are continuously cutting through the national-regional-local nexus.

Due to the fact that the entire property is inscribed on the World Heritage List, the site is monitored on the regular basis by the so-called State Parties represented by site managers and local authorities. The responsibility of the latter is to prepare reports concerning the state of the

conservation of the World Heritage site and delivery of these reports for further examination by the World Heritage Committee. The latter also decides which sites should be removed from the list of the World Heritage. The results of monitoring are also reported during the General Conference of UNESCO).

The power of the stakeholder group managing the WHS and their vision focused on preservation of the historical values – confined in the area protected by UNESCO – have influenced the development of the site and of the urban areas considerably. The private ownership of the mine (the Foundation) and the influence that traditional local elites from the former mining company have within the institutional structures in Falun, are factors hindering the development of innovative and experiential forms of tourism on the site. Traditional cultural tourism and educational activities are the main levers of value generation and are restricted to the mine and museum visits. Strong lobby, focused on these assets, are thus limiting the development of new forms of value generation based on the immersive and active tourist experiences levering on peoples' creative thinking, creative contents and ICTs application.

Since 2016/2017 heritage tourism offer is showing an innovation: projects leading to the establishment of a new interactive mining museum reopened for the visitors in 2018/2019; the combination of underground and above the ground excursions; the opening of the Bed & Breakfast facilities on the site since 2018. However, industrial heritage exhibition within the museum still lacks advanced ICT applications, i.e. ICT 4.0, which can dramatically enhance and enrich visitor experience and live immersive extra-sensory experience of heritage valorisation and interactive learning. In particular, augmented reality (AR) levers on computer-generation 3D environments to visualise and interact with objects, information and multimedia representations of the past, real-life, and/or imagined future. Virtual reality (VR) amplifies the AR opportunity of visualisation and interaction characteristics, creating and inserting visitors into alternative and multi-sensory virtual-worlds.

In addition, there is a lack of involvement of Falun's own inhabitants in the decision-process around the development of the site, and the related activities and events and a lack of close collaboration with Falun Municipality in the support of the activities, promoted by the Foundation throughout the period since nomination onto the WH list. In Sweden public municipal authorities play a focal role (along with the County

Administration Board) in safeguarding the important financial support for the means of cultural heritage preservation. Current UNESCO's recommendations aiming at WHSs becoming sustainable tourism destinations affects the discussions and activities surrounding the site in Falun. Since the year 2018 the collaboration between the Foundation and Falun Municipality seemed to improve, but it does not proceed in the rapid manner, which frustrates the managers of the mine. Development projects so far were dealing with the safeguarding the heritage and focusing on the preservation of cultural heritage connected to the 16-17th century developments of the mining activities on the site.

5 Conclusions and practical implications

This paper investigated the influence of socio-economic and institutional conditions on the transformation of industrial WHSs. Its value is both theoretical and, potentially, practical. As industrial heritage is an integral part of the Cultural Core of a place/country and some industrial areas have been recognized as cultural sites of universal/exceptional value, the paper envisions a connection and cross-fertilization between the relevant bodies of managerial literature, focused on industrial heritage, cultural WHSs and urban culture-led regeneration. The model and evolutionary process of transformation of both the industrial sites and the connected urban centres are analysed in the case of the Great Copper Mountain in Falun, Sweden, by relying on the drivers of regeneration – stakeholder engagement and heritage-creativity hybridization – and the factors that may activate them – governance/management mechanisms, orientation towards sustainability and creative contents.

The case study results show that both current and inherited economic and social structures and UNESCO's own site recommendations have shaped the evolutionary process and model of regeneration of the copper mining area. The site still is a clear example of *Patronage* management *model.* Its preservation-oriented approach – focused on the historical legacy of past development and memories – is shaped by the vision of the institutions represented by major stakeholders in Dalarna province/Falun Municipality, in turn, influenced by the goals of a former mining company, the national heritage body and, partially, former UNESCO's recommendations on WHS management.

The preservation approach affects negatively tourism potential and the sustainability of tourism development of the site and the urban area.

Value creation occurs mainly through traditional levers – educational activities and cultural tourism. Tourism flows are confined to the mining area and there is a need to create multiplication effects for the urban development, since the wider group of stakeholders is not engaged in mine management and heritage development and exploitation. The management of the mine is not yet at the core of an integrated strategy of sustainable tourism development, built on participatory management. There are signs that some levers that can help to overcome these obstacles are still in place, including sustainable development promoted by UNESCO's recommendations, managerial competences and technological innovations.

Although exploratory, this insight allows for some preliminary managerial implications and indications. Previous studies have indicated the lock-ins created by the inherited institutional structures hindering the revitalization of the space, created by the new institutions involved in the utilization of the industrial heritage for sustainable (tourism) development [6]. The site's new life, by overcoming past path dependency and the Patronage model, requires the creation of specific preconditions. On the one hand, levering on the UNESCO's recommendations focused on site's sustainable tourism development; on the other, engaging local community in reimagining and reinventing a sustainable urban future. The spin off effects of these processes may enlarge both the decision-making process and the regeneration process. The participatory design/management and the implementation of a shared and innovative vision of conjoint heritage and urban transformation allows for a generation and extraction of added value through new sources and narratives and ICT applications, while remaining faithful to the sense of place.

In order to improve stakeholder engagement in participatory management and heritage-creativity hybridization to foster a sustainable and innovative tourism development in industrial WHS, a set of following measures could be suggested. Among the others, fostering complementarities between sectors and sector-specific policies (education, research, culture, tourism etc); staging stakeholder dialogues and meetings to increase awareness and inspire ideas; experimenting with urban laboratories of change and experience through peer-to-peer communities of practice (artists, designers, knowledge workers, influencers/bloggers); developing ICTs applications, including AR, VR

and mixed reality, for improving and innovating visitor experience and communication of industrial heritage; attracting and training talents etc.

Further research is needed to overcome the limits of this exploratory study. Diverse pools of public-private stakeholders at different governance levels should be involved to analyse the drivers and the factors shaping regeneration. Cross case comparisons of industrial heritage sites/WHSs could be carried out, for example, with another WHS copper mining area of town Roros in Norway or urban WHSs similar in size and experienced challenges in Germany, such as City of Stralsund, or in Sweden, such as Hanseatic city of Visby. They may provide empirical evidence about how socio-economic and institutional factors – including participatory management systems and urban governance –can catalyse (or impede) the regeneration of the site and of the urban area and possible ways and best practices of successful regeneration of the present industrial assets.

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Enhancing heritage value by raising sustainability: beyond traditional Business Models in tourism accommodation service platforms.

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Abstract

The research contributes to the debate on sustainable share -value generation in the digital era by investigating how digital platforms in the tourist accommodation service which include environmental and social issues in their mission, can boost their own profitability while strengthening economic, social and environmental sustainability. Levering on a review of the most recent literature on business models (BM) and business model for sustainability (BMfS) in the sharing economy (SE), mixed methods and tools of analysis were used to investigate an exemplary illustrative Italian case study, Ecobnb. Preliminary insights reveal how business models can be designed to contribute to sustainable goals benefiting society at multiple levels.
Keywords: Tourist Accommodation Service; Sharing Economy; Digital Platforms; Business Model; Business Model for Sustainability.

1 Introduction

Landscape, history, culture, languages, traditions and practices, are all elements rooted in a community, which constitute an identity of a place and are part of its heritage. Practitioners, policy makers and scholars are intensifying efforts on the identification, preservation, management and promotion of places' heritage in order to strengthen the identity of the territories while improving socio-economic development [1]. Tourism and heritage have always been inseparable: heritage is a main tourist attraction and tourism is a main driver of heritage valorization and preservation [2].

Accommodation is among the tourist services participating in this win-win process [3]. In the recent years, it is moving from Business Model (BM) based on traditional tourist channels to non-traditional ones linked

to short-term rentals brokered by online platforms in the so-called Sharing Economy (SE) paradigm [4, 5]. The SE is an economic and social production and consumption mechanism of distributing tangible and intangible assets to other people fostered by ICTs [4]. It highlights the ability and/or the preference of individuals to temporary rent or borrow underutilized assets rather than buy and own new one [5]. Nowadays, it is mainly conceived as an umbrella concept which includes different production/consumption paradigms such as Collaborative Consumption, Collaborative Economy, Peer-to-peer sharing or Platform economy, Access-based consumption and Redistribution markets [6].

The failure of traditional BM [7, 8] to foster sustainability [9] and to preserve local contexts' heritage, asks for the transition towards Business Models for Sustainability (BMfs) [10, 11]. This transition questions the nature (economic, social and environmental) and sources of value generation (value proposition, creation, delivery and capture) which incorporate, but do not remain entangled to the traditional economic drivers such as profit, income, costs and benefits [9, 12].

This contribution aims to investigate how digital platforms in the tourist accommodation service can boost profitability while strengthening economic, social and environmental sustainability through the analysis of an exemplary illustrative Italian digital platform – Ecobnb [13]. The study provides preliminary insight about the BM structure more likely to generate and distribute sustainable shared value.

2 Theoretical Background

2.1 Heritage, sustainability and digital platforms in the sharing economy era

The conservation and management of cultural and environmental heritage can generate many opportunities in terms of socio, economic and environmental development and of tourism return. An example is the increasing number of World Heritage Sites (WHSs) emerged after the UN Paris Convention [1]. Tourism has always been an important engine for territorial development and its management is particularly significant for preserving and developing places and for improving the consumer experience. Therefore, its planning must preserve the territories' features and the communities' values, while increasing profitability through an integrative and participatory management [14] that faces the issues of sustainability [15]. Accommodation sector is the

main tourist service, which is growing and changing at an increasing speed, [3] challenged both by the digital transformation and the boom of digital platforms in the SE [16] as well as by the paradigm of sustainability [17] and economic growth's limit [18, 19]. Currently the SE undergone profound changes becoming one of the main exchange mechanisms through the use of digital platforms, allowing many people to get in contact quickly and simply, encouraging the exchange at a lower price. Due to these benefits, a growing number of private actors entered the market causing an over-usage of tangible and intangible resources, producing negative externalities on the territory and its community. Exemplary is Airbnb, a digital platform which has affected local area by increasing the gentrification phenomena, exacerbating the real estate market and forcing locals to move out of their homes [16].

2.2 Business Model and Shared Value

The notion of BM has been conceived in economic and managerial fields [7, 8, 20] frequently in relation to the Internet, Information and Communication Technologies (ICTs) and e-business [8, 21]. Scholars agree that BM is an emerging unit of analysis of organizations [21] and it combines four pillars, expressed in terms of values - proposition, creation, delivery and capture – [8] which system's interactions results in (shared) value (SV). Porter's and Kramer's critical analysis of BMs allows to overcome the narrow conception of capitalism, focusing on the economic value of a firm as a close system and shifts towards a broader concept, focusing on exploiting the full potential of organizations through the engagement of stakeholders and the society in the organization value chain. SV captures both the value of nature – economic – and value of sources – the variety of stakeholders participating in a complex network of interactions – involved in an organization and it bridges economic progress to the needs of society. The Business Model Canvas (BMC) [7] is the strategic planning tool which helps to illustrate, develop and monitor BMs structure and activities.

2.3 Business Model for Sustainability and Sustainable Shared Value

Traditional BM clashes with a range of issues related to the economic growth's limits and sustainability [10]. Actors, resources, tangible and intangible outputs involved in production, exchange and consumption processes, have expanded the nature, level and scale of their impact, growing exponentially worldwide. These challenges question the

broader negative impact that the system, generating a short-term value, has on the society and environment in the long-term [9]. And they ask for innovation [10] by developing integrative and competitive solutions that both reduce negative externalities of SV generation and increase its positive effects. When considering BMfs, [10] the value of an organization combines the company's self-interests and social progress in term of sustainability - the balance between economic, social and environmental costs and benefits [9; 10]. The incorporation of sustainability challenges in BM theory affects necessarily the enunciation of the four value pillars [10]. The result of their interactions arises in the generation of Sustainable Shared Value (SSV) which captures both the multidimensional nature of value – economic, social and environmental – and multiple value sources taking part in the creation of value which leads to a widespread well-being. The Strongly Sustainable Business Model Canvas (SSBMC) (Fig.2) [22] is a tool developed by integrating the BMC with the organization's contexts (natural environment, society and financial economy) used to evaluate the company and its stakeholders and their needs.

3 Case Study and Research Design

Ecobnb (Fig.1), is an Italian [13] digital platform in the tourism accommodation service that includes environmental and social issues in its mission, serving a tourist destination which has both a cultural and environmental value (Trentino Alto Adige) and hosts a natural UNESCO WHS. Ecobnb was born from ViaggiVerdi.it, a blog with the aim of telling travel stories respectful of the environment, places and communities, where green travelers and environmentally friendly accommodations meet (value proposition). Ecobnb allows individuals to rent their accommodations (or part of them) using sustainable indicators (Fig.3) as prerequisites for access to the platform and collaborating with green organizations (value creation). The platform provides green accommodations that could be self-certified or certified by national and international certification bodies which present guarantees for a downstream consumer in the value chain (value delivery). The revenue is mediated by the platform that, on the one hand, holds a fee for itself and, on the other, gives back the payment to the service providers (value capture).

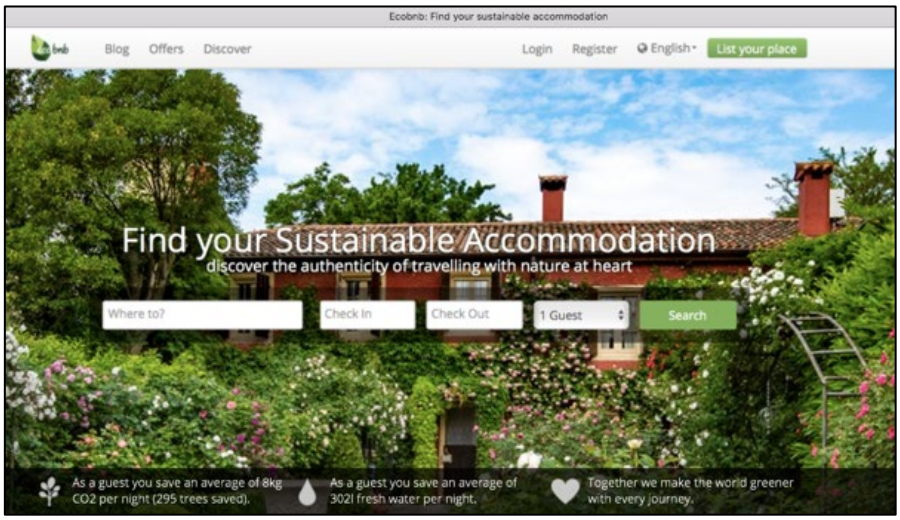

Fig. 1. The Ecobnb. Source: *www.ecobnb.com*

By combining the BMfs – and the related tool of analysis [8, 22] – and SSV concepts [10] in digital platform, exploratory mixed analyses of secondary and primary data were used to collect case evidence from multiple sources.

Secondary data on bookings, listings, identikit of the users, etc., were collected in July and August on Google Analytics. These data were triangulated with other data sources as other websites (Similarweb.com, Airdna.com, Insideairbnb.com) and the responses to the questionnaire administered by one of the Author to the Content Manager and Ux designer (COO) of Ecobnb on August 2019. Questions collecting primary data were formulated according to the SSBMC's categories and investigated in six areas: market share; key resources, activities and the distribution of economic resources among the activities; partnership; supply-side general and specific question; demand side-general and specific question; sustainability. Replies were thematically analyses and systematized through an ex-cell grid divided in the Business Model Canvass category framework.

