



INTERPRETATION OF EUROPEAN CULTURAL HERITAGE IN TOURISM

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2020



Co-funded by the
Erasmus+ Programme
of the European Union

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Annotation:

The publication is the main output of the international Erasmus+ project “Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism” (MIECAT). The e-book contains a brief survey of the cultural heritage of Europe; it explains the importance, goals, and principles of heritage interpretation. Individual chapters give detailed characteristics of six thematic subtopics (architecture, fine arts, religious monuments, music, local traditions and customs, gastronomy) with the comprehensive methodology of interpretation of the adequate part of cultural heritage through attractions in tourism, examples of good practice and a case study for each subtopic. The text was created by an international group of experts (Austria, Czech Republic, Germany, Romania, Slovakia, and Spain – members of partner university teams of the Erasmus+ project MIECAT). The publication is a non-profit output of the international project MIECAT co-funded by the Erasmus+ Programme of the European Union.

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LIST OF ABBREVIATIONS

AD	Anno Domini
ARCHES	Accessible Resources for Cultural Heritage EcoSystems
ASCOR	Association of Orthodox Christian Students
ATOR	Asociația Tineretului Ortodox Român
AVR	Augmented Virtual Reality
BC	Before Christ
CBI	Centre for the Promotion of Imports from developing countries
CEO	Chief Executive Officer
CCIs	Cultural and Creative Industries
CGI	Computer-Generated Images
CZK	Czech Crown
EDEN	European Destination of Excellence
EHD	European Heritage Days
EHL	European Heritage Label
ETC	European Travel Commission
EU	European Union
FMV VŠE	Faculty of International Relations University of Economics, Prague (from October 2020 Prague University of Economics and Business)
GDP	Gross Domestic Product
GNTB	German National Tourist Board
ICOM	International Council of Museums
ICOMOS	International Council on Monuments and Sites
ICT	Information and Communication Technologies
IGCAT	International Institute of Gastronomy, Culture, Arts and Tourism
MIECAT	Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism
MOOC	Massive Open Online Course
MUJA	Museo del Jurásico de Asturias
NATO	North Atlantic Treaty Organization
NPÚ	National Heritage Institute
SACR	Slovak Tourist Board
SDGs	Sustainable Development Goals
TTC	Travel and Tourism Committee (EU)
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNWTO	United Nations World Tourism Organization
USA	United States of America
VAT	Value Added Tax
VR	Virtual Reality

ABBREVIATIONS OF COUNTRIES USED IN THE E-BOOK

A	Austria
B	Belgium
BG	Bulgaria
CH	Switzerland
CZ	Czech Republic
D	Germany
DK	Denmark
ES	Spain
F	France
GB	Great Britain
GR	Greece
H	Hungary
HR	Croatia
I	Italy
IR	Ireland
LT	Lithuania
NL	Netherlands
PL	Poland
PT	Portugal
RO	Romania
RU	Russia
S	Sweden
SK	Slovak Republic
SLO	Slovenia

For other country codes see:

https://ec.europa.eu/eurostat/statistics-explained/index.php/Glossary:Country_codes

INTRODUCTION

Motto:

“Heritage is our legacy from the past, what we live with today and we pass on to future generations. Our cultural and natural heritage are both irreplaceable sources of life and inspiration, our touchstone, our reference point, our identity.” [Kuřová, 2009]

This monograph is the output of the International project “Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism” (MIECAT). The project creates a significant platform for the deepening of internationalization of university studies and for increasing the potential for mobility of students and academics in the field of tourism. The objective of the project was to create didactic materials for the implementation of a new study subject focused on the current issues in the interpretation of cultural heritage in tourism. The Tourism Department of the Faculty of International Relations at the University of Economics in Prague (FMV VŠE) was the leading partner and coordinator of the project. Partner universities were Universidad Europea de Madrid, Spain; “Alexandru Ioan Cuza” University of Iași, Romania; University of Applied Sciences Burgenland, Austria; Fachhochschule des Mittelstands, Germany; University of Economics in Bratislava, Slovakia. The project was funded by the EU Erasmus+ programme and was implemented in 2017–2020.

Interpretation of cultural heritage is currently a very hot topic enhanced by the activities of the EU in the field of cultural heritage. The year 2018 was declared a European Year of Cultural Heritage. European Heritage Days organized annually also bring up topic close to issues of interpretation of cultural heritage – in 2018 the topic was “Common heritage, common values” and 2020 comes with the topic “Monuments and Education”.

Development of cultural tourism is increasingly challenging for the interpretation of cultural heritage. The process of searching for new ways which would address and appeal to adequate target segments of visitors is not always easy. However, the successful interpretation brings opportunities to raise emotions and facilitate experiences, creating a relationship between the cultural heritage site and the visitor. This relationship motivates the visitor to search for context and explore the most diverse targets which cultural heritage offers.

In the globalized community we live in, tourist destinations can play an important role as places for intercultural dialogue, which contributes to mutual understanding and the building of friendly relationships among nations with different cultural history.

The outputs of this international project represent the support for all those, who want to search for new and efficient methods of cultural heritage interpretation. They enable these people to understand the context of historical, cultural, and social values of individual destinations. This monograph examines the current methodology of cultural heritage interpretation in tourism, and considers both tangible and intangible heritage: architecture, fine arts, religious monuments, music, gastronomy, and folk traditions.

Thanks to this project, specialists from different countries of Europe could join and share their professional knowledge and wide experience, given the different development of cultural heritage in individual countries and their approach to the interpretation of cultural heritage. During the implementation of the project, there was a continuous interaction between all participants both in the given investigated field and in the field of didactics.

The publication is written mainly for university students of tourism. It is the basic study material for university subjects related to cultural heritage and its interpretation in tourism, which will be taught at the universities participating in this project.

Another output of this project is a shortened version of the e-book – **Guidelines (Interpretation of European Cultural Heritage in Tourism – Guidelines for Professionals in the Tourism Industry)** primarily for people already working in the industry.

