

REVIVAL

WP5

D.5.1.1. New cultural tourism offers jointly by common brand on the lost heritage of '900

City of Zadar

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1. INTRODUCTION

Protocol for local as well as international cultural and tourist route "REVIVAL - On the lost heritage of '900" is developed as one of the activities in the implementation of the REVIVAL project, funded by Interreg V -A 2014-2021 cross-border cooperation programmes Italy and Croatia.

The overall objective of the REVIVAL project is to strengthen the common cross-border platform (association and developed products and procedures) for the management and promotion of sustainable tourism based on a common cultural heritage, with the aim of reducing seasonality in tourism.

Consequently, through the implementation of the REVIVAL project, the development of protocol for cultural and tourist route "REVIVAL - On the lost heritage of '900". The protocol will define the most adequate management model.

Methodology

In accordance with the usual methodological framework, strategic documents and studies will be used in the following methods:

- Method of collecting secondary data or desk research, which relates mainly to collecting and analysing available data on the route itself, benchmarking the management model of cultural routes.
- Method of collecting primary data through field tour for the purpose of analysing the state of cultural goods, cultural and tourism offers and services along the route, as well as conducting interviews with key cultural and tourist route stakeholders, potential managers of the cultural and tourist route as well as representatives of the contracting entity, as the initiator of the route development.

2. ANALYSIS OF THE STATE AND ENVIRONMENT OF THE LOCAL CULTURAL TOURIST ROUTES

2.1. City of Zadar – Buggy through bunkers

The figure below provides a graphical representation of the route with stops.



For carrying out an analysis of the state of cultural heritage, as well as the service, tourist and catering facilities of the local cultural and tourist route in Zadar that is part of the "REVIVAL route", a field tour has been carried out and conclusions are drawn below.

- Start/Finish point of the route is accessible by private car, bike, or on foot. Currently, there are not many parking spaces which should be improved upon once the project is finished
- There are no sanitary facilities at start/finish or along the route; at least one sanitary facility must be set up at the start/finish point by the underground bunker C47 (or one has to be made available inside of the bunker)
- When offering the route opening hours of the underground bunker C47 must be taken into consideration. As all other stops are easily accessible and open to public only revitalized object – underground bunker C47 must be operational for the route visiting purposes.
- There are no catering facilities at start/finish or along the route. It should be considered that at least one catering facility is organized at the start/finish by underground bunker C47. It could be movable object selling simple snacks and drinks.
- Tourist signage with a description of the starting point (underground bunker C47), and consequently the route and directions of the route has not been set. The installation of information board and guidelines related to revitalized object and cultural tourist route should be set at the start/finish point for route to be used by individuals as well as guided tours. It would also be good to use currently existing digital guide Secret Zadar to update the information on revitalized bunker and the newly created cultural route.
- There are no promotional materials on the revitalized object or the cultural route; this should be amended once the route is fully operational with all the facilities mentioned above
- State of the sites foreseen for stops is good, clean, and easily viewable; signage could be better as well as pointers into the right direction.
- Currently, route is being offered through local DMC and supported by tourist board

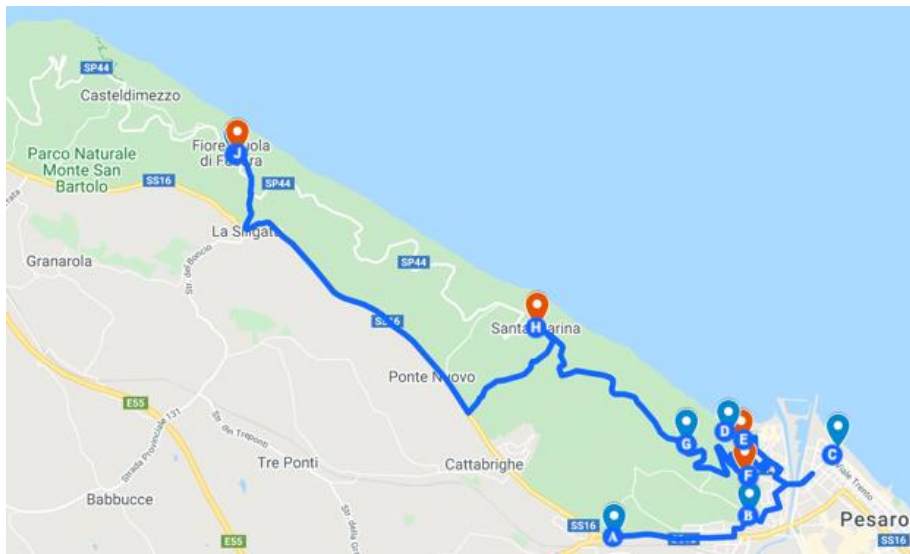
Since July 2017, Zadar ramparts have been included in UNESCO's world heritage list as part of the universal cultural property "Defence system of the Republic of Venice of the 16th and 17th centuries". This creates an additional opportunity to promote the newly created cultural route, as it also represents a defence system of its era.

2.2. Municipality of Pesaro – A walk through Culture and Nature

The tourist routes in Pesaro connect the four main sites identified by the REVIVAL project, also suggesting a short stop in six additional interesting places connected with 20th Century heritage. The following figure provides a graphical representation of the routes with stops in the four main sites (in red) and the six additional ones (in blue).