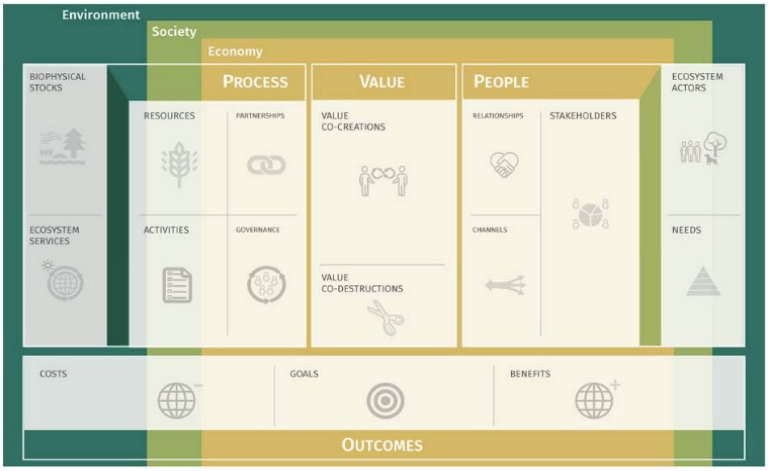

Fig. 2. The Strongly Sustainable Business Model Canvass. Source: *Lüdeke-Freund et al., 2016, p.72*

4 Results and Discussion

The case study analysis provided evidence on the four pillars of Ecobnb's BM – value proposition, creation, delivery and capture – allowing to evaluate the (share) value (SV) generated by this digital platform in the accommodation service.

4.1 Value proposition

Ecobnb is a sustainable tourist marketplace, which connects eco-friendly travelers with people offering sustainable places (core value).

The value proposition is declared on the platform's website and by the staff during exhibitions, press releases, workshops and conferences. The value embeds economic, social and environmental issues in a virtuous and sustainable user-oriented perspective. Ecobnb guarantees visibility, which is reflected in earnings for hosts and tour operator (supply-side) and the ease of access and savings of money for guests (demand-side).

It promotes the deseasonalization of the less-known tourist destinations. It reduces the environmental impacts thanks to the use of sustainable indicators (Fig.3), adopted as prerequisites to access the platform and applied thanks to the collaboration with green organizations (e.g. EcoDots; Trentino Sviluppo; IT.A.CA'- Migrants and Travelers; Ecoplore; Orme nel Parco; Ella Studio) and national and/or international certification bodies (e.g. ISIS - Innovation for Sustainability;

HowManyTrees; Kate - Ecology & Development; Green Key). These indicators included: organic or local food, bio-architecture; 100% renewable energy, low electricity consumption; hot-water solar panels; eco-friendly cleaning products; above 80% of sorted waste collection; access without car; water flow and rainwater recovery and reuse. The platform offers 5000 km of Slow Itineraries around the world to boost green vacations and share green tips to reduce the environmental impact of travels.

Fig. 3. Ecobnb indicators. Source: *https://ecobnb.com/blog/faq/*

4.2 Value creation

Ecobnb builds its value creation's process focusing on sustainable in-house capabilities, activities, resources, suppliers and partnerships. The value is created through the use of good practices and sustainable management, which is communicated on-line through the platform. The key capabilities and activities – digital infrastructures and channels – are mainly created inside the company.

All the servers of Ecobnb are powered by 100% renewable energy produced on-site (Hetzner Online). The key activities consist in marketing and R&D investments (consulting costs for the innovation;

optimization of online booking systems and user experience; research and IT development activities).

The COO's interview reveals that the strength of the project resides in the key partnerships/projects carried out with several institutions (e.g. EcoDots European Project; FESR 2014-2020 Province of Trento program; Seed Money Trentino Sviluppo project) or companies (e.g. ISIS; EcoDev Centre for Research and Development; IT.A.CA': Migrants and Travelers; Ella Studio) which have supported and guided Ecobnb in its mission.

In particular, the COO highlights the partnerships with HowManyTrees, specialized in quantifying the good practices of eco-sustainable accommodations in terms of trees (Fig.4): the platform saves 22.930 Kg of Co2 in 2018, which correspond to 384,935 trees (HowManyTrees).

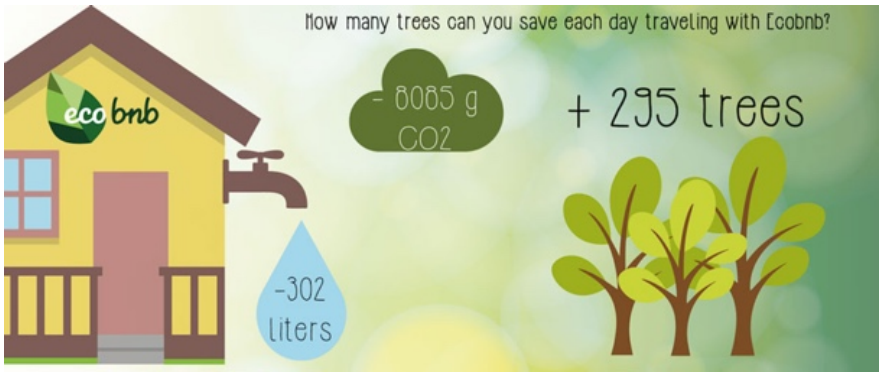

Fig. 4. Ecobnb partnership with How Many Trees. Sources: *https://www.green-sail.com/blog/an-interview-with-ecobnb*

The connection with numerous actors, involved in sustainability, encourages the formation of a collective consciousness around common issues and challenges. The Key Suppliers (3,243 around the world, 1,500 in Italy) are the professional accommodations hosts which are small-medium enterprise (hotels with less than 50 rooms, agritourism, Bed&Breakfast, camping, holiday home).

4.3 Value delivery

The platform's target customers are both green service providers – hosts who respect the ten prerequisites (supply-side) – and green travelers – environmentally friendly travelers market segment (demand-side).

The relationship with the supply-side, mainly composed of high educated women, sensitive to the theme of ecology and sustainability (Google Analytics, 2018) is realized in three ways: Membership BASIC (10% of commission including listings visibility and email support), PRO (15,50€ + VAT per month including listing visibility, priority e-mail support, no commission costs, on-top on search) and PLUS (29€ + VAT per month including PRO membership's features, moreover promotion during exhibitions, tailored marketing strategies, on-line marketing mentorship).

The relationships with the demand-side is realized in the free registration on the platform. The guests are mainly national but also international people: 64% IT, 13% USA, 4% UK, 5% ES, 4% DE, 1% FR (Google Analytics, 2018).

The channels which deliver the values are the platform (1.084.446 visits 2018; 4k nights booked in 2018; 80k requests from travelers; 25k people signed-up), social networks (Facebook 25K; Twitter 5K; Google 55k; Pinterest 17K; Instagram 1,2K) and exhibitions.

4.4 Value capture

The economic revenue is spread among the users through the platform system (on-line), which acts as an intermediary. The memberships BASIC, PRO and PLUS count respectively: 10% of the total booking to Ecobnb; 150 € + VAT, more visible reservations on the site; 350 € + VAT, maximum visibility on the site and on the homepage, dedicated articles on the blog, posts on socials, visibility at events, meetings and exhibitions dedicated to sustainable tourism (Ecobnb.it).

5 Conclusion

This exploratory contribution evaluates how sustainable is the Business Model of Sharing Economy digital platforms in the tourism accommodation service by connecting the most recent literature on Business Models, Business Models for sustainability and Business Models in the Sharing Economy and by analyzing an exemplary case study. Ecobnb is an emerging Italian phenomenon, which, for our best knowledge, is a unique case at both national and international levels.

Through the analysis of the Ecobnb's Business Model four pillars (proposition, creation, delivery and capture), the study explored the (shared) value generated on and through the digital platform. This has

shown that Ecobnb by adopting a Business Models for sustainability tends to generate a Sustainable Shared Value.

Ecobnb has virtuous value generation and sharing mechanism: the different dimensions of sustainability are embedded into Business Model's value proposition, creation, delivery and capture and creation of a multi-dimensional value – environmental, social and economic – which considers the negative externalities generated on the local level. This means that the company uses a set of sustainable indicators (Fig.3) to avoid that negative externalities impact on stakeholders and/or compensate them through distribution mechanisms of the economic profit or good practices. In doing so, it attempts to overcome the problems that other platforms (e.g. Airbnb) in the Sharing Economy's accommodation service have shown.

Since bookings are continually increasing, the economic sustainability is currently a critical issue which must be improved and monitored to guarantee the whole sustainability of the Business Model. Indeed, the platform is a pretty new player on the market and suffers from the competition of the giants of the digital accommodation sector. Subsequent studies will allow us to understand if the platform will be able to obtain a relevant and competitive market share. Moreover, the researches demonstrate how the values generated are distributed among the company and its stakeholders raising Sustainable Shared Value.

Even if the case of Ecobnb is promising in explaining how an on-line platform may act as an attractor and a driver of territorial development, further research is needed to overcome the limits of this exploratory study. Among the others: studies monitoring the evolution of Ecobnb platform in terms of market share and sustainable competitive advantage are required to be undertaken; extensive cross case comparisons investigating how platforms may be successful in a long-term and multi-stakeholder perspective should also be laid out.

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Relation between tourismscapes and governance towards sustainable development at Hue heritage site, Vietnam

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Abstract

Stakeholder involvement is a fundamental dimension to assess good destination governance toward sustainable tourism development. This paper reports on a qualitative case study research drawing on stakeholder involvement in sustainable tourism development at the Hue UNESCO heritage site in central Vietnam. The research found the involvement of multiple stakeholders in three networks working to expand tourism, while preserving and restoring cultural heritage. These networks are conceptualised in three tourismscapes based on actor-network theory's sociology of translation and symmetrical principle. Tourismscapes are heterogeneous networks that are formed and operated by the association between human and non-human actors through six phases of translation process. The networking in these tourismscapes advanced good governance in terms of strategic vision and stakeholder involvement. A positive synergy has emerged between tourismscapes and destination governance regarding to development and implementation of a sustainable tourism development strategy at cultural heritage sites.
Keywords: Networks, tourismscapes, governance, actor-network theory, sustainable development, heritage tourism.

1 Introduction

Research on destination governance recognises it as an effective way to achieve sustainable tourism development (Bramwell, 2011; Keyim, 2017; Nunkoo, 2017; Qian et al., 2016). The shift from government to governance signals a change in policy making and planning for tourism development towards sustainability (Hall, 2011). Governance can "steer societal relations, including social rules and values, and also socio-technical systems, such as the technologies of tourism provision, which affect the introduction of more sustainable tourism practices" (Bramwell et al., 2017, p. 3). Good governance is "a key requirement for furthering the objectives of sustainable tourism" (Bramwell & Lane, 2011, p. 412) and "the best possible process" for making decisions related to sustainable development (Ali, 2015, p. 73).

Governance encourages stakeholder interaction and involvement in decision-making. Governance allows "the voices of the poorest and the most vulnerable" being heard "in decision-making over the allocation of development resources" (UNDP, 1997, p. 12). Actors and groups involved in a tourism destination network, their aspirations, values, and decisions they make, play key role in achieving good governance (Beaumont & Dredge, 2010). Sustainable tourism development is impossible to be achieved without stakeholder involvement (Byrd, 2007; Timur & Getz, 2008; Waligo et al., 2015), and in particular, local community participation (Mowforth & Munt, 2016). Therefore, stakeholder involvement is one of the key indicators to assess sustainable tourism development (UNWTO, 2004) and good governance (Bramwell & Lane, 2011; Dredge & Jamal, 2013). However, the complex nature of destination stakeholders impedes coordination efforts and collective action toward sustainable development (Timur & Getz, 2008). One of the research ideals on this issue is using network analysis to examine stakeholder involvement (Erkuş-Öztürk & Eraydın, 2010), yet, little tourism-related research is specifically examining the relationship between networking and good governance for sustainable development.

In recognition of these critiques, this research examines tourism networks for sustainable development from actor-network approach that recognises the significance of association between heterogeneous actors in the achievement of collective goals. In doing so, this research employed sociology of translation (Callon, 1986; Rodger et al., 2009) and actor's rule from the actor-network theory (Ren, 2010) with the aim to analyse interactions and actions of multiple actors related to sustainable development.

2 Theory

Being an emergent theory in tourism research (Van der Duim et al., 2017), actor-network theory (ANT) is a practice theory used to analyse changes and innovations in tourism (Cohen & Cohen, 2012). It acknowledges the importance of materials and heterogeneous relations (Lamers et al., 2017). ANT supports the symmetrical treatment between human and non-human actors in the same approach (Beard et al., 2016), enabling an analysis of material actors, objects, technologies, and spaces as having the capacity to act (Ren, 2010; Van der Duim, 2007). From actor–network approach, material actors have the capacity to act as well as human actors (Ren, 2010). Therefore, in this research, network actors

include both the human and non-human actors that have "the capacity and capability of linking, associating and ordering within the networks" (Ren, 2010, p. 202).

ANT is regarded as the sociology of translation that is "the processes of negotiation, representation and displacement, which establish relations between actors, entities and places" (Murdoch, 1998, p. 362). In this research, the translation process developed by Callon (1986) and Rodger et al. (2009) assisted in the analysis and conceptualisation initiatives, related to the sustainable development between humans and non-humans, occurring within actor-networks called tourismscapes. Tourismscapes concept is introduced in the ANT research of Van der Duim (2005, 2007), and then, further advanced in Van der Duim et al. (2013).

Tourismscapes are "actor–networks transgressing different societies and regions and connecting systems of transport, accommodation and facilities, tourism resources, environments, technologies, people, and organisations" (Van der Duim et al., 2013, p. 7). Van der Duim (2007) conceptualises the elements of tourismscapes in three main groups including humans (tourists and tourism suppliers), resources for tourist gaze, and machine technology, which are important to locate human and non-human actors into a model that can address collective goals.

Tourismscapes concept is advanced by the support of modes of ordering (Franklin, 2004; Jóhannesson, 2010). Modes of ordering are coherent sets of strategic notions carried out in the materiality of heterogeneous processes (Van der Duim et al., 2013), which are established through translation by which entities are modified, displaced, and translated their various and contradictory interests (Jóhannesson, 2010; Ren, 2010). The variety of ordering creates a multiplicity of tourism and tourism destinations (Van der Duim et al., 2013). Several studies can be referred to when talking about employment of the translation methods to analyse the formation of actor-networks (Dedeke, 2017; Paget et al., 2010), yet, they do not conceptualise the tourismscapes model and modes of ordering. Thus, there is a need of empirical investigation to identify specific actors and modes to locate actors in specific orderings.

3 Methods

A qualitative case study research was adopted to investigate actor-networking process toward sustainable development at Hue heritage site in

central Vietnam. Case study research particularly suits with ANT-framed research as it enabled to explore associations between heterogeneous actors in specific contexts of tourism destinations (Buijtendijk et al., 2018; Yin, 2014). Thua Thien Hue province is an important cultural heritage tourism centre in central Vietnam. The Hue economy has fairly poor performance and is highly dependent on the tourism industry. Economic development is prioritised in the whole province. Central to the Hue heritage site is "the Complex of Hué Monuments" or "Hué Monuments". In 1993, the Complex was added to the UNESCO cultural heritage site list. In 2003, Hue Court Music was awarded as UNESCO intangible cultural heritage. The Complex is located along the Perfume River in the Hue City (the capital of Thua Thien Hue Province) (see figure 1).