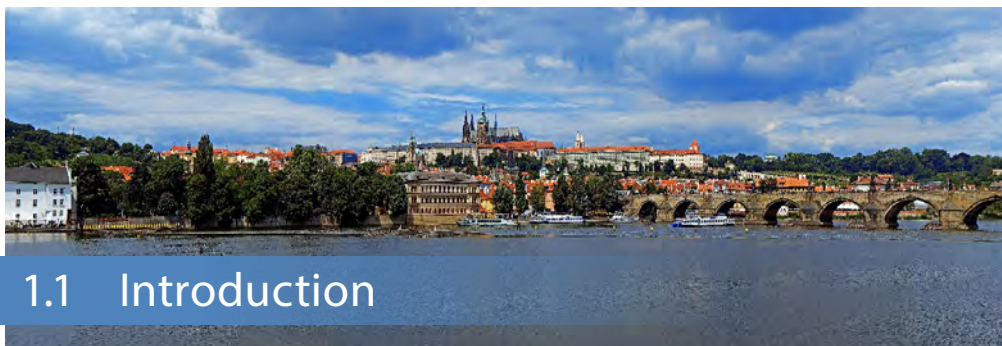
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Kučová, V. 2009. NPÚ. World Heritage Information Kit; UNESCO World Heritage Centre. Retrieved from: <http://pamatky.praha.eu/jnp/cz/unesco/index.html>

CULTURAL HERITAGE OF EUROPE AND TOURISM

“Tourism is like fire. It can cook your food or burn your house down.”

(Fox, 1991)



1.1 Introduction

Culture is an important part of the lives of people and society and has crucial importance for the integration of society as a whole. It develops the emotional, intellectual, and moral level of every person which means that it also plays an educational role. Culture is also an important economic branch consuming primarily funds from public budgets, while also participating in the generation of their revenues, directly or indirectly through tax revenues. The cultural industry accounts for 0.8 to 3% of the GDP in EU countries. Moreover, it indirectly generates potential for further revenues into public budgets, e.g. yields from cultural tourism [McKechner, Du Cros, 2002].

Cultural heritage of Europe is very rich and diverse. It is a witness of the development of European society through the centuries. Historical, geographical, and generic diversification is typical for European cultural heritage. Tangible and intangible monuments and traditions cocreate the identity of individual regions of Europe.

Cultural heritage also has inclusive benefits for the society. It contributes to the quality of life, social coherence, and intercultural dialogue. Cultural heritage also plays an important economic role in Europe. More than 300 thousand people in Europe work in this field and almost 8 million job positions are connected with cultural heritage (e.g. in the construction industry – maintenance of monuments, and tourism) [Vaníček, Jarolímková, 2019].

Cultural tourism is one of the fastest developing forms of tourism. Participants in cultural tourism are motivated for the visit to the destination primarily by the opportunity to explore the cultural heritage of the destination. According to a UNWTO study of 2014, 57% of participants in tourism perform cultural activities, for 39% of these cultural activities represent a dominant activity for during their trip [Richards, 2018]. The growth in cultural tourism is best indicated by the growing numbers of visitors to cultural monuments, cultural facilities, and cultural events.

The International Cultural Tourism Charter was signed under the auspices of the ICOMOS in Mexico in 1999. It identifies the relationship between cultural diversity of destinations, tourism, intercultural dialogue, and regional development. It helps to establish tourism management at places with significant cultural heritage [ICOMOS, 2008]. The topic of conservation, protection and interpretation of cultural heritage is still very urgent, e.g. the year 2018 was declared a European year of cultural heritage. Its aim was to motivate people to explore European cultural heritage and strengthen the feeling of coherence within European communities.

The leitmotif of cultural tourism is familiarization with the site visited. Familiarization includes not only acquiring the data and facts, it also means understanding a deeper

context of cultural and historical events and their influence on the past and current lives of local people. During the stay, the visitors build their attitude towards the destination and relationship to local people, their culture and cultural heritage. It is therefore in the interest of the destination and the visitor that the heritage should be adequately interpreted by the visitor. Besides protection of monuments and their utilization in tourism, the interpretation of cultural heritage is becoming an increasingly important topic.



1.2 Cultural Heritage of Europe

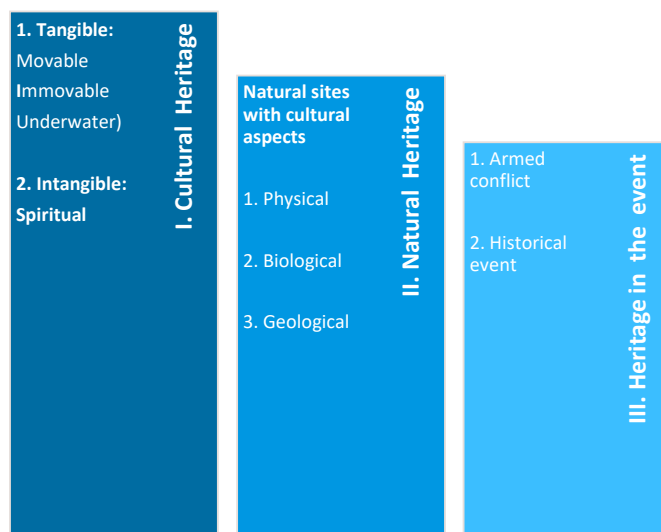
Cultural heritage is a broad and vague concept, and discussions often assume an understanding meant to capture its heterogeneity. This is one of the definitions related to cultural heritage. Many authors apply this expression to similar variations. Kersell and Luke indicate: “it” is something that someone or a collective considers to be worthy of being valued, preserved, catalogued, exhibited, restored, and admired [Kersell, Luke, 2015, p. 71]. The authors who analyse the heritage state that it relates to something from the past interpreted in the contemporary context. Harrison presents the need to differentiate and to distinguish official and unofficial heritage [Harrison, 2013].

Many authors understand the official heritage as those listed in documents of official world institutions, such as the UNESCO list of heritage and national heritage protection laws. It is the question of how much unofficial heritage is valid. The social life included heritage creates a living chain between the classical notion of cultural heritage and its revival through contemporary people and their specific actions.

The categorization of formal and informal heritage is also confirmed by the authors of the World Heritage Encyclopaedia. “The previous Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations”. Conservation of cultural heritage “has more specific or technical meaning in the same contexts”. [World Heritage Encyclopaedia, 2019]

UNESCO (United Nations Educational, Scientific and Cultural Organization) identifies several main categories of heritage.

Figure 1.2 | The basic classification of heritage



Source: elaborated <http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/unesco-database-of-national-cultural-heritage-laws/frequently-asked-questions/definition-of-the-cultural-heritage/>.