Three existing trekking paths are also displayed (namely “sentiero” 1, 151 and 152): the starting and ending point of each “sentiero” are shown with an “A” and a “B”. These itineraries are presented within the Lonely Planet publication going to be issued just after the end of the REVIVAL project. The signature of the agreement between the City of Pesaro and the Lonely Planet house has been just finalised in Autumn 2021. Pesaro is a candidate City of Italian Culture for year 2024: hopefully, if selected, this label will provide the resources to complete the process started thanks to the REVIVAL project. The complete route interconnecting the ten REVIVAL sites is displayed in the following figure.



- All the Start/Finish point of the routes are accessible by bike or foot, as well by private car. Some parking areas are already present, and they should be improved after the project's end.
- There are catering and sanitary facilities at the key sites, however there are few facilities along the route, during the path in the non-urban area.
- An online description of the route is already present, in Italian language, at <https://www.pesarotrekking.it/monte-san-bartolo/sentiero-151.html>
- Tourist signage with a description of the route is not present yet. The installation of information board and guidelines related to revitalized object and cultural tourist route should be set at the start/finish point for route to be used by individuals as well as guided tours.
- A publication presenting the revitalized object, or the cultural route is in preparation and will be issued before the end of the REVIVAL project.

2.3. Municipality of Campobasso

The main objective of the Campobasso Municipality in the Revival project is the valorisation of the **Ex School-House E. D'Ovidio** and other historic buildings to be included in a pathway to discover the architecture of the twentieth century, to be proposed to tourists and citizens.

The Ex School-House E. D'Ovidio is meant to become an integrated cultural center, where the design synergies and the professionalism of institutional partners can develop a fruitful dialogue for the cultural heritage system. The themes of valorization will be linked with valorization of local gastronomy; music concerts; art and photographs exhibitions; theatre plays; Comics; training workshops; poetry readings, etc.



The ROUTE starts from the railway station (A), to continue towards the "Mario Pagano" boarding school (B) and the Bank of Italy in Corso Mazzini (C). From there people can stop at the Savoia Theatre (D) and approach the Covered Market (E) and the School House (F), until reaching the Ex GIL in via Milano (G), a clear example of "Victorian" style, and finish the path in Palazzo di Penta (H), built in 1936 thanks to the work of a Jewish architect of Polish origin.

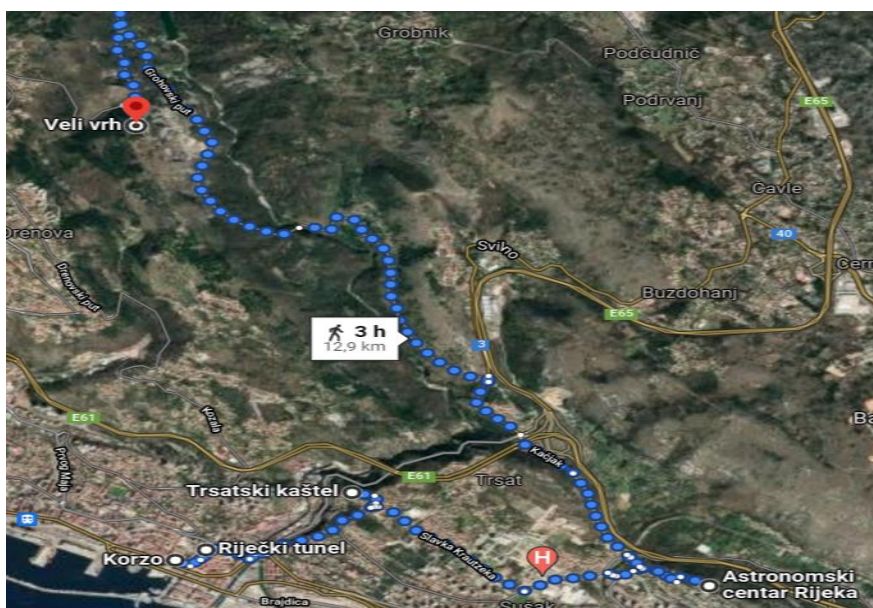


- Thanks to the Revival project, in the **Ex School-House E. D'Ovidio** some redevelopment works were carried out on the main entrance hall and the asphalt square in the backyard was re-arranged.
- The building will be hosting a series of events aimed at enhancing it, such as temporary exhibitions, tasting of typical products, concerts and musical performances, theatre performances, etc. The building is accessible for people with disabilities.
- All the Start/Finish point of the routes are accessible by bike or foot, as well by private car - the total length of the pathway is about 2 km.
- There are restaurants and any kind of facilities, as the pathway is developed in the centre of the town. Possibility of parking in the surrounding.

- Tourist signage with a description of the route is not present yet, but the buildings are easily recognisable. After the agreement with tourist agencies, communication materials can be developed and shared.
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2.4. City of Rijeka – Rijeka through its Italian past

The figure below provides a graphical representation of the route with stops.