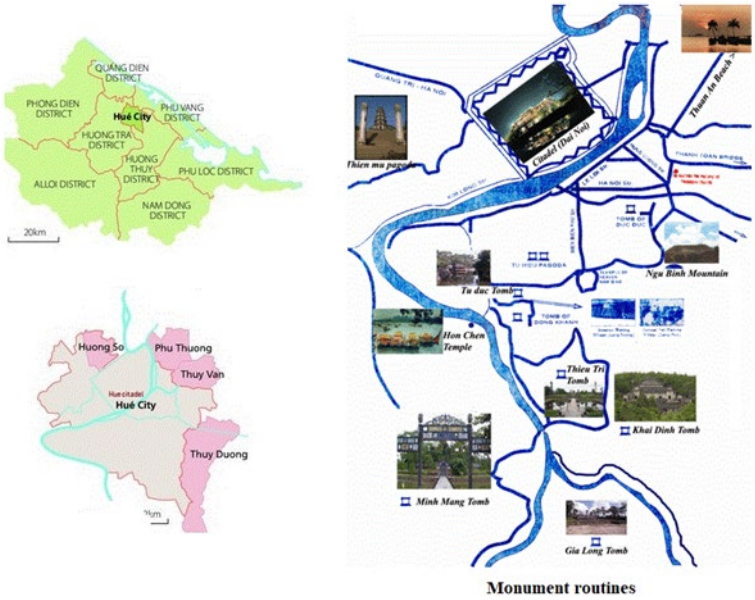

Fig. 1. Position of the Complex of Hué Monuments in the Hue City, Thua Thien Hue Province

The Complex is a royal architectural complex, including the Citadel, the palace, the mausoleum, the temple, the pagoda, the town, and the garden, all of which reflect the overall appearance of an eastern capital during the most brilliant development of the feudal era of Nguyen dynasty in the 19th century (Hữu Phương, 2016). Almost all tourists travelling to the Hue province concentrate at the Hue City and visit the monuments such as Hue citadel, Thien Mu pagoda, Khai Dinh tomb, and Tu Duc tomb.

After a long period of development, based primarily on cultural heritage, the Hue tourism figures declined in 2015 and 2016. The tourism growth experienced substantial slow-down and the tourists' length of stay shortened significantly, in turn, negatively influencing the provincial economy. The Hue government had implemented a range of measures to increase arrival figures, which made the Hue tourism sector partially recover in 2017 and 2018. However, because these solutions were still focused on cultural heritage tourism, they increased the concentration of tourists around the monument areas, raising concern about the over-capacity implications, which could potentially damage the monuments. Thus, the Hue government should look for another strategy to deal with this issue. This research sheds light on the analysis of stakeholder interactions and measures to preserve cultural heritage as well as expand tourism so as to improve local economy and community, living in the heritage site.

The researcher collected secondary data and took a fieldwork in Hue from June to September 2018 to conduct observations, and semi-structured interviews. The document analysis assisted the identification of eight stakeholder groups, relevant to the tourism development at Hue heritage sites, from which the interviewees were sampled by snowball strategy. The first interview was conducted with a senior manager from a provincial governmental department, who was asked to refer to five potential participants from the above stakeholder groups. Totally, eight interviews were conducted in Vietnamese with senior managers from several governmental bodies, tour operator, hospitality businesses, and research institute. The participants were asked about the activities and interactions related to Hue tourism and heritage preservation of their organisations with other individuals and organisations. Each interviews ranged from 45 to 150 minutes in length. The qualitative data including interview transcriptions, observation notes, governmental reports, organisational reports, media reports, and governmental meeting transcriptions was analysed deductively and inductively under the frame of thematic analysis and discourse analysis.

4 Results

Emergent from all interviews and the provincial governmental documents was the fact that Hue cultural heritage, whilst being utilized for tourism development, was strictly constrained by the preservation restrictions, imposed by UNESCO and Vietnamese governmental legal

documents. These restrictions indicate that there is not much ability/ideal/potential to develop more tourism services, based on the heritage sites utilization, as the number of tourists visiting the monuments has nearly reached the capacity threshold. Moreover, almost all interviewees expressed their concerns that because the Hue tourism depended primarily on cultural heritages, and having experienced a long time without innovations and new products development, Hue has been constantly transforming into a day-visit destination of adjacent provinces.

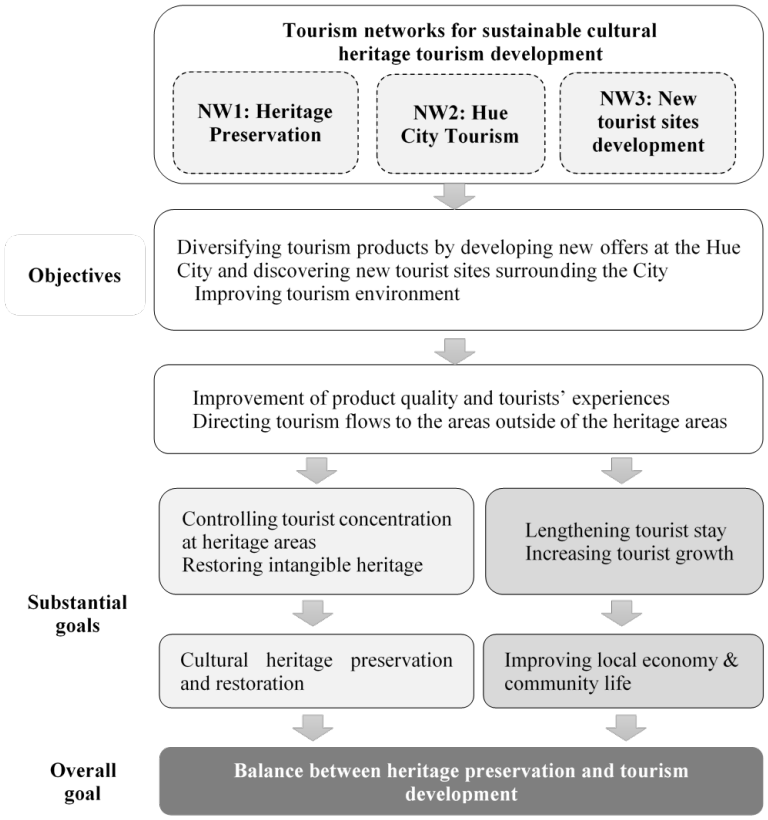

Fig. 2. Tourism networks in sustainable heritage tourism development

Furthermore, when it comes to the Hue tourism management board, there was a lack of a sustainable heritage tourism development plan that carefully considers the socio-cultural and economic context of Hue and involves multi-faceted groups of stakeholders. An overarching opinion from all interviewees implied a dominant position of the Hue governmental bodies and a little involvement of tourism business and

local communities in decision-making and planning. Although, the provincial governmental bodies often held workshops and meetings to obtain opinions of stakeholders, their opinions were not accounted for and hardly ever transferred into policies or decisions. This gradually made many stakeholders no longer want to participate. However, an overall analysis focusing on stakeholder actions and interactions revealed three stakeholder groups working together to develop and implement a strategy to balance between preservation and development at the Hué Monuments.

As illustrated in figure 2, these groups worked to improve tourism environment and diversify tourism products by developing new products at the Hue City and new tourist sites surrounding the Hue City. They aimed at improving product quality, tourist experiences and driving the tourist flow from the Monument areas (in the Hue City) to other areas. As a result, their activities were aimed at achieving two substantial goals:

> Preserve and restore cultural heritage by reducing the tourist concentration at heritage site and restoring intangible heritage
>
> Improve local economy and community life by increasing tourist growth and lengthening tourist stay.

Therefore, although there was an absence of a formal sustainable heritage tourism development plan, the Hue cultural heritage tourism development and management were implicitly guiding by this strategy. Based on ANT sociology of translation, symmetrical principle, and actor's performance rule, three tourismscapes (actor-networks) revealed as illustrated in figure 3, that both humans and non-humans emerged to be involved in each of the delineated tourismscapes. Although each tourismscapes targets a specific geographical area, the actors of each tourismscapes are located not only in this area but also from other areas. Their participation is highlighted because they acted to achieve the target of that tourismscapes. The overall goal of these tourismscapes is to increase tourist growth and length of stay, while at the same time, distribute tourists across the areas outside of the monument areas. Based on the tourismscapes concept, each tourismscape is conceptualised as following:

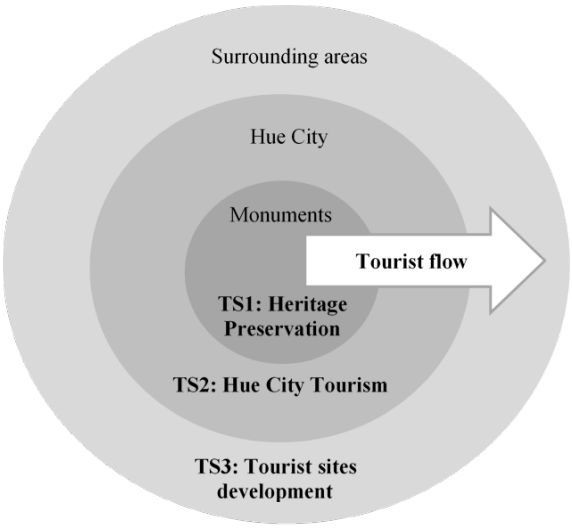

Fig. 3. Three tourismscapes and their geographical area

Tourismscapes 1 (TS1), heritage preservation, aims at preserving cultural heritage and developing culture-oriented heritage tourism services at the Monuments. This tourismscape developed the Imperial City at night program, based on the royal music and ceremonies performance, which helped to restore intangible cultural heritage and provide a new highlight for tourism products at the Hue City and the province as well. The strategy to allocate actors in this tourismscapes is creating compatibility between collective goal of the tourismscapes and actor's goal, complemented by financial support through formal aid and cooperation.

This actor-network has been established for a long time based on the involvement and association of conservation organisations, cultural heritage, technology, and texts to restore and protect the Monuments. It also has emerged that tourism sector actors integrate varying new technologies, like virtual reality. The key actors are Hue Monuments Conservation Center, UNESCO, UNESCO Heritage Award, the Monuments, intangible cultural heritages, and UNESCO conventions etc. Although being a non-human actor, the Complex has played an indispensable role in the formation and existence of this actor-network relationship, and all subsequent human actions stemmed from its appearance and existence. UNESCO and its heritage awards motivated national and international organisations to participate in supporting the outlined preservation activities. Involved actors from tourism sector are

tour operators, the Hue Department of Tourism, Hue tourism associations, and the Ministry of Culture, Sport, and Tourism. Their involvement is unstable as they enter for a short period, then, leave the tourismscapes, but this process circulates regularly.

Tourismscapes 2 (TS2), Hue City Tourism, aims to diversify and improve tourism services and maintain tourism environment at the Hue City. This tourismscape has a major involvement of hospitality business and provincial governmental bodies. Key actors include the Hue Tourism Association, Hue cuisine, and clean and green awards.

The strategy to order actors' involvement in these tourismscapes is sharing responsibility and creating compatibility between collective activity and individual activity. The Hue cuisine contributed to creating this compatibility and a convergence of actors in the tourismscapes. This is evidenced in the fact that although there is a low level of cooperation between stakeholders, many hospitality businesses, tour operators, and local residents participated significantly and worked well together in various food festivals and events related to the Hue culinary art, promotion of the Hue culture, and advertisement of their organisations.

The Hue City was honoured as the "National Green City" by World Wide Fund for Nature (WWF) in 2016 and "Clean City of ASEAN (Association of Southeast Asian Nations)" in ASEAN's Tourism Forum in 2018. These awards emerged as a sign of proudness and collective achievement that stimulates the involvement of local community in the improvement of natural environment at the city, including local businesses, governmental staff, tourism cyclists, and other citizen groups.

Tourismscapes 3 (TS3), Tourist Site Development, focuses on the development of the new touristic sites in the areas surrounding the Hue city with the aim to diversify Hue tourism products, de-concentrate tourists at the monument areas, and develop tourism in other localities. These tourismscapes represent the latest actor-network that is still in the process of formation. With the activities of this tourismscapes, seven tourist sites were initially formed surrounding the Hue City.

Most of non-human actors are natural and human-made resources. They are transferred into the tourismscapes and become the materials to develop tourism products and tourism localities. The Hue Department of Tourism intentionally established this network by using these resources

from tourism localities to involve Hue tour operators, local governments, and local residents in these localities. To do so, the Hue Department of Tourism ordered actors in a knowledge creation process by creating connections, supporting budget, marketing, and awarding. Other non-human actors, including websites, social media, and online newspapers play as information transfers and connectors between the network and tourists to examine tourists' reactions toward new products and tourist localities.

5 Discussion and Conclusion

The research has found three networks working to balance between cultural heritage preservation and tourism development. The above tourismscapes are formed and have different activities to increase tourism growth and lengthen the duration of tourists stay, while, restore intangible cultural heritage, decrease the concentration of tourists and reduce the impact of tourist activities in the monument areas. Thus, although each tourismscape is oriented towards a different direction, the combination of these directions ultimately addresses the overall goal: balance between heritage preservation and tourism development.

The establishment and operation of these tourismscapes indicate a good strategic vision of the Hue tourism governance. The strategic vision dimension of governance "involves looking constructively towards the future, with consideration of the historical, cultural and social complexities of each situation" (Eagles, 2009, p. 233). The goal of the above-mentioned tourismscapes refers to a careful consideration of the complexity of tourism development in the context of slow economic development, low living standards, while at the same time, still preserving cultural heritage. Moreover, the emergence of the three networks (tourismscapes) implies a critical change of the provincial government to involve different stakeholders in tourism development initiatives, as the roles of stakeholders, public-private partnerships, and stakeholder cooperation are recognised. Multiple stakeholders, including local community, are involved in the long-term strategic vision through their involvement in the implementation of common objectives of these networks. The research suggests that based on this strategic vision, developing a sustainable development plan at the Hue cultural heritage site could meet "the sustainable planning criteria of situation analysis, strategic orientation, community vision and values, and stakeholder participation" (Landorf, 2009, p. 66).

The formation of these tourismscapes indicates that actors can be involved in more than one tourismscapes and have the functions different from their usual functions when playing outside the tourismscapes. Their new functions are gained as "effects of the process of ordering and associating" within the network (Ren, 2011, p. 861). The fragmented elements of Hue tourism destinations are re-structured in three different networks through performance of actors and by using materiality principle.

In conclusion, the research confirms that networking brings convergences of multiple individuals and organisations into networks that can enhance destination governance to achieve sustainable tourism development. The tourismscapes concept is advanced in relation to governance. A real-life application of ANT and the concept of tourismscapes in this research provides a practical implication of stakeholder involvement through networking to balance between preservation and development in tourism development at heritage tourism destinations.

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The Sense of Reading History in Heritage Tourism: The Missing Integrity for Prehistoric Brochs in Shetland

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Abstract

The sophisticated drystone Iron-Age brochs of Northern Scotland, called Complex Atlantic Roundhouses by archaeologists, show uncertainty in defining original broch. The situation has made conservation limited to consolidation due to the lack of confirmed standards schemes and the need for further archaeological excavations. In Shetland, where the tourism situation was limited by its location and population, the brochs had potentials for tourism development but suffered from the missing integrity, due to the fact that the broch ruins cannot offer relatively complete and precise building images, which would be required to boost tourism arrivals. This article studies the prehistoric brochs in Shetland with the primary purpose to discuss the need for creating a sense of history on the prehistoric sites. Due to the current situations that most prehistoric sites of brochs, as being ruins, only have a few architectural features, different conservation cases are compared, and the idea of reconstruction replica is suggested to offer better architectural experience in heritage for promoting tourism.

Keywords: heritage tourism; Shetland; prehistoric; brochs; heritage

1 Introduction

A broch is an Iron Age drystone hollow-walled structural type built from 800 BC to 250 AD and found only in Scotland. Due to the huge complexity of the building structure as well as the long un-evidenced history, the conservation of brochs encounters much difficulty as the original image of brochs can be very controversial, following the currently available archaeological reports. As for this type of scheduled prehistoric monuments, the archaeological value should be strictly protected and duly conserved. However, the conservation aspects could face substantial problems of over tourism after being open to public for visits which may not be given enough thought, according to the archaeology-driven conservation scheme.

Shetland is a subarctic archipelago in the Northern Isles of Scotland, situated in the Northern Atlantic, between Great Britain, the Faroe

Islands and Norway where the Shetland Amenity Trust lists about 120 sites in Shetland only as candidate brochs. The Royal Commission on the Ancient and Historical Monuments of Scotland (RCAHMS) identifies a total of 571 candidate broch sites throughout the country. [1] However, the only four brochs are preserved in plans for tourism development because the majority of brochs are in ruins. Shetland has the brochs which are much more diverse in terms of the building features and complete in building image than those in other places, which offers huge potential for tourism development. Due to the fact that ruins cannot shed much light on the modification dynamics, and the complete structures may be misleading, the image of brochs could not be read based on the situations. It is insufficient to convey the needed information on the buildings. Therefore, incoming visitors would not have a clear understanding of brochs even after being on site, due to the missing integrity of the structures.