The classification of cultural heritage into different categories of assets to assist the inventory compilers and users in determining the appropriate procedures should follow [Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century, 2017, p. 9].

The classification of cultural heritage and the definition of individual categories are important for the unification of these units in every country of the European Union. For this reason, “Inventory” is an official research activity for the preliminary recording and documentation of cultural heritage assets. It provides the basis upon which an evaluation may be made:

- a. to determine whether or not the asset should be legally protected and
- b. to prepare a plan for its conservation whereby its value may be permanently secured.

The definition relates to the following categories and subcategories: Immovable cultural heritage, monuments, an ensemble of buildings, architectural conservation areas, cultural landscapes, archaeological sites, the perimeter of monuments, protective zones, protected areas, archaeological excavations, ethnological objects, historical objects, objects of art, technical objects, archive materials, library materials, audio-visual materials, recorded sounds, spiritual and cultural elements [Guidelines on cultural heritage, 2012, p. 20]. The inventory of immovable cultural heritage distinguishes the category in the qualitative dimension. It means the type of category, the legal status of protection of the heritage, location, dating, description of a site, state and condition of heritage and ownership. A similar list of categorisations is undertaken for movable cultural heritage and for spiritual heritage [Guidelines on cultural heritage, 2012, p. 22].

The basic definitions of the named categories are published in the Glossary of this textbook.

This philosophy and content of cultural heritage is understood in a classical approach. It doesn't express the development of culture. In the present time we must not forget that cultural heritage is in the process of inclusion to the cultural and creative industry. This new trend is a mirror of human behaviour changing. The passive observation of the cultural heritage is the past. Many museums, open-air museums, and galleries offer adventure. Participation of the visitor is directly connected into the process of presentation. The young people ask for adventure. They want to experience the cultural heritage in a lovely and playful way.

The important role is focused on urban regeneration strategies. Many European cities are in the process of regeneration. Most urban regeneration policies have addressed both physical renewal and a wide range of social, economic and environmental issues, creating a positive snowball effect [Culture Urban Future, 2016, p. 61].

The cultural heritage of Europe by way of regeneration brings economic prosperity, social inclusion and the improvement of the urban environment. These goals are achievable in cooperation between the stakeholders of the national government, regional governments, public and private cultural institutions and the local population. Citizen's attitudes towards the heritage are varied, for this the reason communication with people is important. They have to understand all the processes relating to heritage. The aims have focused on the informal education of the local people.

Good practice: The international Festival of Ghosts and Monsters (Slovakia, Bojnice)

In Bojnice Museum the Slovak National Museum annually prepares an instalment of the popular International Festival of Ghosts and Monsters for lovers of horror and mysterious stories from history. It all starts some days before the festival itself with a ghostly procession in the charming spa town of Bojnice. This year, the title "The Lord of Time" is meant to unveil the darkest side of mankind as the 25th jubilee of the festival points out the demons hidden in each of us. It presents a historical story about the fight against time, against our temptations and our fear. A time has come...

Source: <https://slovakia.travel/en/international-festival-of-spectres-and-ghosts>.

Another example of an interesting presentation is a mix of heritage authentic sites and modern IT technology.

Good practice: Krapina Neanderthal Museum, Croatia

Various types of multiplex presentation using video, touch screens, and different games may be enjoyed during a visit to the Neanderthal museum.

The site Krapina is an authentic location of ancient habitat, one of the secrets dating back to the beginning of mankind from the Stone Age some 30,000 to 300,000 years ago.

The cave of a prehistoric man was discovered by Croatian archaeologists at the end of the 19th century. At the present time Hušnjakovo hill in Krapina is a protected area as the first paleontological natural monument in the Republic of Croatia and is listed as one of the richest Palaeolithic habitats of the Neanderthals in Croatia and Europe. The exhibition in large building space shows by the use of modern technology the development of life from chaos until present civilisation. The visitor can activate the equipment and also can enjoy all types of educational activities.

Source: <http://www.mkn.mhz.hr/en/about-museum/exhibition/>.

The sustainable revival of culture and cultural heritage could expand a recreational, touristic or educational focus.

1.2.1 The Heritage in Documents

European Cultural Convention

Fifty states negotiated the European Cultural Convention in 2015. At that time participating representatives established the starting point for the future process towards a common cultural heritage strategy for Europe. The concept of cultural heritage has significantly changed in recent decades. Political, economic, social and technological conditions, business, construction and urbanisation exert enormous pressure on the protection of cultural heritage and the sustainable attitude towards cultural heritage. The development of the society, the new lifestyle and the drive for higher living standards all change people's value and priorities. The customary divisions are disappearing and giving way to a holistic approach: cultural heritage, which encompasses an intangible dimension, know-how and attitudes, this is inextricably linked to its context and its natural and cultural environment.

Traditional cities are uniquely humane because they are related to our body and mind. Traditional architectural forms are shaped by humankind's enduring use of natural building materials to adequately settle in specific climates, geographic and cultural conditions. They form part of the timeless technological heritage of humankind. They are as permanently relevant to the welfare of humans as common languages, tools, vehicles, science and techniques. To declare them as mere historical heritage and, therefore, past and dated phenomena, is not only a philosophic mistake but an ideologically motivated error calling for definitive and authoritative correction [Turner, 2015].