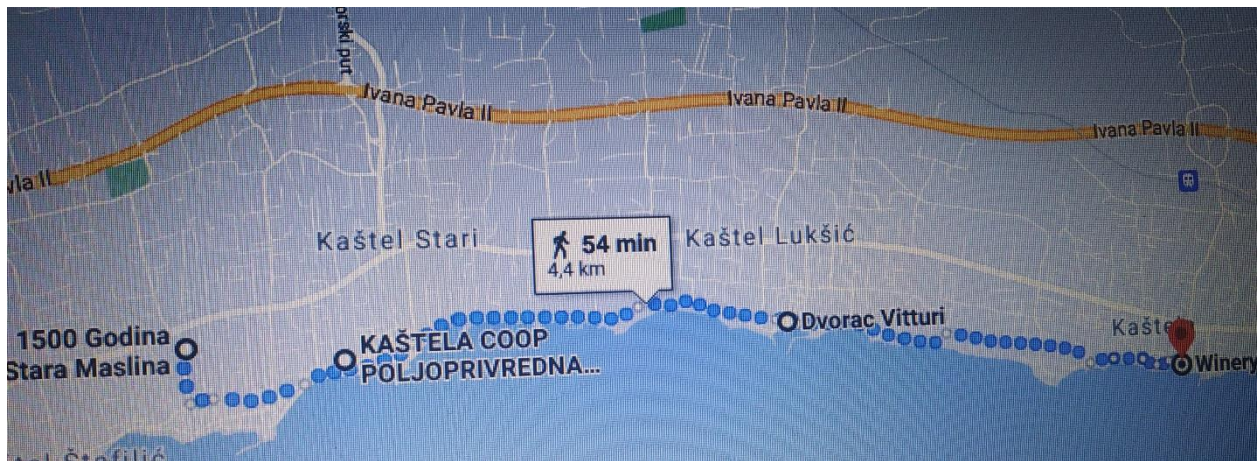


To carrying out an analysis of the state of cultural heritage, as well as the service, tourist, and catering facilities of the local cultural and tourist route in Rijeka that is part of the "REVIVAL route", a field tour has been carried out and conclusions are drawn below.

- Start/Finish point of the route is accessible by private car, bike, or on foot. First part of the route (Korzo, Rijeka tunnels, Trsat castle) is accessible by foot and then the rest of the route (Astronomic centre and Katarina B bunker on Veli Vrh) should be reached by car or coach. Currently there's no bike routes set but it will be planned.
- There are no sanitary facilities at start/finish or along the route; at least one sanitary facility must be set up at the by the underground bunker Katarina B (or one must be made available inside of the bunker)
- When offering the route opening hours of the Rijeka tunnels and Katarina B bunker must be taken into consideration. As all other stops are easily accessible and open to public only revitalized object – bunker Katarina B must be operational for the route visiting purposes.
- On the start and along the route are catering facilities but not on the finish of the route. It should be considered that at least one catering facility is organized at the finish by Katarina B bunker. It could be movable object selling simple snacks and drinks.
- Tourist signage with a description of the finish point (Katarina B bunker), and consequently the route and directions of the route has not been set. The installation of information board and guidelines related to revitalized object and cultural tourist route should be set at the start/finish point for route to be used by individuals as well as guided tours. It would be good to interact the route in digital maps of Rijeka as well as print the route maps with all directions to be distributed in tourist information centres, tourist board offices and other accommodation facilities, restaurants etc.
- There are no promotional materials on the revitalized object or the cultural route; this should be amended once the route is fully operational with all of the facilities mentioned above
- State of the sites foreseen for stops is good, clean and easily viewable; signage could be better as well as pointers into the right direction.
- Currently, route is being offered through local DMC and supported by tourist board

2.5. PI RERA S.D. – Crljenak Paths

The figure below provides a graphical representation of the route with stops.



To carrying out an analysis of the state of cultural heritage, as well as the service, tourist facilities of the local cultural and tourist route in Split region that is part of the "REVIVAL route", a field tour has been carried out and conclusions are drawn below:

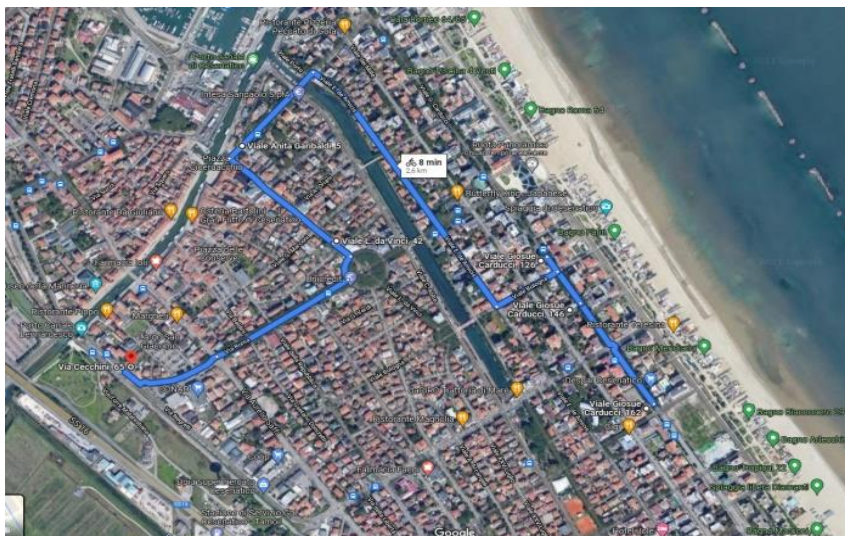
- Start/Finish point of the route is accessible by private car, bike, or on foot. There are not many parking spaces but since the route is up to max 4 people at the same time visitors will be asked to leave their cars 100 m away from the route departure, in front of the nearest marketplace.