At present, Shetland suffers from limited tourism arrivals. These islands have the population of only 24 thousand people and the challenging tectonic landscape adds up to travel inconveniences. Moreover, due to the harsh weather during the winter season, the majority of hotels would halt their business activity and re-open only in March and until mid-September. Tourism and hospitality have experienced intermittent periods of growth, but the full potential is yet to be realized. This realization can be spurred with the creation of the sense of history and elaboration of the consistent narrative for brochs.

Moderate tourism could help the brochs to instigate a virtuous cycle of financial and social improvement. In order to boost the tourism of Shetland, the sense of reading history is important for prehistoric heritage, which should be established through conservation. This article highlights the perspective of improving architectural experience in heritage tourism, discussing the reconstruction replica of prehistoric buildings which could create the sense of reading history to deal with the missing integrity for prehistoric brochs in Shetland.

2 Theory

2.1 Brochs in Shetland

Brochs are double-circular-wall complex round houses. This characteristic is outstanding because other Iron Age round houses in Europe do not have double-walls with walking passage inside and they

are considerably smaller or less permanent. The external and internal walls not only demonstrate the understanding of circular space by ancient people, but also leave much mystery for our society to be further discovered, whilst dealing with the sophistication of the Iron Age characteristics and the building itself.

Brochs are Scottish house types. Brochs are called ‘Complex Atlantic Roundhouses’ [2], which have high levels of complexity both in plans and elevation, always in drystone masonry. The structure has typically demonstrated the Scottish highland culture, equipped to survive in the Scottish climate and geographic conditions. Also, the material itself - pure drystone - typically carries the wisdom of ancient people. Brochs could be seen as a representative work, as a symbol of Scottish house types. Also, drystone is a typical local building material even for now in the North of Scotland. As for the brochs, which are built without mortar, the intelligent usage of drystone from ancient people could be further studied. Generally, among the other iron-age monuments, the broch could stand out easily due to its complexity and mysterious building skills involved.

There are four most famous brochs in Shetland to be discussed here. Three of them, which are Mousa, Jarlshof and Clickimin have been preserved and open to public. Old Scatness is under excavations. Howerve, all of them have a few tourists even in summer which are limited for different reasons. Clickimin was built on the edge of the town Lerwick, which is Shetland's capital, but this broch had undergone heavy modifications. The scale of it is much bigger than a standard broch size due to the later additional walls built along the external wall which cannot offer a proper image of broch to people. Broch Mousa is located on the small island Mousa where no one resides as of today. The ferry boat for sightseeing tours at the Mousa island circulates once a day six days per week, if the weather conditions are sound, starting from April till mid-September. Old Scatness and Jarlhof were both a prehistoric village built near the present airport. Jarlshof is best known prehistoric archaeological site. However, it contains remains dating from 2500 BC up to the 17th century AD, where only half of a broch survived. Old Scatness consists of mediaeval, Viking, Pictish, and Iron Age remains, making visitors take long time to read the attributes of those stone ruins of different times. All of them are quite unique and outstanding, being

the key remains of the prehistoric Scotland, allowing for huge potential of tourism development.

2.2 The Tourism in Shetland

The current tourism situation in Shetland is mainly caused by its population, location and weather. This archipelago of Shetland has 15 islands in total with the population of 24,000, as the Fig.1 displays. The only burgh, Lerwick had a population of about 7,000 resides in 2010. Other people live in villages where people commute to the county's capital, Lerwick, and use the services. Some islands have no people living there like the island Mousa where there is the broch Mousa. Travel between Shetland and Britain is done only by costly flights or overnight ferries. [3] There are also ferry and flight service for traveling among inner islands which should be booked due to the limited numbers. However, both of these transportation modes could become impossible because of inclement weather like fog or storm, which regularly happen in winter. Historically, Shetland has been viewed as inaccessible, surrounded by dangerous waters, and offering little interest for tourists. [4] With the help of social media and TV program, the heritage in Shetland has contributed a lot in changing this image of tourism.

Shetland Islands boast many exceptional natural and archaeological wonders and a very distinctive culture, which comes from its location at the crossroads between Scotland and Norway. The main form of tourism in Shetland focuses on both natural and cultural heritage. Tourism has been consistently growing over the past 30 years. A survey commissioned by Shetland Islands Council and VisitScotland shows that there was a total of 73,262 visits to the isles in 2017 worth around £23.2 millions, compared with the numbers for 2013, which amounted to 64,655 visits and were worth £16.2 millions [5]. Seasonality seems to be one of the biggest issues, whereby the islands are only perceived as appropriate for a visit during the summer months [6]. In winter, most hotels are closed due to the bad weather, which might affect logistical issue related to ferry and flight connectivity. While the three months' tourism for summer is quite competitive compared to other famous monuments like the Stonehenge.

Fig. 1. The map of Shetland

2.3 Conservation of Brochs

Conservation of the brochs is an essential consideration but, at present, it is not moving beyond basic consolidation. However, if the ruins would have complete images of the building were created, the productive conservation like reconstruction or restoration, could offer visitors a much better experience of understanding the monuments on sites. While it would be at odds with some of those archaeological values that scheduled monuments hold.

Cesrae Brandi [7] has much emphasized the aesthetic value of the work which should have priority to be considered, saying "once that artistic nature is lost, nothing but a relic remains". Hence, the restoration should aim to re-establish the potential oneness of the work of art, as long as this is possible without committing artistic or historical forgery, and without erasing every trace of the passage through time of the work of art. It is highly important to attribute the character of oneness to a work— and specifically the oneness that refers to the whole, and not the unity that is reached by the sum of its parts. The ruins, which have been parts of the

original work, should definitely not be taken separately into museums or galleries as the atmosphere, including light, is as material as the broch stone itself. Brochs are impressive, which is much about the composition of the elements, the design of the buildings. While the dry sandstones, or parts of the broch, could never exhibit the culture of the Iron Age, nor the mystery of the prehistoric building skills. The prehistoric houses could never be represented by a part or the art craft. It is the complete phenomenon, which could be so significant as to provide the architectural experience to the human beings. Tourism is definitely an effective way to offer that experience despite the ruins at present. As for the brochs, a better experience could be shared if the brochs were complete and original, so that the experience would be similar to historical heritage sites with successful tourism like Edinburgh Castle or Hadrian's Wall where the sites become evidence to be read. At this stage, to what extent the visitors could understand the heritage would mainly affect how attractive the sites are for a touristic experience.

As the integrity of the monument matters is highly relevant from the touristic perspective, the conservation here would face the question of restoration, in a sense of bringing the brochs back to a point in time when they were expressive, readable and rich in both social and architectural values. However, the restoration for brochs, due to the lack of the original building image, would be more complex and controversial, than the restoration for a historic monument with the image known and confirmed. Jukka Jokilehto in 1999 has emphasized the pure reality and existential reality of a work.

'Such pure reality differs from existential reality, and reflects the effective structure of human spirituality; it is the indispensable foundation for thinking of art, and only relates to art. In a subsequent phase of the creative process the connection with the existential reality is interrupted, and the image is shaped in the artist's mind; the cognitive substance of the image is formed in a symbol and revealed as form. The artist then proceeds to its material realization; that is, the work of art is made or built as a physical reality. When the image is thus externalized and has taken a material form, the work starts its existence independent from the artist.' [8]

Respect for a work of art as a work of art in itself, and not its functional purpose, would be much related to the thoughts of the builders, which reflect the wisdom in the society and phycological needs, as the pure

reality. Restoration consists of the methodological moment in which the work of art is recognized in its physical being and in its dual aesthetic and historical nature in view of its transmission to the future. Therefore, in terms of brochs, the mind of the builders should be much studied so as to understand the purposes, or even their thoughts about building and life, which would carry on the image to be appropriately materialized. And it secures transmission of the image to the future, thus ensuring the receiving of the image into the human consciousness. According to Ancient Monuments and Archaeological Areas Act 1979 [9], the brochs in Scotland as one category of scheduled monuments are strictly protected in terms of any changes on sites that might damage the archaeology below ground. Besides, most brochs in Scotland are fragile ruins and only a few of them have been scientifically explored and conserved through basic consolidation for the safety reasons in a very localized method, primarily by archaeologists. Therefore, restoration on the sites are not reasonable for brochs facing the archaeological values and capability of local communities. However, the main points of conducting restoration is to create the sense of history, whereby people can feel the value of monuments by themselves through on site visits which make the tourism worthy to be developed.

2.4 The Sense of Reading History

History gives life to the chance of recollection. Alberti entrusted to art and architecture the task of keeping alive the memory of humanity. [10] Through the high technology like AR and VR (augmented reality and virtual reality), site visiting becomes digital where people can have similar experiences, using digital devices. Also, 3-D scanning is becoming more widely applied in archaeology, whereby the site data is saved in cloud points when the site visiting becomes less compulsory. However, the value of site visiting still exists because none of the digital methods can offer the real sense of materiality. But the threat of digital tourism would get greater, if the sites like prehistoric ruins are not regarded as attractive enough for tourists. Thus, the sense of history should be created as the features of monuments should be well narrated. Messages from the complexity in brochs should be readable for the wider public.

Peter Zumthor commented on Sauda Minning museum: “I believe it is more about creating a feeling for the things that are absent than about creating a feeling of presence for things lost. So, I try to stimulate a

feeling for things that are no longer here or for the lost context of things that are still here." Also, Peter mentioned: "Architecture make dead matter appear alive and excite emotion, but to make something absent present is, of course, a contradiction in itself" [11].

The absence of historic recordings in the brochs of Scotland should be stated through the conservation, since all the images are still subject to conjectures of archaeological reports and need to be proven with further excavations. However, the boost of tourism needs a relatively precise answer in order to make people see and remember what the broch is. This cannot be achieved as the regulations prevent changes on sites for the future archaeological excavations. Therefore, the sense of reading history of brochs might be largely limited. For example, in Jarlshof, the diagrams on exhibition boards interpret the conjecture of a standard broch but fail to attract visitors. However, a broch replica could demonstrate the dimensions and features of the site whilst offering a better architectural experience, where the sense of reading history becomes possible. In order to achieve that, the standard broch, or the broch concept would be fundamental.

3 Research Methods

3.1 The Concept of Broch

The research methods of this statistic base would start with looking at the conceptual standard brochs, which were conjected from quantity research of reading the brochs' architectural features. Then, the analysis of the variations of the brochs in Shetland would highlight the importance of the missing integrity, which would lead to creating a sense of reading history as narratives for brochs through the idea of building a replica.

Mackie [13] defined the brochs with five main features as 1) round plans, 2) thick walls, 3) size, 4) a ledge on the inside wall face and 5) at least one of certain hollow-walled architectural features. Also, Mackie mentioned the classification of brochs as the sites, which have at least two of the following characteristics 1 -4 above and in addition No.5. Based on this, hundreds of brochs could be found. However, due to the limited excavations or recordings, only the brochs with properly surveyed architectural plans are used for the statistical analysis. Based on the broch information provided by Tanja Romankiewicz [14], among 120 surveyed brochs, there are no brochs which look exactly the same.

Also, the entrances have no preference at any orientation while the staircases are always going clockwise from ground floor to upper floor. There are no evidence showing that the broch was a precise model which could be reproduced from place to place. Therefore, bringing this topic to a contemporary debate, is similar to studying modern architecture, whereby the broch is a concept consisting of the features, which are specially linked with each other.

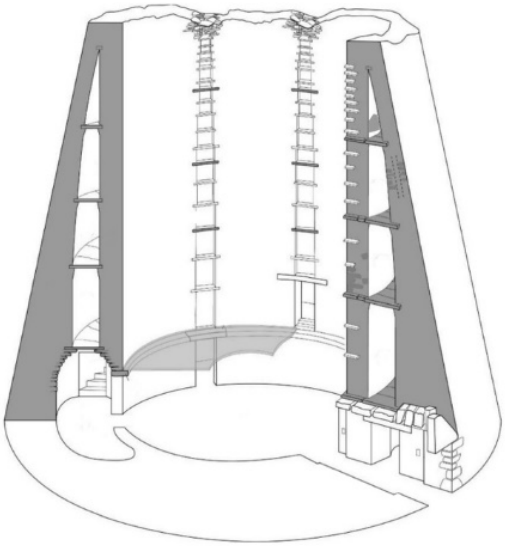

Fig. 2. The configuration of Revised Standard Model for Brochs [12]

As most brochs ruins are just the ground floor of the original broch, the Plan has three points displayed in Fig.3 as the Entrance, the center of broch and staircase-access-room which leads people to the upper floor. About 64% of the surveyed brochs which have obvious staircases and entrances are approximately looking similar to the broch plan in Fig.3, where the Entrance-to-center line and Staircases-to-center line are perpendicular to each other. Also, the staircases would appear at the left side as people are walking into the broch. Despite the controversy of definite origin, broch concept would create at least those space sequences like walking from entrance to staircases and from external wall face to inner wall face. However, the present conditions of brochs in Shetland do not demonstrate those space sequences as an important part of visiting experience.

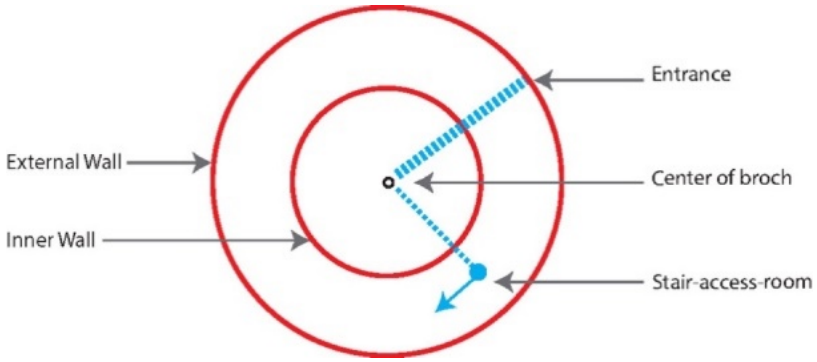

Fig. 3. The Plan of Revised Standard Model for Brochs

3.2 Conditions of brochs: The Missing Integrity

There are 10 brochs in Shetland which are properly surveyed with archaeological documents and the table above displays some of the features. However, as the Fig.4 represents the different conditions, there seems no agreement on a precise broch image. Even despite the fact that they do not look similar to each other.

Fig. 4. Photos of the 10 Brochs in Shetland

Mousa, as the most complete broch found in Scotland has a controversial history. Due to the Mousa's location in Shetland which is largely irrelevant to the role of Shetland in the broch building, Noel Fojut

described it as a special broch which is “a broch but no other broch is Mousa” [15], which mentioned this only complete broch had some irrelevant features due to later modification. Also, John mentioned that the entrance to Mousa was reconstructed in about 1919 and overcoming upper part of wall head is most probably dates back to the Vikings [12], which proved this only complete broch being heavily modified in the later time. As for Old Scatness, Clickimin and Jarsholf, all the brochs located in the stone village and have been preserved to be open to public. But due to the conditions which lots of stone circles face, the brochs are difficult to be recognized. Also, because of the limited height of the monuments, they are identified to be from the Neolithic to the later Iron Age. The mention of this information would just offer visitors monotonous label reading. When it comes to the brochs of Culswick, Clumlie, Burland, Clevigarth, Levenwick and West Burra Firth, these brochs survived with ruins and they are not properly preserved. Especially, as the wall faces collapsed, the circularity of inner wall and external wall are relatively indecipherable in Culswick, Burland and Clevigarth.