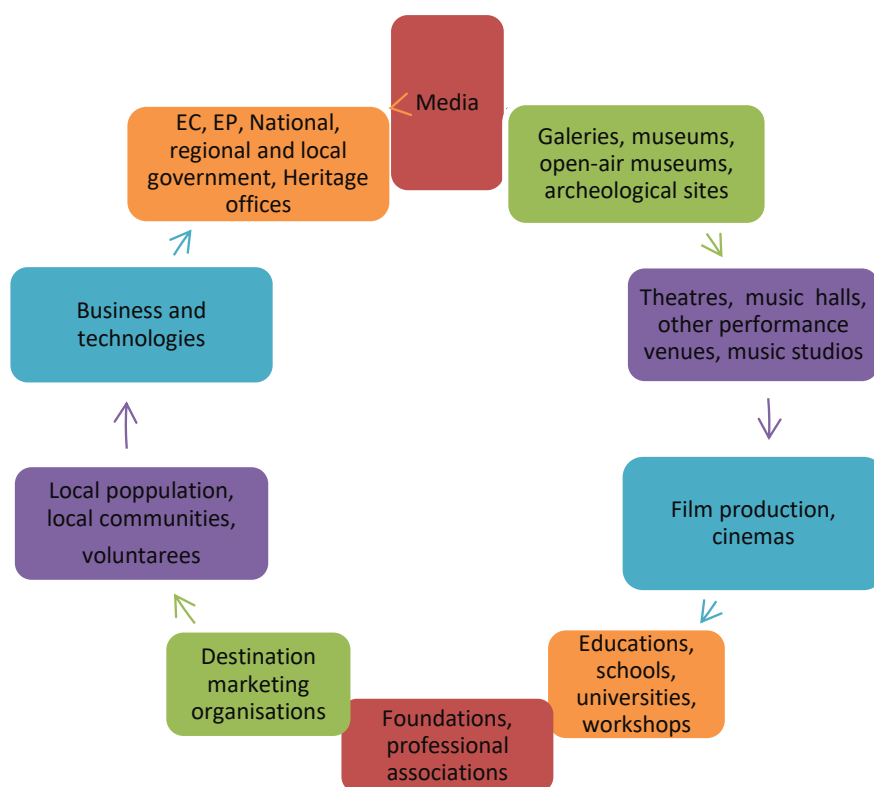
At the core of the conservation and safeguarding of tangible and intangible heritage is the application of sustainable urban development strategies. Key trends show that while there has been greater awareness of these issues, the tools needed for implementation and integrated planning approaches have yet to be put in place. On the other hand, the regeneration of city centres and the greening of the city through adaptive reuse

of cultural heritage assets have improved urban liveability. In recent decades, new mechanisms and recommendations have evolved, providing tools to cope with many of the challenges. UNESCO provides the know-how for conservation of the heritage in danger. Since its inclusion in 2004 in the Operational Guidelines for the implementation of the World Heritage Convention [UNESCO, 2004], it has become a critical tool for managing heritage in risk conditions. Protection and management of World heritage properties should ensure that their Outstanding Universal Value, including the conditions of integrity and/or authenticity at the time of inscription, are sustained or enhanced over time [Operational Guidelines for the Implementation of the World Heritage Convention, 2019, p. 29].

European Cultural Heritage Strategy for the 21st century

The European Cultural Heritage Strategy for the 21st century was adopted in the year 2017. This document pursues an inclusive approach and involves not only the local, regional, national and European public authorities, but also all heritage stakeholders including professionals, (international) non-governmental organisations, the voluntary sector and civil society.

Figure 1.2.1a | Stakeholders in Cultural heritage portfolio



Source: Author's elaboration.

The importance of cultural heritage varies according to the society, in which it is located. New relationships are emerging between cultural heritage and contemporary creation, allowing further scope for creativity and innovation. The authors clearly explained the basic nature of the relationship of stakeholders with the heritage in conditions of urban heritage. They emphasise adaptive rehabilitation of urban heritage for contemporary uses as an effective safeguarding strategy, contingent on inclusive, multi-stakeholder governance and underpinned by respect for socio-cultural values. The important role of urban heritage conservation needs to move beyond a monument-based, full protection and government-financed approach, to ensure that urban heritage is not a liability but an asset for cities and their communities. The institutions have to be directly linked to heritage management, should form part of a city's institutional arrangements for promoting sustainable development. For cities to be sustainable, urban development must be accompanied by policies that support all urban communities to make their cultures sustainable [Culture Urban Future, 2016, p. 186].

Good practice: The role of stakeholders related to the conservation of urban heritage

In most countries, the existing governance arrangements involve a limited number of stakeholders, severely restricting the use of the heritage properties, and charge the central government with the activity expenses of the conservation. A development-focused approach to conservation needs to expand the range of stakeholders involved in decision-making and increase the resources required to attract private sector actors (households, consumers, property investors) by allowing the adaptive rehabilitation of heritage properties for contemporary uses. This turns the heritage into an asset for their social and economic development (capital capable of producing a sustained flow of socio-cultural and economic benefits).

Source: Elaborated Rojas, E., 2016, p. 193.

The European Cultural Heritage Strategy for the 21st century in three basic components:

1. The “**social**” component uses the assets of the heritage to promote diversity, strengthen the status of heritage communities and participatory governance.

Good practice: Recommendations in the area: “Social”

Encourage the involvement of citizens and local authorities in capitalising on their everyday heritage.

Make heritage more accessible.

Use heritage to assert and transmit the fundamental values of Europe and European society.

Promote heritage as a meeting place and vehicle for intercultural dialogue, peace, and tolerance.

Encourage and assess citizen participation practices and procedures.

Create a suitable framework to enable local authorities and communities to take action for the benefit of their heritage and its management. Citizens must be able to express their expectations.

Develop and promote participatory heritage identification programmes.

Encourage heritage rehabilitation initiatives by local communities and authorities.

Support intergenerational and intercultural projects to promote heritage.

Facilitate and encourage (public and private) partnerships in cultural heritage promotion and conservation projects.

Source: elaborated Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century, pp. 7–13.

2. The “**territorial and economic development**” component is based on local resources in relation to tourism and economic criteria of employment. The cultural heritage has a great opportunity to apply local resources with the aim of sustainable development, based on tourism and employment. The “territorial and economic development” component focuses on the relationship between cultural heritage and spatial development.

Good practice: Recommendations in the area: Territorial and economic development

Promote cultural heritage as a resource and facilitate financial investment.

Support and promote the heritage sector as a means of creating jobs and business opportunities.

Promote heritage skills and professionals.

Produce heritage impact studies for rehabilitation, construction, planning and infrastructure projects.

Encourage the reuse of heritage and use of traditional knowledge and practice.

Source: elaborated Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century pp. 14–19.

3. The “**knowledge and education**” component focuses, through heritage, on education, research and lifelong training issues, by establishing centres for training professionals by suitable way of appropriate teaching, training and research programmes.

Good practice: Recommendation in the area “Knowledge and education”

- Incorporate heritage education more effectively in school curricula.
- Implement measures to encourage young people to practise heritage.
- Encourage creativity to capture the attention of the heritage audience.
- Provide optimum training for non-professional players and for professionals from other sectors with a connection to heritage.
- Diversify training systems for heritage professionals.
- Develop knowledge banks on local and traditional materials, techniques and know-how.
- Ensure that the knowledge and skills involved in heritage trades are passed on.
- Guarantee the competences of professionals working on the listed heritage.
- Develop study and research programmes that reflect the needs of the heritage sector and share the findings.
- Encourage and support the development of networks.
- Explore heritage as a source of knowledge, inspiration, and creativity.