Programme includes the ride in a carriage while sightseeing cultural sites (the Vitturi and Rossani Castles), a panoramic view of the Kastela Bay and two wine tasting (the Agricultural Cooperative "Coop" and private winery)

- There are sanitary facilities during the route but not on each stop (possible sanitary facilities on the third and fifth stop).

- When offering the route reservation in local agency Eridan doo is necessary.
- There are no catering or food facilities at start and during the route but there is a snack on the last stop.
- There are no promotional materials on the revitalized object “Coop”, this should be amended.
- State of the sites foreseen for stops is good, clean, and easily viewable; signage could be better as well as pointers into the right direction.
- Currently, route is offered through local travel agency.
- Duration of the route is approx. 3 hours from the start to the end.

2.6. Municipality of Cesenatico



- A 2-hour walking tour connects a selection of 7 buildings to revisit the story of the first half of the 20th century.

- A guide will narrate about the architectural styles present and thanks to a professional, advice will be given on the photographic composition and technicalities to get the best frames.
- Tour will start at Art Nouveau house via Carducci 162, explore the holiday home Bonomelli, Bologna Hotel, Central Hotel, Art Nouveau house, Social Housing and Washhouse in via Cecchini 65 the end of the tour.
- The tour is 2,6 km long.
- Target tourists are couples, age under 40, individuals, history lovers and photography enthusiasts, students.
- The tour is meant to explore the buildings, abandoned or not, of a century ago, understand the history of the early 900 and learn or deepen the principles for a good photographic composition.
- The tour ends at the Old Washhouse, a historical construction that the town of Cesenatico has planned to restore and give new life to be used as a multipurpose building to host events and shows when all the works will be over.

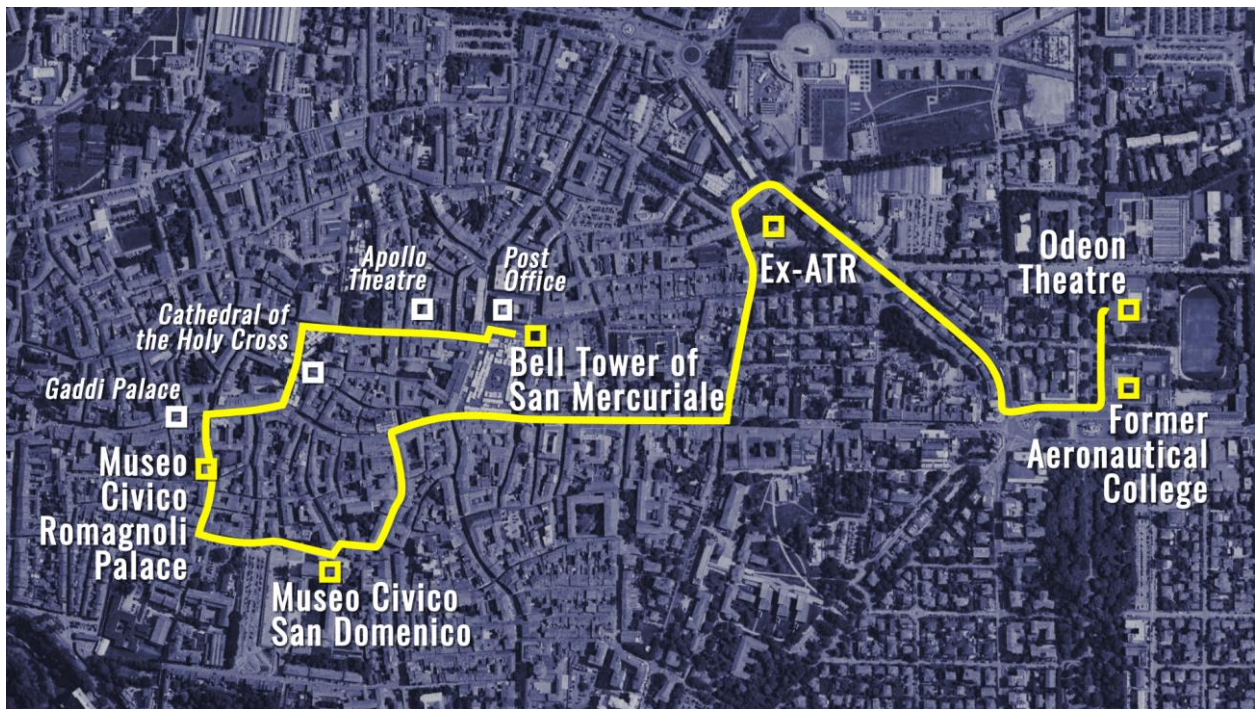
2.7. Municipality of Forlì

The tourist route in Forlì provides an overview of the architectural and cultural heritage of the 1900s in Forlì, through visits to historical places, noble palaces, theatres, and museums. Thanks to this itinerary the traveller has a unique opportunity to discover and understand the cultural, architectural and artistic heritage of this part of Italian history.

The tour is about 3 km long and takes 6 hours. It does not require the use of any transport. The price of the bicycle use is included in the final price so visitors can move around the city by bike. Nonetheless, all locations are easily accessible on foot.

Start/Finish point of the route is accessible by private car, bike, or on foot.