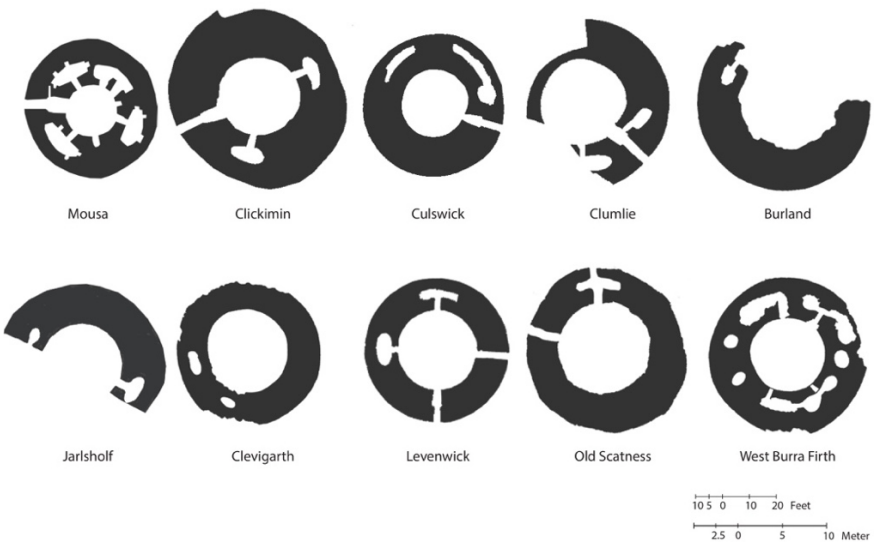

Fig. 5. Plans of 10 Brochs in Shetland

Actually, ass the Fig.5 demonstrates, the architecture features of the 10 brochs are quite dissimilar to each other and also different from the plan in Fig.3, which lead to the missing integrity of broch image. The variations of their features are obvious. The dimension of brochs are

different where the external diameter varys from 14.9m (Mousa) to 20.7m (Clickimin) and the internal diameter varys from 5.7m(Mousa) to 10.7m (Old Scatness). Also, the circularity of brochs differs from nearly perfectly round shape (Levenwick) to ellipse shape (Clevigarth). Besides, orientations of entrances are fairly diverse. It would be hard to understand the plan of revised standard model for brochs as displayed in Fig.4 even if all those 10 surveyed brochs in Shetland are visited.

However, the variations in brochs are quite reasonable, due to their proximately 2000 years of life, when the existing monuments were modified multiple times to present a mixture of original broch and later buildings. However, the brochs could be understood through architectural perspective as a collection of designs which would follow a concept rather than a precise image. And this concept could emerge based on the building conjectures from archaeological research.

3.3 Typical Case Study: Clickimin

Clickhimin Broch is situated on the south shore of the Loch of Clickhimin, three quarters of a mile south-west of Lerwick on the Lerwick-Sumburgh road. It is the nearest broch to the Lerwick towns and one of the best preserved brochs in Shetland. It was excavated between 1953 and 1957 by Hamilton [16], who recovered a history which shed new light on the Iron Age colonization of the area.

The earliest occupation of the site was a small Late Bronze Age farmstead of the 7th or 6th centuries BC, which was superseded by a larger circular farmhouse, built by the Iron Age immigrants in about the 5th century BC. In the 4th, or early 3rd century BC larger and well-organized bands of Celtic settlers arrived, capable of erecting a stone-walled fort consisting of a blockhouse and ringwork, which was in turn superseded by a broch about the 1st century AD. In the 2nd and 3rd centuries AD the need for such defenses passed away and the subsequent history of the site centers around a large wheelhouse built within the reduced tower and with minor outhouses, storage pits and cattle stalls, dug in the debris inside the older defenses. [16]

Fig. 6. North-side of Clickimin Broch

Due to the confirmed modifications, the inner space of this broch seems to be too complicated in comparison to a normal brochs because of the modifications, like the Fig.7 displays. The outer edge of the broch is obviously not even where the added parts could easily be seen at the North-Eastern direction as Fig.6 displays. The hole was facing the timber stairs inside. It seems the wall is largely consolidated with extra stone walls to make it even thicker. The sequence of the broch is starting from the South-Western entrance and going up through the staircases at the 1st floor, which creates typically a 90 degrees angle to entrance. However, this relationship is quite obscure, as the side level 2 formed a slope where kids could climb up easily and level 3, which was the result of partial collapse at inner wall head, formed another layer of the slope. According to the archaeological report [16], level 0 and level 1 are the ground floor while level 2 to level 4 belong to the 1st floor. Also, the scarcement, which was the stone slabs jutted out for supporting first floor, seems to be fluctuating at this broch, which was seen as built at a stable level in most brochs. Therefore, the presence of Clickimin cannot tell the idea of the building, which the tourism in Shetland would much need.

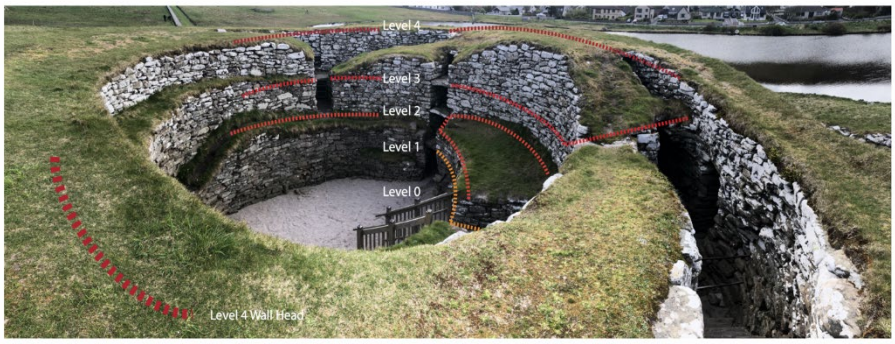

Fig. 7. Analysis of Inner Space in Clickimin Broch

The removal of the modifications is controversial as the additional stone structures represent the thoughts of later people and their understanding of the broch, which already emerge historic values. The criteria would be hard to set. However, the reconstruction replica could be possible to solve the problem.

3.4 Reconstruction Replica

In Article 9 of the Venice Charter, it is stated that 'any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp' [17], which stresses the importance of respect for the original materials and authentic documents. Considering the matter of brochs, under the same conservation purpose, the reconstruction replica would first distinct from the original monument conditions, which are already mixtures of brochs and other monument types, and then offer the contemporary site experience with full scale and proper features, which would make the understanding of the building easier. Reconstruction replica could face the future archaeological finding, which may challenge the previous understanding. It could be removed and rebuilt, keeping the pace with updating discussion and archaeological reports. Thus, the pledge for optimizing tourism strategies could be achieved when the sense of reading broch history is offered.

Good tourism would make outsized service industry possible, and with tourism comes the desire to promote heritage [18], which would eventually offer Shetland more options for future heritage and help to take care of the brochs. Promoting well-organized tourism could be regarded as an indirect way of monument conservation, which would

trigger the consideration of better conservation strategies, required for maintaining successful and moderate tourism.

4 Conclusions

The tourism situation in Shetland could be changed with the further tourism promotion of the prehistoric heritage, especially the brochs. As for prehistoric monuments, which are commonly recognized as scheduled monuments, the conservation of heritage has faced its limitation under consolidation, while restoration methods are not possible to implement due to the potential damage, brought about by archeological works. According to the standard broch model which archaeologists have suggested, a reconstructed broch replica with complete set of original features could be built. It carries the sense of history and narratives of ancient people's lifestyle, whereby the visitors could read the monuments through a good quality of architectural experience. And eventually, the successful tourism could popularize on-site heritage and increase the awareness of its significance, hopefully helping the archaeological research with funding for further excavations.

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Keeping continuity in conservation actions. The Sacro Monte in Orselina (Switzerland)

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Abstract

The Heritage Office of Canton Ticino in collaboration with the Conservation Restoration study program of the University of Applied Sciences and Arts of Southern Switzerland (SUPSI) and the Italian partners of the Interreg V-A MAIN10ANCE initiative is working to introduce good practices to implement long-term conservation plans to care for immovable heritage. These plans are particularly effective when developed from the beginning of a project and regularly applied after the intervention is completed. For this reason, the term 'post-treatment monitoring and maintenance' (PTMM) programs is used. The research team is introducing these practices on a pilot project at the *Sacro Monte* of Orselina where conservation of both the buildings and the surrounding natural areas was recently completed. The example of Orselina will be a model for promoting the adoption of PTMM plans in every future conservation-restoration action on immovable heritage in the Canton.
Keywords: Preventive conservation, monitoring and maintenance, *Sacro Monte* of Orselina.

1 Introduction

All immovable heritage conservation interventions are part of an on-going process that comprises a set of actions aimed at preserving the cultural significance of the site, its materials and functions. A realistic approach to conservation recognizes that a singular conservation-restoration intervention cannot be a permanent solution, but that it is always necessary to follow up with regular controls of the condition of the site and/or of the buildings, and by performing planned, predictable maintenance operations.

A long-term monitoring and maintenance plans are probably the most efficient and effective preventive conservation measure for immovable heritage preservation. While a preventive conservation approach for museum collections is a well-established practice, there is still a lack of experience in effective application of the preventive strategies to immovable heritage [1].

In order to address this issue, the Heritage Office of Canton Ticino (*Ufficio dei beni culturali del Canton Ticino,* UBC-TI), in collaboration with the cantonal office for the maintenance of public buildings (*Sezione della logistica,* SL-TI) and with the University of Applied Sciences and Arts of Southern Switzerland (*Scuola universitaria professionale della Svizzera italiana, Istituto materiali e costruzioni – Conservazione e restauro,* SUPSIMC-CR) are among the promoters of the cross-border project Interreg V-A "*I Sacri Monti: patrimonio comune di valori, laboratorio per la conservazione sostenibile ed una migliore fruibilità turistica dei beni culturali*" (MAIN10ANCE) [2].

The *Sacri Monti* are religious sites, typically composed of several buildings inserted in a natural pre-alpine environment. These sites date from the 15th century and are constructed with local traditional materials and techniques to adapt to the natural landscape. They have been decorated by famous artists and for their high cultural, spiritual, historic and artistic significance they have been recognized by UNESCO as World Heritage Sites [3].

The MAIN10ANCE project focuses on a number of the *Sacri Monti* on both sides of the Italian-Swiss border and it aims at improving the practice of viable long-term conservation plans. The *Sacri Monti* are heritage sites often built in remote locations and in close contact with nature. They present challenging conservation problems, related to the extreme and variable environmental conditions, which they are exposed to. In the *Sacri Monti,* the different typologies of buildings represent the more diffuse heritage of historic towns and villages like churches, isolated chapels or votive niches, houses, open spaces, pathways, and historic gardens. For these reasons, the long-term conservation solutions, identified to be effective in these sites, could be adopted and adapted to other kinds of religious and civil buildings.

2 Monitoring and maintenance on the immovable cultural heritage

The most effective and sustainable use of limited resources available to care for built heritage, encourages private and public owners to seriously consider and adopt monitoring and maintenance plan to improve the durability of conservation actions. PTMM plans are particularly important for the immovable heritage, where the complete removal of the causes of deterioration is generally not possible due to their exposure to a continuously changing environment, deemed difficult to modify.

A PTMM plan should be site specific and should clearly describe what needs to be monitored and what are the maintenance operations that can be foreseen. Monitoring allows for the detection of the arising problems, making it possible to implement predicted intervention before the damage gets too big and requires expensive operations. Monitoring built heritage is difficult, as decorated surfaces are often vast and heterogeneous and therefore close-up inspections cannot be feasibly carried out on the entire surface, meaning that a list of selected representative areas must be identified. Maintenance activities should include simple routine cleaning and dusting, fixing loose parts, or elements that have been broken off by accident, and any other predicted interventions. This definition of maintenance activities corresponds to the European Norm "Conservation of cultural property - Main general terms and definitions" as "periodic […] actions aimed at sustaining an object in an appropriate condition to retain its significance, e.g. cleaning guttering, oiling working machinery, dusting furniture, etc." [4]. To be sustainable, PTMM plans must be simple but effective, and trained and committed personnel must be able to implement it regularly and over time [5]. In sites where a PTMM plan is a well-established practice, a considerable reduction of conservation restoration interventions has been observed [6]. The real economic benefit is visible over the years with the overall reduction of the resources required for preservation.

3 The Sacro Monte in Orselina

At the *Sacro Monte* of Varallo monitoring and maintenance actions have been carried out for over twenty years (even considering limited resource capacity) [7]. These good practices are considered as a reference point of departure.

Fig. 1 General view of the Sacro Monte of Orselina from the top of the hill.

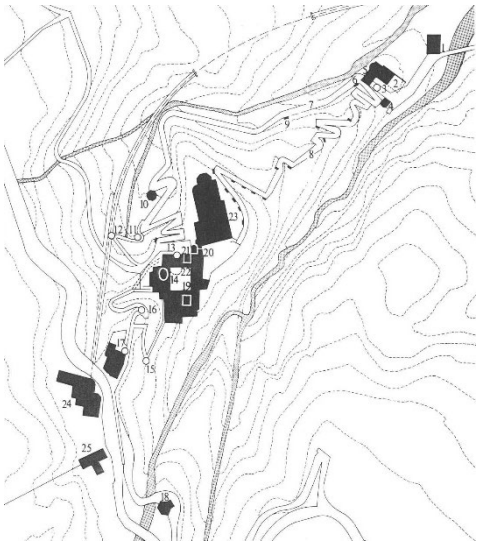

Fig. 2 Plan of the site (from *Il Sacro Monte della Madonna del Sasso di Orselina*, SSAS; Berna, 2015).

A large project for the conservation of the *Sacro Monte* of Orselina (owned by the Canton Ticino and used by Capuchin monks) was completed in 2012. It addressed problems of geological stability, focusing on the improvement of the conditions of the buildings, the open areas and the interior decorations [8]. Today the Canton Ticino wishes to develop a long-term maintenance plan to sustain the results of the extensive conservation campaign. The cantonal *Sezione della logistica (*SL-TI) is responsible for regular monitoring and maintenance of the landscape and adjacent buildings. The SL-TI team conducts regular inspections and interventions to assure the maintenance of the woodlands and the surrounding rocks, and on the buildings, of the external plasters, the windows, roofs and gutters, and of the entire technological systems. The UBC and SUPSI are defining monitoring and maintenance procedures for the chapels and the interior decorations. Such plan should specify what should be monitored (i.e. the specific conditions and /or phenomena that requires inspection) and the maintenance operation to carry out (may be preventive operation and/or predicted stabilization interventions) specifying how, where and how often an operation should be performed.

A qualified and experienced conservator-restore (i.e. according to E.C.C.O. Professional Guidelines I) should carry out inspections and maintenance actions. Often scientific experts and/or architects are responsible for the inspections while conservators-restorers take care of maintenance. This task division, i.e. monitoring and maintenance assigned to two different teams, is not effective. The different professional approaches and the difficulties in transmitting the information collected leads to complicated and unmanageable plans. It is much more effective and sustainable to develop a PTMM plan to be conceived and realized as a whole by one group of professions, ideally led by a conservator.

In the case of Orselina, where the completion of site conservation works dates back to 2012, it is necessary to reevaluate the site situation through a current conditions' assessment. The aim of this assessment is to identify and study problematic areas, new or reemerged deterioration dynamics since the completion of the conservation, and determine if the worsening observed in these areas is related to the unresolved deterioration processes, which then need to be addressed prior to the PTMM plan development. As for any site activities, also for PTMM, data management is a crucial issue. A simple system is being considered to enable easy usage, allowing for data input and data access to different specialist and personnel (from the Canton or by private professionals in charge of the monitoring and maintenance tasks). This tool should be adaptable to the existing Cultural Office database, being able to show a general overview of the condition, the actions completed and the one in the planning phase, arranged in the order of urgency and priority. For buildings that are not owned by the Canton (that constitute the large majority) a set of documents and files will be provided in order to enable parish communities, architects and conservator-restorers to plan, carry out and file regular controls over time.