Source: elaborated Recommendation of the Committee of Ministers to member States on the European Cultural Heritage Strategy for the 21st century pp. 20–26.

2030 Agenda and Heritage in Sustainable Urban Development

The agenda 2030 is structured, it contains 17 Sustainable Development Goals (SDGs) and 169 targets connected to these goals which create the formal conditions for implementation at the local, national and international levels. The 17 SDGs are grouped into “5 Ps”, People, Planet, Prosperity, Peace and Partnerships, reflecting the economic, social and environmental dimensions of sustainability (people, planet and prosperity), as well as its two critical conditions (peace and partnerships). The 2030 Agenda reflects a broad view of culture that encompasses the contribution of culture to sustainable development including cultural heritage, the creative industries, local culture.

Figure 1.2.1b | Agenda 2030 The Sustainable Development Goals in relation to Heritage



Source: 2030 Agenda Indicators, p. 18.

1.2.2 European Heritage Label

The European Parliament and European Council adopted establishing a European Union action for the European Heritage Label in the year 2011.

The European Heritage Label is given to heritage sites that celebrate and symbolise European history, ideals, and integration. These sites are carefully selected for the role they have played in European history and the activities they offer to highlight it. The Label gives to European citizens, especially young people, new opportunities to learn about our common yet diverse cultural heritage, and about our common history. It contributes to bringing European citizens closer to the European Union. The European Heritage Label can also help to increase cultural tourism, bringing significant economic benefits. The action of the European Heritage labels aims at raising awareness of sites that have played a significant role in the history, culture and development of the European Union, as well as to highlight their European dimension through information and educational activities. The ultimate objective of the European Heritage Label is to strengthen the sense of belonging of citizens to the European Union based on shared values and elements of European history and cultural heritage.

The procedure for the selection of sites under the action should be carried out in two stages. A European panel of independent cultural experts evaluates the applications of the pre-selected sites made at the national level. They select a maximum of one site per Member State. The transnational dimension is available in joint applications. In this case the panel of experts evaluates the sites located in different Member States focused on one specific theme.

“The European Heritage label should seek added value and complementarity with regard to other initiatives such as the UNESCO World Heritage List, the UNESCO Representative List of the Intangible Cultural Heritage of Humanity and the Council of Europe’s European Cultural Routes. Its added value should be based on the contribution made by the selected sites to European history and culture, including the building of the Union, on a clear educational dimension reaching out to citizens, especially young people, and on networking between the sites to share experiences and best practice. The main focus of the action should be on the promotion of and access to the sites as well as on the quality of the information and activities offered, as opposed to the preservation of the sites, which should be guaranteed by existing protection regimes.” [Decision No 1194/2011/EU of the European Parliament and of the Council, art. 8].

The European Heritage label has in force the main objectives with the aim to:

- stimulate intercultural dialogue;
- contribute to enhancing the value and profile of cultural heritage;
- increase the role of heritage in the economic and sustainable development of regions through cultural tourism;
- foster synergies between cultural heritage and contemporary creation and creativity;
- promote the democratic values and human rights that underpin European integration.

1.2.3 European Heritage Days

The thousands of heritage sites and special events were visited by more than 30 million Europeans every year – it is the result of the joint Council of Europe and the European Commission programme. Fifty countries signed the European Cultural Convention related to “European Heritage Days”.

Good practice: European Heritage Days and Journalists

The new platform creates a challenge for journalists with the aim of cooperation between the European Commission, organisers of European Heritage Days and the media. The target journalists are experienced in copywriting tasks with a varied portfolio and demonstrable experience; exceptional writing, proofreading, editing and researching skills; ability to write following a prescribed style guide; some experience of uploading content with any of the popular CMS such as WordPress, Joomla, Drupal, Magento and other. [Jackson, 2019, p. 1]

Until recently, all events of European Heritage Days were only promoted on national websites. The Council of Europe and the European Commission would like to create a “European Dimension” to the Programme. It was considered essential to create an EHD Portal (www.europeanheritagedays.com) to service the Programme and give visibility to every event across Europe. In 2020, the EC is looking for experienced copywriters/journalists to deliver articles in the field of European heritage, in order to transfer clear and informative messages to the visitors and organisers of the European Heritage Days events. The Council of Europe is looking for a maximum of 9 providers in order to support the implementation of the project with a particular expertise in copywriting and content creation. This Contract is currently estimated to cover up to 100 activities, to be held by 28th February 2021. This estimate is for information only and shall not constitute any sort of contractual commitment on the part of the Council of Europe. The Contract may potentially represent a higher or lower number of activities, depending on the evolving needs of the Organisation.

Lot 1:

- consultancy for writing news articles for the European Heritage Days portal;
- drafting news articles, in English, on a given subject from the field of European Heritage and uploading the articles as drafts to the News section on the EHD Portal;
- proposing social media post copy for promotional purposes of the articles;
- sourcing/producing photos/visuals for illustrating the articles whilst quoting all copyright/credit sources;
- drafting newsletters focusing on the most important news items of the quarter;
- drafting press releases targeting a selected group of the most popular journals, magazines and portals of Europe;
- reporting on work carried out for the EHD Secretariat.

Lot 2:

- consultancy for editing of selected EHD articles;
- editing selected news articles from other authors, in English and uploading them as drafts to the News section on the EHD Portal;
- reporting on work carried out for the EHD Secretariat.

Continued on page 24

Lot 3:

- consultancy for copywriting for EHD sub-activities;
- drafting copy for brochures promoting EHD activities;
- drafting copy for Facebook and Twitter posts for the promotional purposes of the European Heritage Days activities;
- reporting on work carried out for the EHD Secretariat.

In terms of quality requirements, the pre-selected Service Providers must ensure, inter alia, that: The services are provided to the highest professional/academic standard; any specific instructions given by the Council – whenever this is the case – are followed.

Source: Elaborated Purchase of consultancy services for the creation of written content in the framework of the European Heritage Days joint programme, p. 2.