The figure below provides a graphical representation of the route with stops in the six main sites (yellow squares) and the four additional ones (white squares):



1st stop: BELL TOWER OF SAN MERCURIALE - Located in the southern part of Piazza Saffi, the imposing Basilica of San Mercuriale, is the symbol of the city. This basilica has ancient origins, as it was constructed on the remains of the parish church of St Stefano, existing as early as IV c. It was destroyed in 1173, but soon after it was rebuilt in the Lombard Romanesque style between 1176 and 1181. Its bell tower is more than 70 meters tall and surmounted by the conical spire on the top, added probably in the 1300s.

2nd stop: MUSEO CIVICO PALAZZO ROMAGNOLI – A restored noble palace dating back to the XVIII century that has housed the 1900 collection since 2013. On the ground floor, it hosts the Verzocchi collection, a unique exhibition on the national and international level, both for the high cultural value of the works present, and for the motivation that inspired the creation of this selection of paintings.

3rd stop: MUSEO CIVICO SAN DOMENICO - This convent is home to diverse artistic collections from various periods, that increase the attractiveness and the overall experience for a visitor. Some of these showcase the artistic history of Forlì, like the collection of illustrations and sculptures from XIII and XIV century, where notable works like “Madonna with a child” by Vitale da Bologna, “Prayer in the garden” and “Nativity” by Beato Angelico are present.

4th stop: EX_ATR - a former bus deposit from the '30s and classical building from this era.

5th stop: FORMER AERONAUTICAL COLLEGE – The building preserves untouched mosaics about the history of flying, whose design is based on the work by painter Angelo Cannevari from the end of the 1930s. These mosaics tell the story of flying and of the Italian air transport companies, following continuous and linear timeline on white marble and black limestone combined in duotone technique.

6th stop: ODEON THEATRE. It was part of the Cesare Valle’s Casa del Balilla (nowadays Ex Gil), an innovative instrument of propaganda, that combined various functions with the aim of controlling the leisure time of young people. It was designed as a multipurpose building articulated in distinct functional blocks containing the library, the cinema, the gymnasium and indoor pool, and an outdoor sports field.

Today the building, once the expression of Fascist propaganda, continues to try, together with the City and its citizens, to rethink itself, not forgetting its history, to give new meanings and new inclusive uses to a cultural and architectural heritage of the city.

3. MODELS AND STRATEGIES FOR MANAGING THE ROUTE

3.1. Management models

The cultural and tourist route “REVIVAL on the lost heritage of ‘900” is developed through the project REVIVAL in which there are 7 partners: city of Zadar, city of Split, city of Rijeka, city of Forli, city of Cesenatico, city of Pesaro, city of Campobasso and University of Zadar. Through project different objects are revitalized, and local tourist routes have been created in order to include them in the market offer and ensure their future sustainability. Local routes are connected into international cultural tourist route on lost heritage of ‘900. In order for route to be developed and promoted during and after the project is implemented, it is necessary to identify the most adequate control model to ensure sustainability of the cultural route.

Through the Council of Europe's Cultural Routes Programme from 1987 to 2018, 33 cultural routes with the 'Cultural Route of the Council of Europe' designation of excellence have been produced, allowing the guidelines laid down by the Council to Europe to be considered as basis when launching cultural route development projects. Council of Europe in manual Cultural Routes Management: from theory to practice (2015) singles out a participatory management model of the cultural routes as the most appropriate management model. This model implies the establishment of a network of partners between whom a management policy is clearly defined with clear roles and responsibilities of each of the partners. Even though REVIVAL does not have all the requirements in order to apply and be approved as European cultural route still it can follow main guidelines as they set specific clear rules of management.

As possible management models we can single out 2:

- Single Manager Model - Management by or delegated project promoter - a legal body that assumes all rights and obligations related to the success and sustainability of the cultural route
- Participatory (network) model - a management model where rights and obligations are mutually distributed between the network of partners.

There are advantages and disadvantages in both models.

Single Manager Model Advantages

- Independence in work and adoption of relevant decisions
- Simple organizational structure
- Participatory (Network) Model Advantages
- Division of responsibilities, cost management and promotion of the cultural route
- as well as the sale and implementation of the package arrangements (no need for outsourcing)
- Shared responsibility for failure
- Stronger connectivity between stakeholders at route and facilitated control of quality
- implementation of programmes and packages
- Lower operating expenses due to division of responsibilities and work between partners
- More efficient use of existing resources thanks to a participatory approach (knowledge, skills, experts, tools of work etc.)

Single Manager Model Disadvantages:

- Sole responsibility for failure
- All costs of promotion and management at the expense of the manager / project promoter
- The need to outsource the services of organizing, selling and implementing packages for the tour of the cultural route
- If the route is managed by the county or delegated to one of the existing county institutions there is a risk of overload
- Weaker connection with stakeholders on the cultural route

Participatory (Network) Model Disadvantages:

- More complex organisational structure
- It is necessary to define the legal model network activities, establish common administrative structure (secretariat) and define rights and obligations within a network
- Possible difficulty finding partners willing to accept this form of cooperation and co-financing
- The need for continuous coordination between partners

Taking into consideration the conclusions of the analysis as well as the Recommendations of the Council of Europe, with the fact that REVIVAL does not aim to be included in the network of European Cultural routes it is desirable to adopt a participatory (network) model management whose possible organizational or management structure will be presented in chapter 3 with clearly elaborated steps to establish it.