4 Conclusions

This is a pilot project aiming at defining a working method and an example that could be used by the officials of the Canton Ticino to guide owners and professionals to develop post-treatment conservation plans. This work will help to promote a modern vision of conservation that is not limited to a sequence of remedial interventions and restoration treatments, but which recognizes the importance of continuity in conservation actions. To be efficient, PTMM should be planned out by

the conservator-restorers already during the intervention with the awareness of its potential faults. As university institution, SUPSI is working since 2008 to provide its conservation students, the next generation of wall paintings conservation professionals, with the competence required to conceive and implement PTMM plans, tailored to the specific cases they will encounter in their professional lives [9].

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Dismembering Indigenous Construction Aesthetics in Ngorongoro Conservation Area

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Abstract

This paper explores the shift in indigenous construction knowledge and aesthetics among the Maasai of the Ngorongoro conservation area. It documents changes in the design and construction of Maasai settlements as a result of the disconnect of the Maasai from nature. The study is based on qualitative data collected during the empirical inquiry. The findings reveal that, disconnecting the Maasai from nature have altered political, economic, socio-cultural and environmental dynamics among the Maasai that triggered settlement transformation process. The Maasai homesteads which are the essence of cultural identity and environmental conservation have been reduced to mere shelters, erasing the Maasai cultural values, disrupting wildlife habitat and threatening the natural environment.
Keywords: Disconnect, Indigenous construction, Maasai, Transformation.

1 Introduction

Maasai culture instils a subtle but significant intervention on the natural environment which for a long time sustained the integrity of Ngorongoro Conservation Area (NCA) as a unique tourist destination in Tanzania with Multiple attractions. NCA is inscribed in the World Heritage list for its outstanding universal natural and cultural values [1]. The Pastoralist's culture that has a long-standing contribution to environmental conservation is among the pull factors that influence tourists' preferences to visit Ngorongoro over other destinations. At the backdrop of these

exclusive qualities, it is apparent that NCA is experiencing an alarming anthropogenic impact due to the intentional transformation of indigenous Maasai settlements. The on-going transformation is occurring at the time when global attention is directed towards architectural practices that can provide better buildings for the environment, the users and the community [2], while the wealth of the world is computed from the conditions of the biosphere [3]. Our study seeks to address the question of the possibility to transform indigenous construction knowledge and aesthetics while at the same time preserve the cultural heritage embedded in the Maasai dwellings which attract cultural tourism and enhance the conservation of NCA as a natural heritage site. This paper expands and engages in the ongoing discourses on inclusive conservation through a transdisciplinary approach with implication to the fragile binaries of the host community's development and conservation of the heritage integrity in Ngorongoro.

2 Theories: Ngorongoro qualities and conflicting interests

NCA is located at longitude 35°30'E and latitude 3°15'S covering an area of 8292 square kilometres [4]. Ngorongoro is bestowed with the myriad of qualities such as stunning landscape, diverse climate, varied vegetation, wildlife resources, and archaeological sites among others [5]. The summation of the population in eight wards that form NCA as recorded in 2012 census equals 86,137 inhabitants [6]. Various scholars describe Ngorongoro's stunning qualities through imaginaries like: "celestial beauty" [7], "garden of Eden" [8], while Henry Fosbrooke, in 1972 described Ngorongoro from multiple viewpoints:

> To the visitor, Ngorongoro suggests teeming African wildlife in an idyllic setting of scenic grandeur: to the archaeologically minded it is the gateway to Olduvai, home of man for 1,750,000 years: to the conservationist it presents an acutely controversial issue: to the financier a source of foreign exchange: to the student of nature a paradise for research: to the land-hungry, an untapped expansion area: and to the Maasai a home [9].

The conflicting interests and persistence of Maasai semi-nomadic lifestyle to the present, arouse our interest to explore more about the dichotomy between conservation and community development impulse. The prevailing concept is Ngorongoro as a Maasai's home. The six stakeholders in Fosbrooke's matrix above are indebted to the Maasai,

who play the role of the home keeper. Maasai's deployment of cultural and environmental knowledge enhanced the coexistence and sustenance of Ngorongoro's spectacular qualities for centuries. Qualities which continually attract tourists, researchers, conservationists, and archaeologists to date.

3 Methodology

The fieldwork was conducted between January 2018 and January 2019. The empirical inquiry involved reconnaissance, identification of potential sites, on-site observation, and interviews regarding the social aspects of dwellings' transformations. The key author possesses architectural skills, command of Maasai culture and language which enabled capturing of the social dimension of dwellings, that is not overtly accessible to other researchers. The interviews at homesteads level involved multiple respondents' (men and women) to harmonise the cultural barriers, which only give men authority to speak on behalf of the family. Interviews were also conducted with key informants who live in Ngorongoro. The data validation workshop was conducted in Ngorongoro to affirm the reliability of the information gathered.

4 Results and discussion

The causes and consequences of the transformation process of Maasai settlement in Ngorongoro are discussed in the following sections.

4.1 Maasai's concept of a home

The concept of a home to the Maasai is loaded and is expanding beyond a mere dwelling "enkaji" or the homestead "enkang". The Maasai refer to land as their shelter "[…] which has protected their traditions" [7]. Ngorongoro is a special place expressed elsewhere as the "Ol tau l'e enkop-ang" which translates "the heart of our land" [10]. Fieldwork has revealed that Ngorongoro has several sacred hotspots which act as a spiritual gateway where the Maasai get connected to their God "Enkai" as highlighted by our respondent: *"Women go to the crater for a special prayer of fertility (Olamal) and peace. We climb these mountains to ask God for children and rain. We also go to white chalk deposits for various prayers".* Also, the core of Maasai traditions and cultural systems are anchored on the sacredness of land and cattle. Maasai traditions instil high view of cattle because they believe "without cattle, there will be no Maasai" [7]. Maasai folklore "meoro n'kishu oo nkujit" meaning "cattle

and grass are inseparable" instils communal allegiance to cattle and pastoral land. The Maasai acknowledge sharing of resources with the wildlife and therefore pastoralism and wildlife are “inseparable and indispensable” [7]. The Maasai rotationally utilize the pastoral resources found in their diverse environment whereby the highland pastures are grazed during a dry spell and lowland is used during wet season [8].

Therefore, we can deduct that, to the Maasai, a home may refer to the appropriation of the vastness of nature where they can access pastoral resources and herbs, impart indigenous environmental and pastoral knowledge to the younger generation, perform and flourish their traditions and cultural rites, go for retreats and prayers, and enjoy the splendour of nature. In this way, they sustain their culture and build their identity. The concept of a home is engrained in mobility, whereby resources are managed communally on a structured socio-cultural order. Mobility fosters communal life, inhabiting multiple destinations, temporal practices, sparing use of resources while discouraging the accumulation of domestic possessions. It is therefore important to explore Maasai settlements that supported their nomadic lifestyle.

4.2 Maasai’s construction knowledge

Rotational patterns oblige the Maasai to maintain a permanent homestead “enkang’/emparnet” as their domicile and establishment of temporary camps “ronjo” when they traverse to highlands in search for nomadic resources during dry spells. Fieldwork conducted in 2018/19 affirms that few Maasai still practice rotational patterns in Ngorongoro. For centuries this sophisticated framework sustained the triadic relationship between the Maasai livelihood, the natural environment, and the wildlife in Ngorongoro. Maasai temporary camps “ronjo”, constitute small houses “Olng’obor” (about 6 sqm) around the kraal which is built from renewable and demountable construction materials using feeble slats, grass, and skins which evince temporal qualities with low impact to the environment.

In most cases, the permanent homesteads “Imparneti” constitute multiple families where related families with strong socio-cultural ties live together. Interviewed elders claim that “*the social organization of these homesteads offers many benefits like consolidation of labor related to pastoral activities, collective security, and social production”.* The analysis shows that the kraal “boo o nkishu" is a prime structure which determines the homestead's size and position of human shelter in a

culturally-specified order. Compact organic development portrayed by permanent homesteads reduces the footprint and therefore, protects the integrity of the heritage site.

The cow-dung house, "enkaji emodioi" is referred to as a typical Maasai house. Fieldwork exposed Maasai Women spontaneously design and construct their personalized house choices, which respond to their cultural needs. This practice makes the indigenous Maasai house the most intimate built structure. This concept is elsewhere described as "the dweller as a designer" [11]. The interviewed women attested: *"You decide for yourself … in fact if you have a lot to take care you expand the house... Surely the house size solemnly depends on your needs...The things that you have"* Traditionally, the indigenous Maasai houses are constructed using lightweight regenerative materials from vicinity mainly: slats, cow dung, ash and grass. As is stated elsewhere by Paul Oliver that: "*when people exploit the readily available resources along with traditional technologies to make their dwelling as they develop their vernacular architecture"* [12]. The cow dung house is evident of vernacular architecture where Maasai women build houses, which are in harmony with nature.

4.3 Locating the dismembering of Maasai's construction aesthetics

Maasai lifestyle is encircled around the cattle which forms a basis of their ideal life. Maasai cultural ideals instill communal allegiance to cattle and pastoral land. A homestead "enkang" is referred to as the "principal unit of livestock management, […] a basic unit of settlement and principal center of domestic life" [7]. Therefore, the erasure of cattle and land alienation causes a disconnect of the Maasai from their natural and cultural environment thus compelling them to redefine their dwelling patterns. Transformation of Maasai settlement began with a change of the conditions which define the Maasai home i.e. diminishing access to the vastness of nature which disrupted nomadic patterns. The disconnect of the Maasai from nature as a result of land alienation and changes of climatic variables does not only threaten the continuity of Maasai nomadic lifestyle but also has a bearing on their political, economic, social and environmental aspects. In their totality, such variables dismembered the Maasai ideals and hence transformed both their settlement patterns, homesteads organization, and house forms, modes of construction, materials and aesthetics.

Both the colonial administrations and the Tanzanian independent government acquired the Maasai pastoral land for game reserves, large scale agriculture, and military use [8,13]. Likewise, Tanzania's government launched Villagization policy where Village centers were set by the establishment of a dispensary, primary school and or stock dip near existing trading centers. [10]. Villagization proposed curtailment of movement and destocking which entails what Saitoti terms as "tempering with the foundation of the [Maasai] society" [7].

In the 2000's Tanzania government launched education and health policies which proposed a primary school for every village, and secondary school and health center in every ward. Execution of some of these projects in Ngorongoro attracted immigration which increased housing demands. Spontaneous growth of settlements with a mixture of indigenous and non-indigenous houses are observed around schools and health centers. Inhabitants not only benefit from availed social services but also capture business opportunities, e.g. rental houses and domestic goods. Enrolling Maasai children in formal education reduces pastoral workforce and disrupts the conduits of indigenous construction knowledge transfer.

As pastoralism increasingly becoming unreliable means of livelihood poverty proliferates among the Maasai. In the 1970s Maasai started crop cultivation to supplement the diminishing food supply from livestock [7]. Cultivation transformed the cow-dung house to other vernacular house forms such as round thatch house (Arusha house type) and Mbulu thatch houses with larger footprint and volume to store agricultural produce. The Maasai began to engage themselves in new economic activities to earn a living such as cultural tourism, formal employment urban migration for informal employment and small-scale business among others. The Maasai attested to spend steady income on new economic activities to build exotic houses, open business, buy cars and restocking among other uses. The availability of cars and increased purchasing power enabled the Maasai to source the industrial construction materials outside NCA as our respondent attests: *"I transported the bricks for my house from Karatu Town".*

Maasai lifestyle has often been misconstrued by many as a sign of poverty and retrograde. The "Maasai have been perceived by Euro-American and increasing number of Africans as primitive" [14], as people who "live like beasts and must be civilised" [10], and as "an

extension of wildlife […] almost as marginal as wildlife from the centrality of the so-called civilized human existence and society" [15]. Consequently, the Maasai houses that seamlessly conform to the natural environment are considered primitive or a sign of poverty by those who do not understand the philosophy behind their construction and aesthetics. The gradual changes in their economic means arouse the desire of some Maasai to change their marginalised position, by transforming their houses as asserted by one of our respondents: "*exotic houses do not leak, they accommodate many things, others will see that I am not poor because I have constructed a good house"* However, we argue that the type of houses, in a particular Maasai homestead, is not sufficient to stratify the economic status because there are some wealthier Maasai with large stocks who live in traditional houses while others with few cows live in exotic houses.

Social classes among the Maasai is an emerging reality. The affluent Maasai embrace a bilateral perception towards wealth, health, family, and gender roles. In the past, the Maasai's wealth was measured by the size of a herd of livestock and the polygamous family size. [8]. The intercultural integration through education, cultural tourism, intermarriage, missionary work, immigration, business contacts and employment among others have not only exerted demand for diverse spatial needs; but also deconstructed Maasai ideals and to some extent altered their social structure. Most Maasai elites struggle between traditions and modernity. Our respondent affirmed this notion by saying *"I want a modern house, that I am comfortable to welcome all people in. I also keep the traditional house because it supports some cultural practices and cooking".* The sprawl of single elder homesteads "liti", as opposed to multiple-family homestead suggests a subtle appropriation and personal control over the land they inhabit. This sprawl shrinks the heritage site. Further analysis suggests that exotic houses which are normally isolated and fenced, fragment further the relationship between the Maasai and cattle and therefore the homestead loses its role as a cattle management unit as seen in Fig. 1.

Decrease of vegetation and cattle as a result of prolonged droughts diminishes the supply of the regenerative materials which impels changes on how Maasai design and construct their houses. Extraction of non-regenerative materials from the environment and importation of industrial materials to construct exotic houses heightened. Exotic houses

are accompanied with the following challenges: increased footprint and water run-off, soil erosion, environmental pollution, disruption of wildlife habitat and shrinkage of the heritage site. Proliferation of exotic houses is a piece of evidence that the Maasai are shifting their role as 'home keepers' i.e. safeguarding nature.

4.4 The transformation process of the Maasai homestead

The transformation became more pronounced after the introduction of new rectilinear house forms into sacred organic homesteads. Only the kraal has remained as the primary organising and unifying element of various family members with varied perceptions and interests regarding the quality of human shelter. The encircling stockage is ignored while the organic Maasai homestead cast-off exotic rectangular house forms not only because they pose a challenge of organisation but also because they lack sacredness, hence becoming isolated. Apparently, the Maasai homestead in Ngorongoro has acquired the heterogeneous character in terms of its organisation and typology of house forms.

Fig. 1. A Maasai homestead undergoing a transformation: note fragmentation of the homestead, fences on exotic houses and horizontal sprawl. Source: fieldwork 2019.

Our analysis has revealed that the transformation of indigenous houses in the Maasai homestead neither follow a particular timescale nor depicts a clear boundary between house categories. All over Ngorongoro,

construction of new houses depicts a gradual transformation whereby a mixture of both the traditional and non-traditional house forms is an emerging trend. Currently, inhabitants construct one type or a variety of any of following houses: cow dung house, round thatch house/Arusha house, Mbulu thatch house, iron sheets house (enkaji naibor) white house, mud and wattle house (sometimes plastered), and brick/blockhouse. Closer scrutiny of these houses reveals that the Maasai's house transformation process falls in three categories: (I) vernacular transformation, (II) hybrid transformation, (III) exotic transformation refer Fig. 2.

Vernacular transformation may be referred as a process where the Maasai construct other traditional houses instead of the cow dung houses, for instance, round thatch house type or (Arusha house) and Mbulu thatch house refer Fig.2 house type (a) and (b). These houses affirm the importation of alien house forms from neighboring agro-pastoralist ethnic groups. Construction of these alien houses became a shared role between men and women. Men construct the walls and roof structure while women do internal partition, walls infill, built-in furniture, ash-dung plaster, thatching, and decoration. Maasai prefer these houses because of: increased life-cycle, reduced leakage, flexibility in use, thermal comfort, availability of resources and skills for construction and affordability. As a result, the round thatch house type (a) dominates the Ngorongoro landscape.