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1.3 Cultural Heritage and Tourism

During the 20th century, tourism became a social phenomenon widely spread around the world. Undoubtedly, this has generated both positive and negative impacts with social, cultural, environmental and economic consequences for the host societies. Additionally, tourism has become an international activity contributing strongly to globalization. Economically, it generates substantial advantages that, if distributed fairly, become a very important source of income, which can contribute to the redistribution of wealth throughout the world. However, with economic globalization, there is also the risk of cultural globalization, with the consequent loss of cultural diversity that has been transmitted to the present day throughout the course of history.

Cultural tourism is based precisely on the particular cultural resources of each country, region, county or municipality. Therefore, it is necessary to be aware of the potential risks inherent in tourism development and manage its growth in an appropriate manner, avoiding the destruction of cultural diversity and guaranteeing the sustainability over time of the tangible and intangible cultural resources on which its *raison d'être* is based.

More and more people want to satisfy a legitimate curiosity to visit new places and cultures, to experiment with natural and/or cultural environments, or to simply relax and spend time with their families away from the daily routines of modern life. An important challenge for those responsible for the development of cultural tourism is to ensure that conservation and dissemination, terms that can be contradictory, are instead complementary.

Heritage and cultural leisure activities are a wealth-generating product, which enable the creation of jobs and the improvement of the economic conditions for local communities, revitalizing heritage resources and local cultural identity. Heritage and tourism, both managed with appropriate policies following a local development plan, and supported by community initiatives, can bring benefits in several ways. Firstly, through the increased ability to attract tourists and provide a quality experience, and secondly, through stimulating wealth-creation by providing new opportunities in the tourism sector.

If the development and management of tourism related to heritage sites is sustainable from an economic, environmental, socio-cultural and scientific point of view, it can lead to the following consequences:

- A. Contributing to conservation and preservation that guarantees its durability.
- B. Providing income for hosting communities, both from an economic and socio-cultural point of view.

-
- C. Creating meaning and added value for the visitor.
 - D. Generating income that contributes to the development of research and conservation programmes.

The change of tourism from a “fordist” paradigm, based on the mass production of tourism, towards “post-fordist” patterns, based on differentiated production [Marchena, 1994, 1995], has overlapped chronologically with the development of cultural tourism. The irruption of heritage in the travel industry has contributed to the generation of differentiated production. In other words, the demand for new tourist typologies has changed the conception of the tourism model towards more specialized trends.

As a result, we are witnessing the progressive development of different typologies of tourism, including a revaluation of nature as a whole and a focus on history, historical locations, and archaeological sites as well as gastronomy, adventure, and unique experiences. These tourism typologies offer an alternative to the more uniform and standardized model labelled as “sun and beach”, undifferentiated and based on mass consumerism [Díaz, 2006, pp. 266–267].

At this point, it is necessary to highlight the idea that investing in cultural tourism is investing in both leisure and education. A culture experience that is both entertaining and enlightening is amongst the most relevant differentiating elements of cultural tourism. This should be taken into consideration when developing cultural tourism based on European cultural heritage. Having said that, customs and norms, symbols and languages, as well as demands regarding their use and management, are evolving. All these changes have an impact on society and oblige institutions to generate tools in order to understand and manage these changes. Communities face challenges related to their livelihood and lifestyle that can contribute to enriching or eroding values, identities and economies. Tourism, of course, is one of those dynamic elements continuously transforming local communities.

The growth of cultural tourism can be explained because of the evolution of tourist demand and the creation of new services and cultural products. One thing influences the other, causing a multiplier effect that feeds back into generating better prospects for the future. In this context, public administrations must understand that support for cultural tourism aids in consolidating and increasing economic activities in relation to cultural heritage, favouring the creation of new firms, as well as general economic, social and cultural cohesion. In this sense, the interpretation of heritage can be seen as a powerful tool to make the cultural heritage profitable and contribute to sustainable development from the social, environmental and economic point of view. Therefore, the interpretation of heritage can be defined as a method for the presentation, communication and exploitation of heritage, to promote its understanding, enhancement and sustainable use for sociocultural, educational and tourism purposes. Additionally, the interpretation of heritage is an instrument for communication planning aimed at revealing expectations, sensations and knowledge in visitors, through different interpretation techniques. Thus, heritage interpretation places particular emphasis on improving visitor satisfaction and constitutes a challenge for those responsible for managing cultural attractions.

1.3.1 Cultural Tourism Definition

The origin of the word tourism is attributed to the “Grand Tour” developed in the 18th century by young English high society of the time. Visits were made to certain European cities in search of a connection with the legacy of classical Greek and Roman culture. That is to say, in its origin the main motivation for travel was strictly cultural and educational.

This motivation continued throughout the 19th century with the first tourist packages offered by Thomas Cook to visit classical ruins, and it was not until after the First World War that changes in motivations for travelling began to be apparent. For this reason, the appearance of paid vacations was decisive in creating the first mass tourism cohorts in search of relaxation, either by the coast or in rural areas.

Hence, throughout the 20th century different forms of tourism developed. The most successful among them is the sun and sea tourism associated with a model of mass tourism known as the fordist development model [Santana, 2000], which has allowed access by a large number of people from different social classes. However, it is undeniable that changes within the tourism industry are causing other tourist typologies to develop following a post-fordist model more adapted to the individual needs of each consumer (ibid). In this context, the final decades of the 20th century and the dawn of the 21st century are experiencing the development of cultural tourism, a tourism typology that is recovering its initial importance as a travel motivator. Moreover, it presents great prospects for growth and development in the future if new demand trends are taken into account.

This new form of tourism contains a differentiating element from the mass tourism typical of the 1960s onwards. In addition, during the final decades of the 20th century, people enjoyed more economic resources, longer holidays, as well as considerably improved cultural and educational levels. These factors had a direct influence on the choice of destination and type of trip. As a result, a part of the population began to take short weekend trips to meet their intellectual needs. Under this paradigm, the first research on the emerging phenomenon of Cultural Tourism began to emerge [Richards, 1996].

In 1976, UNESCO defined Cultural Tourism as a form of tourism that aims, among other things, at promoting knowledge of monuments and historical-artistic sites. It has a genuinely positive effect in that it contributes to their maintenance and protection. This form of tourism justifies the costs of maintenance and protection, due to the socio-cultural and economic benefits that it entails for the entire population concerned [Gunn, 2002].