3.2. Management strategy

Management plan for the Cultural Tourist Route "REVIVAL – LOST HERITAGE OF '900" in addition to answering the question "who manages" should also answer the question "how and with which

objective a route is managed'. In this regard, the management objectives are defined below with the corresponding priorities that need to be addressed to solve the problems detected through the analysis of the situation on each route. It is necessary to define the Vision of Development, but it is more appropriate that the vision is defined by the establishment of a participatory (network) management model in consultation with all partners.

Priority 1.1. Establishing a route management partnership

In order to establish a participatory route management model, it is necessary to identify potential partners in public, private and civil sectors, present them with this model of management and invite interested stakeholders to establish cooperation. It is necessary to choose the appropriate legal form, define rights and obligations, models of network for financing and implementation of activities (membership fee, commission on packages, etc.), and establish a management structure, all with a view to effectively managing the route and product development (package of arrangements, festivals, events, etc.) whose organisation and sales will benefit members of the partnership and wider community. It is also necessary to establish and implement a strategy of communication with stakeholders/partners (internal communication) and with new potential partners, as communication within the partner network presents one of the more significant risks of establishing and functioning in this management model.

Priority 1.2. Strengthening the partnership's management capacity

When establishing a legal management model, it is necessary to strengthen the management capacities of the partners. In this regard, it is necessary to establish a reference and administrative centre for coordinating partnerships and implementation of programmes and activities along the route, and to educate partners and stakeholders on topics relevant to route management, product development, etc.

Priority 1.3. Development of cultural and tourist products of the route

To ensure the attendance and sustainability of the local (as well as international) cultural and tourist route REVIVAL – THE LOST HERITAGE OF '900" it is necessary to develop package holidays for different target groups as well as different cultural and educational programs for the local community and visitors (exhibitions, festivals, etc.)

Priority 1.4. Planning and implementation of marketing and communication activities

To establish an efficient communication system towards potential visitors to the route, it is necessary to define strategic guidelines for the implementation of marketing and communication activities according to the target markets and customer segments. It is necessary to establish communication (and sales) channels using digital and classical marketing tools (web promotion sales, production and distribution of promotional materials, souvenir making, friends of the route program and such.)

Priority 1.5. Improvement of the signage system and interpretation of the cultural and tourist route

To enable a self-guided tour of the route, it is necessary to improve and visually harmonise the tourist signage and improve the interpretation system on local routes - setting directions, interpretation boards, marking of catering and tourist offer included in the tour system, etc. For this purpose, it is necessary to use the recognizable visual identity of the route already approved and accepted by all partners

4. MANAGEMENT STRUCTURE

4.1. Suggestion of possible management structure

Previously identified the most adequate model of cultural route management, i.e. participatory (network) management model is a complex organizational structure with a decentralized mode, rights and responsibilities are shared between partners. The success of this model depends on the continuous communication between the network members. When establishing this model, it is necessary to identify partnership coordinator, who acts as kind of a reference and administrative center and coordinates partnership and supervises the implementation of activities along the route. Partnership, from a legal point of view may be formalized in the legal form of an association or a partnership agreement (consortium). Most international cultural routes have adopted the model of non-profit association or foundation.

As management of single international route has proven to be difficult for sole partner, management of local cultural routes is foreseen and one partner responsible for web (or rather Digital Documentation centre) and communication should be the basic reference for all novelties happening along the routes.

In essence, a network should be designed to establish channels of communication and co-operation between professionals who share common concerns. In order to do this, networks begin to evolve into more complex structures. At the stage where a network started to develop joint products such as publications, conferences, meetings and other collaborative projects, it is normal to have a co-ordinating office.

Although highly diffused and decentralised in their way of working, an established network (with a legal structure) will often require a centre. A small office, the network co-ordination office with a network co-ordinator is essential to undertake the day-to-day administration, respond to requests from new and existing members, disseminate information, organise meetings and help facilitate special interest groups or projects within the network. The Cultural

Routes' case studies suggest that in many cases the geographical location of the key decision maker is also the key location of such an office. It needs to be defined how costs of running the office are shared by the members.

Regardless of the choice of legal forms of network operation, the following organisational structure is proposed

	Assembly of the association		
	Scientific Committee		
	President and Board of Directors of the Association		
management section partnerships and coordination of operations on the route	section for promoting the cultural and historical route	organization, sale and implementation of packages	cultural and educational activities

The Assembly is the highest body composed of all members of the partnership. The Assembly determines the way of doing business and business supervision.

The Scientific Committee is an advisory body that provides scientific support of activities carried out on the route (support for the interpretation of heritage, support for the organization of cultural and educational activities, etc.).

The president of the association with the management board (or the consortium coordinator) shall operationally represent the partnership and coordinate its work. Support in his work is provided by members working through sections:

- Partnership management and coordination of activities along the route;
- Promotion of the cultural and tourist route;
- Sale, organisation and implementation of package holidays and cultural and educational activities.

The Statute of the Association or the Partnership Agreement defines all rights and obligations of the members of the association as well as achievement of defined objectives.

The definition of partner bodies is followed by the formation of a coordination office and the setting of formal rule membership, membership fees, etc. Particular attention should be paid to the provision of uniform level of quality of services on the route. Furthermore, it is important that all sites involved in the cultural route respect the agreed working hours so that visitors can take a tour.