Hybrid transformation is characterised by a mixture of indigenous building material and industrial materials (iron sheets) (Figure. 2). House types (c), (d), (e) and (f). House type (c), (e) and (f) are mainly preferred by the Maasai who live on the borderline between tradition and modernity while mitigating the challenges of cow-dung houses. Due to its easily demountable materials, house type (d) is preferred by the Maasai who are sensitive to the uncertainty of land ownership and constant threats of eviction from Ngorongoro. Also, the inhabitants prefer hybrid houses due to their increased durability and potential to collect rainwater. Diminishing of pasturelands, discontinuity of indigenous knowledge as older women retires while young girls attend school, and the increased purchasing power is attributed to this kind of transformation.

Exotic transformation represents permanent houses such as house type (g) and (h), presented in Fig 2. These houses suggest the beginning of

the urbanisation process in Ngorongoro. Inhabitants of these houses are Maasai elite mostly, young age sets "Irking'onde", "Koryanga" and "Nyangulo" who are educated, hold a political position, local entrepreneurs (including tourism business), owners of a large head of cattle, employed and emigrants working in urban areas. Although land ownership in Ngorongoro is still uncertain, exotic house owners seem to have ventured into both a risk and a silent contestation of land right as one of our respondents stated*: "This is our birthplace where else do you want us to go"*. Socio-cultural integration changed the perception of a house and increased the desire for comfort and modernity among the Maasai. On one instance an elder we interviewed stated that "*I want a house that I am comfortable to welcome people of all kinds in".* Some Maasai of Ngorongoro construct two types of houses; the indigenous house for cooking, livestock and cultural practices and the hybrid or exotic house for sleeping and entertaining visitors.

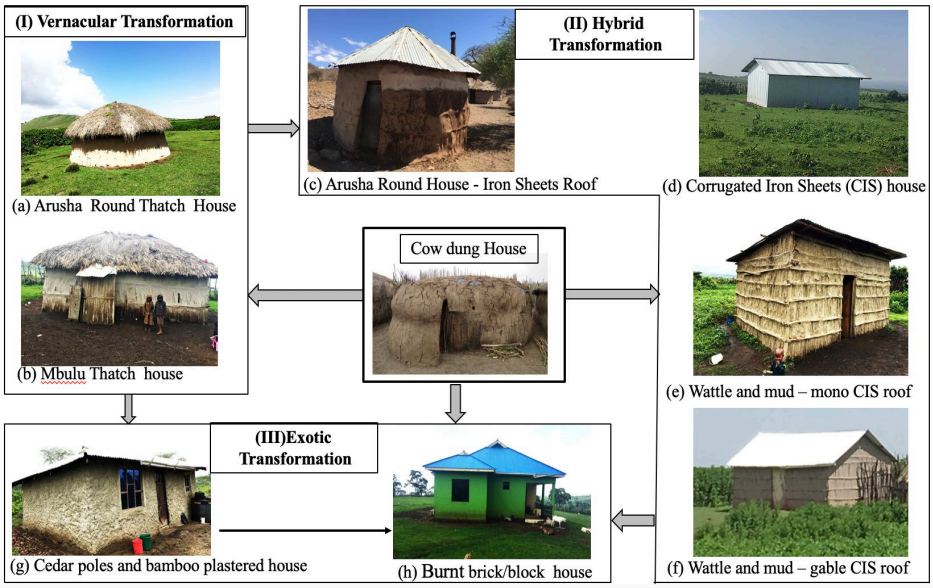

Fig. 2. House typologies that describe three categories of house transformation Ngorongoro Maasai settlements. Source: Authors 2019

5 Conclusion

The findings from this study render the complexity of the disconnect of Maasai from nature, which dismembered their indigenous construction aesthetics. Previously, the concept of the Maasai home thrived from

nomadic land use patterns where resources were accessed through a nomadic lifestyle, which was supported by the vastness of nature. Therefore, the distortion of the Maasai concept of a home (the vastness of land) leads to the inability to conserve nature most naturally and inexpensively. Land alienation and prolonged drought propelled the socio-economic, environmental and, political variables among the Maasai to shift ground. Some Maasai are no longer practicing the traditional nomadic lifestyle because it is no longer a viable means of production as land which is a key resource has been infringed. The disconnect from nature has evolved the Maasai houses from small simple structures which were built from regenerative materials that conserve the environment to larger exotic permanent structures built from industrial materials. Exotic structures cause potential threats such as disruption of wildlife habitat, shrinkage of heritage sites, erasure of cultural knowledge, urbanisation, and pollution. The ideal Maasai house which is inherently sustainable and culturally responsive is being reduced to just a mere shelter.

The ongoing transformation of Maasai homesteads in Ngorongoro provides evidence that exclusive conservation approach places the indigenous knowledge, practices, and interests on the periphery. The government developed infrastructure in Ngorongoro such as schools, health centres, offices, staff estates, etc. which do not relate to Maasai construction knowledge that constitutes the essence of conservation. No society is static and therefore transformation is an inevitable reality, but the pace and the manner at which the Maasai are transforming their settlements in Ngorongoro over the past two decades is alarming. The transformation process in Ngorongoro is somewhat occurring in a reverse order. Inclusive conservation would advocate adaptation of sustainable attributes of indigenous Maasai architecture in government infrastructure. Contrarily, the Maasai are replacing their indigenous construction practices with new construction modes conveyed by government infrastructure, which lack both cultural and environmental sensitivity. The incompatibility of government infrastructure with the natural environment evinces inadequacy of the available conservation strategies in managing the transformation process on a multiple land-use site. Natural and cultural merits of Ngorongoro, requires a more inclusive and comprehensive conservation matrix that gives equal value to nature, wildlife and local inhabitant's culture. In order to attenuate the pace of the on-going transformation process, the indigenous construction

knowledge and aesthetics of the Maasai, (referred herein as a home keeper) has to be taped, adapted, and assimilated into new structures for host communities as well as for government-imposed infrastructure.

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Temporary cooperation among local authorities to sustain the heritage promotion: the virtual enterprise model in tourism

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Abstract

A vast amount of literature has examined cooperation in tourism, addressing opportunities for decreasing the level of competition among prominent actors to gain the superior advantages of collaboration – recognized as the only way for a region to gain competitive advantage, and the key to achieving successful and sustainable promotion of a destination (Sustainable Development Goals n.17). Literature seems to have underestimated the role of *time* and how it affects cooperation. Following the main literature on the topic, this study borrowed some concepts from a model of temporary cooperation mainly considered for the manufacturing industry, the virtual enterprise (VE) notion is being further utilized. The paper suggested a model of VE for tourism, particularly when cooperation occurs among authorities in the tourism domain. A life cycle model was offered to fit the peculiarities of the industry and to highlight the main features of a temporary alliance among authorities. This model included the pivotal role of information and communication technologies: *condition sine qua non* for the VE existence, entailing both the organization and the VE operability. Three other features emerged: The Destination Management Organization role as promoter and coordinator, the short lifetime of the VE, and the overall destination heritage promotion. A relevant historical case was also provided to validate the theoretical construct.

Keywords: Tourism, Temporary cooperation, Virtual enterprise, Information and Communication Technologies, Heritage promotion, Localization

1 Introduction

The body of research on cooperation in tourism has grown considerably, providing innovative opportunities for Countries to sustain the rising competitive pressure in the global tourism environment (Novelli et al., 2006). Cooperation is the basis for tourism (Murphy,1985) and cooperative behavior in tourism is the key to successful and sustainable promotion (Beritelli, 2011; Olsen 2016), required for a tourism region to

achieve competitive advantage (Bornhorst, Ritchie, and Sheehan, 2010; Czernek, 2013), as suggested by the Sustainable Development Goal n.17 ('*Strengthen the means of implementation and revitalize the global partnership for sustainable development')*.

Although a huge body of research exists on the topic of cooperation, two of the main features of global markets are underestimated: a rational use of time, and the pivotal role of ICTs. Through addressing the investigation of the cooperation process in tourism to foster heritage promotion of a destination, this study aimed to theorize a model of cooperation entailing the short term perspective, with a focus on the relationships occurring among public authorities. A driving model, close to a virtual enterprise (VE) concept, has been developed for the application in the tourism domain, and findings have emerged, adapting the model to an empirical case study: a social media localization strategy to foster the destination heritage attractiveness.

The examined destination was the Italian province of Brescia, located in the Lombardy region, an area rich in cultural and natural heritage. The local economic system of this region has been developed through different industries and represents one of the driving areas for the economic development of the whole Country. The tourism industry seems deeply developed and ranks Brescia as second in the Lombardy province' ranking list for tourist arrivals. The area hosts many international visitors every year; more than 2.5 million tourists arrive in Brescia annually (2,687,679 tourists in 2017) and stay more than three days each (3.71 days on average). The most attractive area for tourism is Garda Lake, which collects more than 68% of the tourist flows (in 2017, 1,844,765 – 68.64% of the whole) [7].

Due to its extraordinary cultural heritage (a charming city castle, three UNESCO World Heritage Sites, including the first Italian's), the province attracts tourists interested in tradition, events, and cultural attractions. Spring and summer are the preferred seasons for ecotourists and eno-gastronomic tourism, outdoor tourism as well as religious tourism, but the winter season is also popular, for skiing and winter sports. With the idea of increasing the knowledge of Brescia province's heritage and to increase foreign tourist's willingness to travel to the destination, Brescia tourism – a local public authority devoted to support

7 Brescia Province Report on Tourism Flows [*Movimento dei turisti negli esercizi ricettivi*], 2018.

the overall destination – solicitated the development of a temporary cooperation in order to design a well-planned social media localization strategy.

This paper suggests that the VE interpretation model could explain the whole project development. A life-cycle model is presented, and 9 sub-stages are being elaborated on. Then, the resulting structure is compared with the organization and operativity of the empirical project in order to validate the model.

2 Literature review

The term *cooperation* originates from the Latin *cooperatio-onis*, derived from the Latin *cooperari* (from *operari*, 'to operate'[8]), which basically means to operate along with someone else, with an underlying, common aim of moving the parties toward working together. According to Wood and Gray (1991), cooperation in tourism is a voluntary, interactive process comprised of joint actions among autonomous stakeholders who engage resources and agree to follow shared rules, norms, and structures (Wood and Gray, 1991; Czernek, 2013). Cooperation can involve intra-sectoral relations, in which the partners come from within either public or private sectors, or it can be inter-sectoral, considering cooperation between public and private sectors (Timothy, 1988; Crotts, Buhalis, and March, 2000; Fyall and Garrod, 2005a, b) As for the first example, the community approach (Wilson et al.,2001) may be considered as an effective way to develop and promote tourism, creating the best conditions for intercommunity cooperation. Several limits could be outlined while cooperating with public actors: overexploitation of resources by the involved partners, the prisoner dilemma, and the challenge of collective action (Beritelli, 2011). Cooperation could also affect local government, for the risk of losing control over local decision-making while collaborating with external actors (Huang and Stewart, 1996; Jamal and Getz, 1995). Those limitations entailing long-term relationships among the partners involved, could be partially overcome through a rising concept, fitting the features of global markets: the virtual enterprise (VE).

The concept originates from the manufacturing industry, but can be adapted to different contexts as well. More than one definition exist

8 Cfr. www.treccani.it.

(among the first ones, Davidow, 1992; Childe, 1998; Browne and Zhang, 1999) defining a VE as a network with a specific aim, specific markets, and shared resources and costs. One of the most recent and complete definitions comes from Rabelo et al. (2016), which states that: a VE is a *dynamic, flexible*, *temporary*, and logical aggregation of autonomous, heterogeneous, and geographically dispersed enterprises, that cooperate with one another to handle a given demand better. The VE's operation is achieved via a coordinated access over partners' competencies, resources, information, and knowledge, mostly enabled by computer networks. Therefore, partners ally *temporarily*, sharing skills and resources to obtain a business opportunity, while the VE operability is supported by computer networks and adequate Information and Communication Technologies (ICT) tools and protocols (Camarinha-Matos et al., 1997), and business processes (Ouzounis and Tshammer, 1999). Indeed, a clear, strong connection with ICTs has been a basic requirement for an effective VE since its original formulation (Sari et al., 2007) – and are one of the key characteristics of a VE to achieve superior advantages: thus, a virtual corporation is a temporary network of independent companies (such as suppliers, customers, and even rivals) linked by ICTs to share skills, costs, and access to one another's markets (Camarinha-Matos and Afsarmanesh, 2013). Since the first formulation, three main elements seem to qualify a VE:

(1) the Contract (Ouzounis and Tshammer, 1999), a set of generic information (e.g., duration, start time), rules, terms, services, and features that qualify the VE (Ouzounis and Tshammer, 1999);

(2) the Architecture (Goel et al., 2010). The elements of a VE are as follows: member enterprises (partners), skills, competencies, resources – dedicated to the temporary alliance, usually part-time.

(3) the Life Cycle (Camarinha-Matos and Afsarmanesh, 2013), a sequence of elements and phases (basically creation, operation, and dissolution; Klen et al., 1998), also well considered for cooperation in tourism (Caffyn, 2000).

A simplified VE three-stage model is proposed by Ouzounis and Tshammer (1999), and it distinguishes the *establishment phase* (establishment and configuration of the linkage between partners, including the initial negotiations to agree on a specific set of business process interfaces that will be provided by the partners under certain conditions (such as security, reliability, authentication, payment, and

fault tolerance) to the *provision phase* (the provided services can be accessed and invoked in a secure and modest way by the VE members) to the *termination phase* (the access rights, interfaces, and implementations of the provided business processes and services can be modified by the VE partners). In a following work, the *dynamic* evolution of a VE is considered, followed by the elaboration of the four-stage life cycle: creation, operation, evolution, and dissolution (Camarinha-Matos and Afsarmanesh (2013). The essential characteristics of a VE should be: purpose, lifetime (i.e., the VE is not formed to last over time), organizational structure, legal status, and customer interface (Goel et al., 2010).

3 Methodology

This study intended to develop an interpretation model, built for the tourism industry, to investigate an empirical case using a VE for a comprehensive development of a particular destination in a well-developed area for tourism, by adapting the four stages model of Camarinha-Matos and Afsarmanesh (2013). The study considered the destination, as did Fyall et al. (2005a): a mixed entity made of a system of components that can work with or against one another. Therefore, collaboration among authorities seems a natural response and one of the few, practical strategies that can be used for the destination's comprehensive development (Wang, 2008). Additionally, this research considered the destination as a complex system of independent actors, in which the government should confine its role. According to van der Zee and Vanneste (2015), Authorities are considered as both: *facilitators* of the relations between actors (van der Zee and Vanneste, 2015; Chim-Miki and Batista-Canino, 2017); *coordinators* of the parties involved i.e., economic and social agents (Melián-González and García-Falcón, 2003). This double nature fits within this study's VE model, both at the beginning (facilitating the same VE constitution, with preliminary investigations and soliciting partner's selection and relationships) and during the project (coordinator of the partners involved in temporary cooperation). Additionally, in its coordination role, the DMO could elaborate the project to follow with common involvement for the comprehensive development of the destination. The latter, strongly suggests that criteria for partner selection should be based on representativeness of the whole destination.

In order to develop an appropriate life cycle model for a VE in tourism, this study develops a simplified four-stage life cycle model suggested by Camarinha-Matos and Afsarmanesh (2013), which particularly enhanced two main features of VEs, the *short-term* life span and the *high reconfigurability* (dynamicity or flexibility, see Rabelo et al. 2016), in a detailed 9-stage lifecycle model - described in Table 1.

Table 1. The virtual enterprise life cycle in tourism

Virtual Enterprise Life-cycle stages		
Three stages model. Ouzounis & Tshammer (1999)	Four stages model (Camarinha-Matos & Afsarmanesh (2013)	VE 9 stages lifecyle
Establishment phase	Creation	1.Common aim identification (purpose)
		2. Partner selection
		3. Resources attribution
Provisional phase	Operation	4. Collaborative VE planning (timing, milestones,…)
		5. Operation of the virtual enterprise
	Evolution	6.I n-process check
		7. In-process adaptation of the Collaborative VE planning
Termination phase	Dissolution	8. Achievement of the common aim (Termination)
		9. Dissolution of the VE or further evolution - in a new VE/ in cooperation

The stages underlined the main features of a VE in tourism. In this model, a focal role was clearly attributed to the DMO as the promoter of the whole life cycle, and responsible for every stage – which confirmed the above-mentioned theory by van der Zee and Vanneste (2015). The main features of a VE in tourism can be listed as follows:

Purpose. As a prerequisite emerging from an exploratory stage for the VE, the DMO should identify a specific business opportunity aiming at a joint, comprehensive promotion of the destination heritage. Nevertheless, the heritage is not a unicum in itself, and comprises different locations within the destination, and classifications; thus, the project should consider, and evaluate, the subareas' main features while promoting destination as a whole.