From the economic point of view, the idea that cultural tourism generates wealth and employment in the destination is well established. However, in order to create cultural destinations, a particular destination must know how to value and adapt its cultural resources to current and future tourists. This means that part of the elements of the receiving culture – such as traditions, monuments, architectural complexes, and natural landscapes – become products to be consumed by the visitor, as well as being used for promotional purposes to promote the destination itself. The destinations must also provide all necessary means of arrival for potential tourists.

Cultural tourism is the consumption of practically all types of cultural and heritage elements expressing the characteristics and particularities of a particular destination. Culture manifests itself in day-to-day life, in the dynamic aspects of everyday activity, as well as in the heritage built throughout history, such as, for example, monuments and heritage sites. There are also tourists who travel for very specific purposes to attend

religious or secular festivals, museums, exhibitions, musical events (opera, concerts, etc.) or theatrical performances.

The World Tourism Organization (UNWTO) in 2017 proposed a definition whereby “cultural tourism is a type of tourism activity in which the visitor’s essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination”.

They go on to state that “these attractions/products relate to a set of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and the living cultures with their lifestyles, value systems, beliefs and traditions”.

Culture is vital for tourism. People travel, not only to relax and have fun, but also to satisfy their needs for diversity and curiosity about the styles and ways of life of other people who live in different environments. These are expressed in different ways, from their religion to folklore, and through festivals, customs, gastronomy, crafts, art, architecture, music, dance, language and literature, etc. These cultural manifestations differentiate some groups from others, make life more interesting, more varied and remind us that the world is something infinitely richer and broader than the limited cultural environment in which our daily lives advance.

All the aforementioned activities describe what can be termed as “cultural tourism”. In this sense, culture and tourism have a symbiotic relationship. On many occasions, crafts, art, gastronomy, dances, rituals and legends run the risk of being lost to younger generations but are revitalized when the tourist shows an interest in them. Heritage can be preserved using funds generated by the tourism industry to the extent that management mechanisms should facilitate the generation of income and feedback. It is true that when culture is transformed into a commodity to be consumed by tourists, it runs the risk of degradation and trivialization. Precisely, this is the main reason why it is necessary to integrate management mechanisms that monitor possible deviations. Culture and tourism must support each other and maintain a sustainable relationship. For this, full cooperation between the public sector, private sector, and local communities is necessary [UNWTO, 2001b].

The generalization and abusive use of the term cultural tourism especially harms genuinely cultural destinations. In recent years, the use of the term “cultural” as a commercial claim has been excessively abused. Additionally, there has been a tendency to conceive culture as a spectacle, something that has already been denounced by Ruiz Baudrihaye [1997]. The cultural aspect is often distorted, with the mythical history and the environment becoming a kind of traveling circus.

Despite the UNWTO definition attempt, defining cultural tourism is a difficult challenge, not only because of the broad meanings of the words “tourism” and “culture”, but also because of the continuous change of role of cultural tourism. Numerous attempts have been made to create a widely accepted definition. The necessary consensus in academia has not yet been reached, although, some parameters and basic reflections have been established that will allow us to approach the definition of the concept from different perspectives and in a pragmatic way.

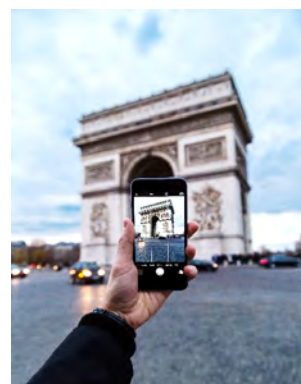
The World Tourism Organization considers that tourist activities are those carried out during trips and stays outside the usual place of residence for a continued period of at least 24 hours but less than one year, for leisure, business or other purposes. It also

establishes a difference between tourists themselves, those who remain displaced for at least 24 hours and day-trippers traveling for less than 24 hours. Starting from this definition of tourism, we could say that cultural tourism is the set of trips made with a cultural motivation.

The great dilemma arises due to the different meanings of the term “cultural motivation”. In a broad sense, any type of trip has a cultural element since it satisfies the need for diversity, for expanding the knowledge that most human beings carry innately with them. When you travel, you come into contact with another culture from which you learn by just observing the surrounding society. Therefore, cultural tourism is at the essence of any displacement since it enables contact with cultural backgrounds. The visitor is in contact with the culture of the host, ranging from the most recognizable tangible aspects such as language or gastronomy, to the less conscious intangible aspects, such as landscape or urban planning.

However, if we consider the strict sense of the term, we could only consider cultural trips as being those taken for strictly cultural or educational reasons. Following the guidelines of the European Union [Union Européenne, 1993], for tourism to be considered cultural, it is necessary to comply with the following conditions:

1. Tourists or day-trippers have the desire to be cultivated, that is, to understand and to know the works, constructions and formations that they are going to visit. The tourist must have an active attitude, the motivation to learn something about the site they visit, a desire to exceed the mere aesthetic experience of walking through a pleasant environment to take picturesque photographs, and a real interest in learning. Urry [1995] asserted that consumption is based on aesthetic issues and not on knowledge. He called it the “romantic tourist gaze”. However, under this perspective, this type of aesthetic experiences would not strictly imply cultural tourism but rather enjoyment and entertainment.



2. A cultural attraction must be involved. When speaking of cultural tourism, it is necessary to consider not only the forms of tourism related to the visit to monuments, museums or archaeological sites but also the festivals, concerts, theatrical shows, and dance events. On many occasions, cultural performances associated with monuments are combined. Such is the case in the Verona Coliseum (I) or the Amphitheatre of Mérida (ES), with the representation of theatre plays,

concerts and operas. In this sense, the definition of what is a cultural attraction and what is not, requires consideration of the concept of cultural tourism. Therefore, it would be very helpful to establish a list of the cultural resources that are considered to delimit cultural tourism. They are detailed below:

- Visits to museums and exhibitions.
- Visits to archaeological sites.
- Visits to monuments and historical town centres.
- Attendance at festivals (religious and non-religious).
- Attendance at cultural shows: musical, theatre, dance and film.
- Discovery of language and literature.
- Discovery of folklore.
- Discovery of wine and gastronomy.
- Discovery of local linguistic knowledge or educational stays.