The assumption of sustainability of a participatory (network) route management model can be ensured through different ways to raise funds:

- Membership fee,
- ticket collection,
- donations and sponsorships,
- co-financing through the EU and national programmes (for route improvement projects),
- developing a friend route programme,
- establishing a 'adopt heritage' programme,
- commission on the sale of souvenirs and local products, etc.

In the particular case of the international cultural and tourist route "REVIVAL on the lost heritage of '900", the initiator of the establishment of a participatory (network) management model might be city of Forli, as lead partner and route development initiator. The organisation/association that will manage the route should include all primary and secondary stakeholders who benefit

(or may have) direct or indirect benefits from the cultural route. The key is to select a route coordinator. The coordinator would be in charge of carrying out partnership management activities and coordinating activities on the Route. When recruiting stakeholders, future members of the network, the coordinator should present actual costs and benefits of network memberships. This is only possible after making a cost-effectiveness study with cost benefit analysis and specific promotion plan. In this way, the value for money can be presented very clearly to future members, more precisely, they can be presented with how much promotion as well as how much future increase of revenue can be expected through the implementation of the activities in the money plan - annual membership fee. Members would have permission to use the route logo and the right to have their data on websites.

4.2 Coordinator and stakeholders - potential members of the network

In order to make it easier for the initiator of the development of the route – City of Forli to choose the most adequate legal entity delegating the tasks of establishing and managing the partnership and subsequent coordination and supervision of the implementation of activities on the international cultural and tourist route "REVIVAL – lost heritage of '900" logical choice would be the University of Zadar as a partner that is in charge of the Digital Documentation Centre of the project for the following 5 years.

However, this choice has certain advantages as well as shortcomings. As through the project it is not foreseen how the management of the route will be funded in following 5 years risks of not having human resources knowledgeable in international route management may be present.

Therefore, recommendation would be that University of Zadar (or rather a Digital Documentation Centre of the project REVIVAL) is a central point where all relevant information is drawn as all partners in the project will be there presented with local tourist routes. Each partner is responsible for its own route, from organizational to promotional steps, and as each

partner changes anything on the route, he needs to update it in contact with University of Zadar. Each partner is obliged to use common brand developed through the project and has to demand the same from all partners selling/promoting the route (travel agents, DMC, tour operators, tourist boards, museums, etc).

For the purposes of establishing a network, it is necessary to identify groups of primary and secondary stakeholders to establish a participatory (network) route management model as well as to implement different cultural and tourist activities on the route. As such, we can single out the following:

PRIMARY STAKEHOLDERS	
PUBLIC SECTOR	Regional tourist boards
	Museums
PRIVATE SECTOR	Tourist agents
	Hotels and accommodation facilities
CIVIL SECTOR	Tourist guides
	Cultural societies
SECONDARY STAKEHOLDERS	
PUBLIC SECTOR	Educational – elementary & high schools, universities
PRIVATE SECTOR	Catering facilities along the route
CIVIL SECTOR	Religious associations

Identified primary stakeholders need to be brought together and presented by participatory governance model as well as the benefits and obligations of their participation in the operation of the network (use of common logo and branding system). Secondary stakeholders should be involved in later stage of development and improvement of the route.

5. STRENGTHENING THE CAPACITY TO MANAGE THE ROUTE

In order to manage the route according to the principles of participatory (network) management model it is necessary to strengthen the knowledge and skills of all stakeholders involved in the route management network. In addition, with education of all stakeholders, directly and indirectly involved in the management of the route, it is necessary to ensure the awareness of locals about the importance of the cultural and economic development of the route itself. This approach creates a precondition for "accepting" the route as part of the identity of the local community. In order to strengthen the capacities of all stakeholders involved in the participatory approach to route management, it is necessary to focus on the categories of activities for which individual stakeholders of the partner network will be in charge and propose educational programmes to strengthen their knowledge and competences.

6. MARKETING AND COMMUNICATION

The chapter defines the models and ways of communication, promotion and commercialization of local cultural tourist routes "REVIVAL – on the lost heritage of '900".

6.1. Marketing of the cultural route

Defining marketing strategies for cultural routes as a specific 'product' whose characteristics can be closely compared with the concept of "destination" is possible only after the foundations for branding have been set up and after definition of a branding plan. As through the project REVIVAL visual identity has been set up through use of specific logo, colours, phrase (Let them live again) a marketing plan can be defined as well. The main objective of marketing

strategies is to design and promote a mix of products in order to increase the number of visitors of the local cultural and tourist route "REVIVAL – on the lost heritage of '900" as well as definition of recognizable elements that successfully communicate a route idea. Activities defining Marketing Strategies include market analysis, strategic positioning compared to other nearby content (competition analysis), product concept development – product themes, and proposal for specific market communications to individual target groups in line with their profiles.

The marketing strategy that underlies the development of the marketing plan should consist of 4 logical units:

1. Analysis of environment and competition and customer segmentation (target group analysis)

By analysing internal and external factors from the environment, it is possible to provide a detailed picture of how the potential growth of the route is perceived compared to other products of each partner's respective region and wider geographical area. Basic characteristics of tourist movements and profiles of target groups are described, as well as their preferences and habits. By analyzing the competition, we also describe between which products targeted groups choose and what is the current positioning of the route.