Partner selection: The destination should be supported by the VE on a non-exclusive basis (every partner is completely independent,

confirming the hypothesis that the actors work in a co-opetitive[9] tourism environment) and through a comprehensive approach. The main criterion to use in partner selection should be the representativeness of the destination heritage. Participants may join or drop out at any point in time and may be involved in multiple VEs simultaneously, since partner dependency is low.

Resources attribution. Every partner should dedicate a slack of resources and time to join a common effort for the VE's aim; information, materials, and HR work need to be shared and exchanged for mutual improvement. ICTs enable the optimal use of resources while shortening the human resources working time, devoted to the VE. Activities should be scheduled by collaborative VE planning.

Collaborative VE planning: Before the VE activities start, a common project must be considered in order to plan the whole project clearly. Timing is considered as a basic piece of information to be identified, as it influences the achievement of the VE's goal.

Operation of the virtual enterprise: The ongoing activities: The VE activities need few physical meetings, while the operativity needs digital skills to be performed, entailing the use of ICTs for a rational employment of the common resources, and to facilitate relationship-building among partners. The use of cloud computing is a fundamental tool to leverage the optimal use of partners' time and mutual knowledge improvement.

In-process check and adaptation of the collaborative VE planning: An in-process check should be performed to evaluate if any concurrent adjustment is needed. The in-process check represents a fundamental stage and is considered an opportunity for improving the project, and to achieve the VE's aim better and faster, if possible. The in-process control should be considered in the initial VE planning agenda, organizing one or more milestones.

Achievement of the common aim (Termination): A final check is considered condition sine qua non for the VE existence. In this sense, termination occurs when the VE time has expired or the aim has been achieved.

9 Co-opetition represent the strategy encompassing cooperation and competition at the same time, see Bengtsson and Kock, 2000.

Dissolution of the VE or further evolution to a new VE: Dissolution of the VE can be performed when the VE terminates, having achieved all its goals. However, sometimes the VE dismantles because of a common partner decision, whether the aim is achieved or not. A further evolution of the VE could also emerge, suggesting the possibility for the VE to evolve into a new VE or for it to become a steadier and long-lasting cooperation. In this sense, the VE could be seen as a first, tentative project of collaboration, a sort of test before the partners' decision to cooperate in a more permanent and structured way.

Coming from these main features, four conditions for effectiveness of VE in tourism can be determined, as follows:

- The main purpose of the project should be a comprehensive destination heritage enhancement (in terms of rising knowledge, tourists' flows and tourists' education, while preserving it) through the VE;
- The DMO has a pivotal role, as promoter and facilitator of the relationships between actors as well as a coordinator of the parts involved at the same time;
- The VE is engaged in a short-term commitment of a well-defined aim; a specific VE lifetime could also be planned out;
- ICTs are relevant tools, being enablers of both the VE structural system and its operativity.

ICTs, and technology in general, represent a fundamental precondition for VE to occur, enabling the VE to foster organization and relationship-building among partners, along with the operability of the VE too. Considering the VE is a short time cooperation requiring low engagement, a limited amount of resources is usually devoted to the project: for every partner, one or few delegates are involved on behalf of the partner they work for. Such involvement is part-time, should be quantified during the preliminary meetings and clearly stated in the plan. For the short-time involvement of the delegates, ICTs are vital, serving as a time saver, boosting the virtual meetings opportunities, while reducing waste (time and printed drafts), improve information exchange also through clouding common projects, ideas, draft and files. Physical meetings should be few and based on three milestones for the VE: the constitution; a mid-term meeting, a final, follow-up meeting.

Based on the specific VE aim, ICT involvement could be high or low. Whenever the cooperation aims at a common marketing and communication mission, ICT is vital for the same aim to be achieved. This is the case of our supporting case history, when the pivotal role of ICT is a prerequisite to make the VE effective – both to run the

organization and partner relationships, and to make the VE operative toward the aim.

4 Findings

In order to validate the virtual enterprise theoretical construct, an empirical case was selected, supported by Brescia tourism, a non-profit company widely recognized as a landmark for tourism in the Brescia province, operating as a legitimate DMO for the area. Brescia tourism provides support for operators and holds a direct commitment to increase awareness of Brescia, the surrounding area, and its environmental, cultural, and economic heritage – fostering cooperation with public institutions and private operators, using digital communication to improve the destination's perception nationally and abroad through digital communication plans.

Brescia tourism considered the Facebook multilingual post for soliciting attention rather than the simultaneous release of promotional posts in different languages[10].

Considering the opportunity this option could have for promoting the local heritage, an exploratory, preliminary investigation was due. A local investigation of the foreign tourist flow trends has revealed an increase by 50.7% during the last ten years, accounting for more than 71% of tourists and 56.82% of arrivals in 2017. Also, although English may be considered a global language, it was not the best selection for those foreign visitors who were most likely to visit the area; German accounts for more than 38% of total tourists staying somewhere in the province, followed by English, Dutch, and French. These four languages, which are mostly used by incoming tourists, represent 61% of the whole foreign languages in the area (data released by Brescia tourism).

Brescia tourism also ran a content analysis on a sample of websites and social media pages (managed by local authorities, institutions, and tourism operators). The work revealed a systemic lack of communications in different languages than the native: news, events, and

10 During the first half of 2016, Facebook enabled its pages to release multilingual posts through activating a function to gain instant translation of content into 45 different languages. The first results strongly encouraged the use of such a function; the trial phase revealed great success: of about 5,000 Facebook pages and posts that received 70 million views daily, 25 million of those were in a language different from the one used for the original post (Newton, 2016).

general communications provided in the local Italian language, were partially translated in English, as considered the most used.

Therefore, following that information, Brescia tourism solicited a specific communication project for the comprehensive development of the destination, aimed at filling out information and communication gap by providing key content in different languages. This would attract prospective travelers interested in visiting the province, thus supporting the tourism experience, providing better content to improve awareness of local attractions, and educating tourists about the rich heritage of the Brescia province.

The aims of the common communication project were detailed as follows:

- Filling out the information and communication gap by providing key content in different languages;
- Providing better info-promotional contents about the local heritage and promoting interchanges between local tourism operators;
- Improving awareness of local heritage abroad;
- Educating tourists about the rich cultural and natural heritage of the destination;
- Supporting the tourism experience with comprehensive information on local intangible cultural heritage (e.g. events and tradition);

Also, several indirect effects were solicited through an intense use of ICTs:

- Enhancing cooperation and communication between local areas of the province, forced to work together and learn at the same time. Communication was solicited to be digital with the main tools in use being emails and virtual ongoing meetings;
- Increasing the tourism and digital skills of the tourist operators involved, as the project operability required the use of specific, basic tools and knowledge of the social media communication model, along with abilities to update websites – digital skills not largely in use among the delegates.

For the relevance of the promotional project, and in order to boost collection and development of tourism content for the overall area, Brescia tourism called for cooperation, soliciting local authorities, institutions, and tourism consortiums to develop the best comprehensive promotion of the destination.

In order to identify prospective partners, the traditional, geographical classification of the destination into subareas was adopted for this project; Brescia tourism solicited direct contact with several public authorities working in the subarea, while partner selection stage entailed the following criteria:

- The usefulness of the prospective partner for achieving the project's aim
- The inclusion of every area, while avoiding redundancy
- The relevance in terms of tourism attraction ability

The last criteria were due to the different touristic relevance of some subareas, and, accordingly, to the presence of multiple prospective partners interested in the promotional project. With a final check, the available subjects were listed and finally included in a 14-member council. During the preliminary stage of the project, Brescia tourism was selected to head the council of delegates, representing the VE partners, and to coordinate the agenda and the VE activities (as suggested by van der Zee and Vanneste (2015).

Table 2 summarizes the VE life cycle stages for the case under examination. Particular attention was due to the VE planning, through the pivotal role of the ICTs: a digital folder was created and shared among partners through the Google Drive, including contents and timing.

Table 2. VE life cycle stages for case under exam

Virtual Enterprise Life-cycle stages		**Bresciatourism VE life-cycle**
Creation	Common aim identification (purpose) Partner selection Resources attribution	Development of a localization social media strategy for the comprehensive and effective destination heritage promotion Partner selection adopts two criteria: inclusion of every area; relevance in terms of tourism attraction ability Partner decided to devote a chosen slack each, to make the project effective
Operation	Collaborative VE planning Operation of the virtual enterprise	Detailed VE planning was released The VE operation activities started the March 1, 2018, with the first post released.
(Evolution)	In-process check In-process adaptation of the Collaborative VE planning	A milestone was considered at the half of the project. For the specific project, no in-process adaptation was required
Terminatition and Dissolution	Achievement of the common aim (Termination) Dissolution of the VE or further evolution in a new VE	The project was intended to close on December 31, 2018, with the last localized post released. Since the VE has achieved its aim, it was dismantled in a follow-up meeting

Contents and template. Every post was written in Italian (the native language) using at least 200 text characters (hashtags excluded). Brescia tourism warmly recommended partners to use videos and photos to support posts; the local partners were responsible for their geographical area posts content: common content was not planned, and each representative was free to choose the best one to promote their area. However, Brescia tourism provided a brief template, listing follow-up links (DMO's or partner's website), listed hashtags (main hashtag: #visitbrescia; partner's hashtag allowed), requirements for visual content were strict and listed. The main requirements were that the photos were free of copyright and that no partners' trademarks or any other brands were on the photos. Obtaining usage of photos made by third parties was allowed, given the author's license to use them.

Timing. Each partner was requested to share contents following a well-defined agenda, from March 1st to December 31st, 2018, with a weekly editorial plan. In order to improve the uniqueness of the proposition, Brescia tourism and other partners shared posts simultaneously through their Facebook pages. The posts were planned to follow a well-defined daily cycle through each of the eight subareas of the province, and the use of a consistent cycle of communication was considered as the best way to ensure that each area of the province had equal communication opportunities. Each partner was provided with a personal agenda, and the deadlines agenda for sending posts to Brescia tourism. In order to localize them, Brescia tourism assisted by advance topic communication, depending on the season and upcoming events. Eight main tourism topics were listed for each of the different areas' promotion, spanning form culture, eno-gastronomic, sport, leisure and so on.

Localize contents in different languages. The VE main tool was the localization of tourism heritage contents through social media. In order to achieve it, the posts would not simply be "translated" into different languages (simple "translation" was not enough to *enter* into different cultural systems) but "localized" into different cultural systems, through the work of a pool of native consultants with social media digital skills who were previously assigned to support the project.

Seasonal data collected since the launch in March until December 31st , 2018, showed a relevant rise in Facebook followers (aggregate monthly data were considered, thus season results summarized in table 3).

Table 3. Followers trend by season

Time	Followers				
	#	++	--	# variation	% variation
Spring*	92192	1117	840	277	25%
Summer	92217	645	674	-29	-4%
Autumn	92442	521	438	83	16%
Winter**	92780	654	174	480	73%

* since the project kick off, on May 1st 2018.
** to December 31st 2018.

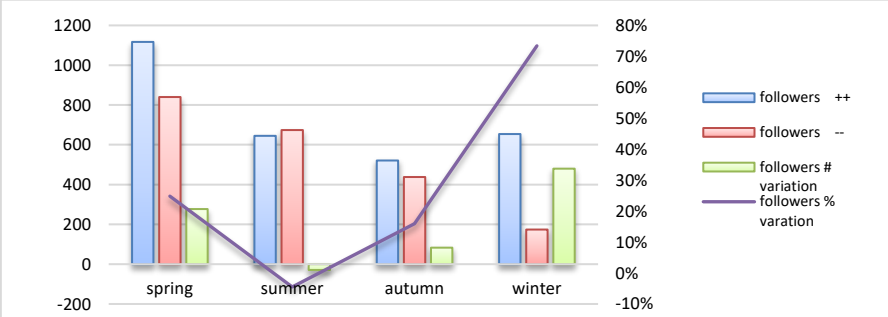

Fig. 1. Followers trend by season.

Data collected since the launch in March until December 31st, 2018, showed a relevant rise in Facebook followers: aggregate monthly data were considered, thus seasonal results evaluated (table 3), revealing a U-shaped curve (fig.1).

The project required launching a content localization social media campaign to promote the area but incorporating the same localized contents within official partner websites at the same time. During the VE, Brescia tourism's website saw an incredible rise in access numbers, +539.40% users reading Dutch pages; +245.45% for the French pages, +188.03% for the English ones and +151.39% for German's.

In a follow-up meeting based upon the mentioned results, Brescia tourism and the partners agreed to consider the aim of the VE achieved, and the project as being successful.

Indeed, forced to collaborate by using digital tools, the delegates achieved a substantial rise in their digital skills, to be spent in their daily activities, along with a considerable improvement in their interpersonal relationships. Thus, the VE has been officially disaggregated.

5 Conclusion

Cooperation is a way for global markets to reduce high competitive pressure. This is particularly true in tourism; and both the literature and the empirical analysis have developed the concept around the particular features of the tourism industry. Although cooperation with other entities appears to be a rising reality in tourism, it is not easy to practice due to several constraints (i.e. the need to let their interest converge while sharing resources and competing simultaneously – Wilson *et al*., 2001; Frost and Laing, 2018).

In order to suggest a 'best practice to follow' for those who are in charge of Destinations heritage promotion, this work offered a dynamic perspective on cooperation, introducing the idea of temporary cooperation in the virtual enterprise theory. While the concept is widely supported by literature, a contribution specifically dedicated to the tourism domain has not been made before. In this paper, the VE concept was developed in a well-defined model, fitting the tourism industry and offering a tailor-made cooperation among authorities, and a nine-stage life cycle model was considered for the effectiveness of the VE in tourism, and suggested as a step-by-step development path.

Four main features of the VE model for tourism, are considered as condition sine-qua-non for achieving a sustainable heritage promotion around the destination. First, the destination heritage should be considered as a whole: as a consequence, the pivotal role of the DMO's was emphasized along with the high partners' independence. The slack of common resources devoted to pursuing the VE's aim is limited, allowing several parties to participate. Furthermore, since ICTs have become essential in daily life, this was particularly true for the functioning of the VE, representing a fundamental tool facilitating the VE effectiveness. When the VE entails a heritage promotion project for a destination, the pervasiveness of the ICTs increases notably, being pivotal for the same operability of the temporary cooperation, and for having the aim achieved.

Examination of the empirical case confirmed the effectiveness of temporary cooperation for the tourism heritage promotion, while the short-time life cycle of the VE, along with its four main features, are condition sine qua non for the development of the suggested type of VE: a conjoint, comprehensive development of the destination heritage under

examination achieved with digital tools in a given lapse through the DMOs heading role.

The suggested model could provide a new, effective and sustainable way for heritage managers to overcome their systematic lack of resources, and to achieve benefits from partnering up, while not being forced into long-lasting relationships.

Nevertheless, the paper has some limitations: at this stage of the research, a VE is built, particularly dedicated to the heritage promotion and requiring the DMO as partner, but also as a head of the project. Also, validation focus on a single case alone; it certainly represents a first, positive contribution to the topic, but further in-depth analysis is required to validate the VE model as elaborated above, on a broader scale. Accordingly, future research should be devoted to checking the model's validity in other similar cases to stress the idea of VEs in the tourism domain.

Also, it could be of interest to check the model's validity for heritage promotion while changes occur in the fundamental parts, particularly when the DMO does not partner up with the project, widening its application in tourism.

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ISBN 978-88-6101-020-8
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