2. Defining the value of the offer and its comparative advantages and branding of the route

Laying the foundation for defining a branding strategy implies defining values of the offer of a cultural route and its key values and attributes that are also comparative advantage. In order to create a strong brand as basis for successful promotion and sales of the route, a prerequisite is to define all branding elements.

3. Price strategy and sales strategy

After the analysis of the product and definition of the brand of the cultural route, the price strategy is determined in line with the profiles of the target groups, their purchasing power and competition prices. Sales strategies and distribution channels are described.

4. Definition of communication activities, budgets and action plans and valuation methods

The optimal mix of communication activities is defined according to the desired messages sent to target groups, budget and ways to track results with indicators in order to evaluate them.

INTRODUCTION	MISSION AND VISION OF THE ORGANIZATION COMPARATIVE ADVANTAGE GOALS
ANALYSIS	MARKET RESEARCH AND OUTSIDE FACTORS (SWOT) ANALYSIS OF PRODUCTS LIFE CYCLE ANALYSIS OF COMPETITION AND ENVIRONMENT PRICE ANALYSIS ANALYSIS OF MARKET TRENDS AND BUYERS BEHAVIOUR
STRATEGY	TARGET GROUPS PROFILE (SEGMENTATION) DESIRED POSITION
PLAN	3 P DEFINITION (PRODUCT, PLACE, PRICE, PROMOTION) COMMUNICATION PLAN FOR INTERNAL AND EXTERNAL AUDIENCE
BUDGET AND CONTROL	COST AND TIME FRAME MEASURING RESULTS

Previous chapters describe an analysis of the environment of the cultural and historical route "REVIVAL – the lost heritage of '900", now followed by analysis of segmentation of target groups and competition in order to define by the proposals for promotional and communication activities.

6.2. Buyer segmentation (target group analysis)

The World Tourism Organisation (UNWTO) before 2020 crisis said cultural tourism participated with about 39% of tourism arrivals in total tourist consumption. Culture is a fundamental part of the tourist offer and experience in Europe - it was assumed that one in ten of the ten tourists chose a destination based on its cultural offer. With COVID-19 bringing global tourism to a standstill, millions of people in quarantine have been seeking out cultural and travel experiences from their homes. Culture has proven indispensable during this period, and the demand for virtual access to museums, heritage sites, theatres and performances has reached unprecedented levels.

It is also the cultural and tourist route "REVIVAL on the lost heritage of '900" that is formed with the aim of extending the stay of cultural tourists in each partner town of the project REVIVAL. However, before defining specific cultural, tourism and educational products as well as ways of communicating the entire offer of routes it is necessary to segment the market and determine the profile of cultural tourists according to which the marketing mix will be adjusted and targeted promotional activities on developed cultural and tourist products intended specifically for a specific target group.

When defining the profile of a cultural tourist, it is necessary to distinguish between three categories that depend on their motivation with culture:

- Culturally motivated tourists

- Culturally inspired tourists and
- Tourists attracted by the culture.

Culturally motivated tourists make up from 5-15% of tourists and about 5% of the local population and are attracted to the elite cultural events and like to be treated like VIP guests.

Culturally inspired tourists are the most numerous category, accounting for 30% of tourists and about 15% of the local population, attracted by famous cultural sites, attractions and events. They are partly motivated by culture, and they are attracted by popular, advertised cultural events and events. This category of tourists will visit cultural attractions if they have time, if they are easily accessible and offer value for money.

Tourists attracted by the culture make up for about 20% of tourists and 20% of local residents. They do not plan to visit cultural attractions, but will visit them if they are offered during their stay. This category of tourists finds local cultural resources are attractive if they have received timely information about performances, exhibitions or cultural and historical attractions of the site itself. The key elements to attract this category of tourists are marketing in the destination itself, timely information, availability of attractions and, where necessary, ease of ticket booking.

Culturally motivated tourists, as the most important segment of consumers and the target group according to which direct marketing activities are formed, base their decision on the recommendations of friends, through social networks, reading reviews on tripadvisor and other review portals, magazines about travel, the Internet, etc. Marketing activities for the purpose of informing and attracting this segment of customers relate to the development of tailored packages for different segments of consumers, establishment of communication activities using digital marketing, participation in specialized fairs and events, organizing a thematic tour for specialized journalists and bloggers, presenting the offer through local and regional tourist boards etc. In addition to this external communication, a systematic marketing approach should be established towards potential partners (internal communication) - cultural, tourism

and hospitality operators in the designated areas in order to become part of the partner route management network.

6.3. Proposal for promotion and sale of the local cultural and tourist route "REVIVAL on the lost heritage of '900"

The described product of the cultural and tourist route "REVIVAL on the lost heritage of '900" is intended for different target groups whose profiles and preferences are described in the preceding chapters. Following are the descriptions of specific route products with optimal promotional activities. The recommended channels of communication with the aim of promoting the cultural route to the target groups are defined according to their profiles:

VISITORS PROFILE	PROMOTION TYPE
Culturally motivated tourists	PR in domestic and international scientific and popular scientific publications Presenting the route on specialized domestic and international events, conferences and Fairs
Culturally inspired tourists Tourists attracted by the culture	Local outdoor campaign (billboards, etc.) National and local digital campaign (blog, reviews) Presentation in nearby tourist centers (e.g. handing out leaflets)