3. Some third-party intervention (a person, document or audio-visual material) is involved. In other words, tourists are provided with some type of interpretation service so that they can learn more details and information about the cultural tourism they are experiencing. It is not strictly necessary that there is some kind of economic transaction in consideration for the services provided. However, it is advisable that some economic contribution exists so as not to rely exclusively on the public treasury. As stated by Mckercher and du Cros [2006], cultural tourism is based on the cultural and heritage attractions of a destination and their transformation into services and products that can be consumed by tourists. This last step of transforming heritage attractions into cultural tourism services and products is strictly necessary for the situation to be referred to as cultural tourism.

Notwithstanding the three points itemised above, there remains the question of whether a trip should be considered as a cultural visit in the case where the visit has been made amongst other non-cultural activities.

This is another aspect to be clarified within the term “cultural motivation”. For most visitors, the cultural event is not the main motivation of their trip. On the other hand, taking advantage of the occasion, they visit cultural attractions as well as relaxing,

having fun, doing business or visiting friends and relatives. Evidently, they are also considered cultural tourists. Nonetheless, it is necessary to distinguish between tourism where the main motivation is cultural, and where it is a complementary or secondary activity.

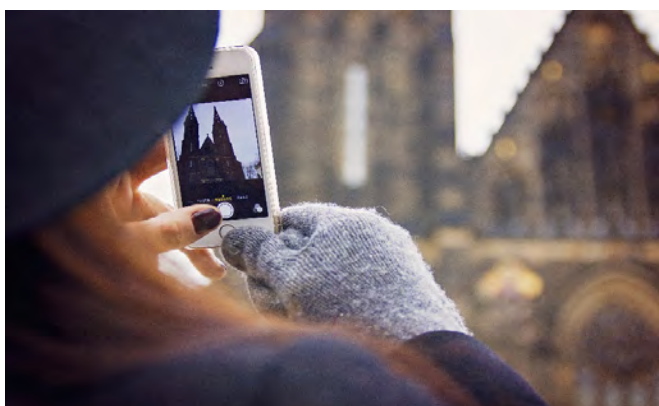
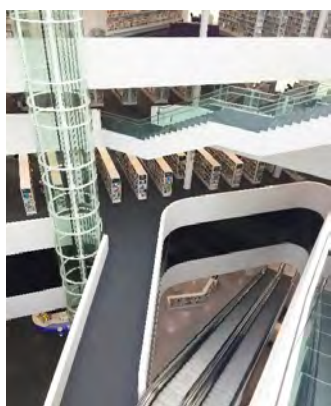
Other authors argue that the true motivation is the search for territorial identity. Origet de Cluzeau [1998], points out that what visitors have in common is the motivation to discover the identity of the territory that gives meaning to displacement. The territorial identity is a unique set of art, history, heritage, real and mythical characters related to that territory, know-how, and science and techniques developed in that particular place. In this sense, there is a double dimension for the visitor: firstly, the knowledge of the identity of the other, of their territory that we have come to know; and secondly, a better knowledge and understanding of one's own identity. The more cultural influences a person is exposed to, the broader their perception of cultural diversity will be. This helps reflect on the identity and essence of one's own culture.



The above ideas are perfectly summed up by the following quote. “Then, what are all your travels for?” asked the great Khan. Marco Polo replied: “Arriving at each new city, the traveller finds again a past that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places. (...) The traveller recognizes the little that is his, discovering the much he has not had and will never have” [Calvino, 1972].

Therefore, cultural tourism has an important utility not only as an enhancer of local, regional, national and supranational identity but also as a generator of income for heritage research and conservation. In this sense, the ICOMOS definition is still valid as a starting point to approach this market segment. “Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes – to satisfy its own ends – to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the sociocultural and economic benefits which they bestow on all the populations concerned” [ICOMOS and UNWTO, 1993, p. 89]. This definition also underlines the importance of heritage conservation, key to guaranteeing the sustainable development of tourism resources, destinations and products and a priority objective in their management.

Tourism is an opportunity for personal growth and learning for both locals and visitors. Tourism is an educational space. We should not ignore the benefits of tourism for heritage conservation, but planning should be done to ensure avoidance of negative impacts. This same author points out that a part of this management derives from educational activities, since through the training of future professionals in the tourism industry, the transmission of values to students about the benefits of heritage conservation contribute to its proper use and management. In addition, tourism can act as a vehicle to transmit to visitors the importance of not generating negative impacts [Ibid.].



In short, cultural tourism has two major functions consisting, on the one hand, in facilitating awareness of cultural identity and allowing the identification of differences and similarities between different territories and, on the other, encouraging the economic and social development of certain territories given the enormous capacity to generate employment. In addition, culture and tourism form a fundamental pillar of sustainability, together with ecological balance, economic growth, and social progress. Finally, cultural tourism must consider a business model that inspires local people and visitors to be active in promoting conservation of cultural heritage.

1.3.2 Cultural Tourism Demand

Tourism is characterized by its dynamic nature marked by trends in demand. The tastes of tourists, like any other trend, change rapidly. However, attempts have been made by several authors to segment the types of consumers and know the characteristics and motivations of the cultural tourists. At the end of the 1960s, Bourdieu's studies reflected the direct relationship between the lifestyles and the consumption of cultural activities. This author found a strong relationship between museum visitors, educational level and socioeconomic level. The initiation within the family of this type of activities would contribute definitively to future consumption. Therefore, the great expansion of the average social class in the last thirty years has contributed to an increase in the potential demand for cultural activities.

More recently, Origet de Cluzeau [1998] distinguishes three different types of cultural tourists. Greffe [2002] has contributed to this definition with empirical data. The three categories can be summarised as follows:

- Passionate tourists or specialists (10%). They are specialists in a subject and highly motivated. They travel systematically and regularly. Moreover, there is often a relationship between their professional activities and their tourism practices.
- Very motivated or regular tourists (20%). A very motivated customer, but interested in all types of culture. The main motivation is cultural, although other motivations can also be present.
- Occasional tourists (70%). An occasional, curious customer representing the largest market share in cultural tourism. When enjoying their holidays, they consume cultural attractions randomly traveling a maximum of 50 kilometres. Their main motivation when making the trip is not cultural.

This supposes an operative differentiation for professionals from both the worlds of culture and tourism, but it is necessary to indicate that we find an immense spectrum combining the different attitudes to different levels. Although these authors propose an interesting differentiation between cultural tourists, the concrete figures can only be considered approximate.

Future demand trends

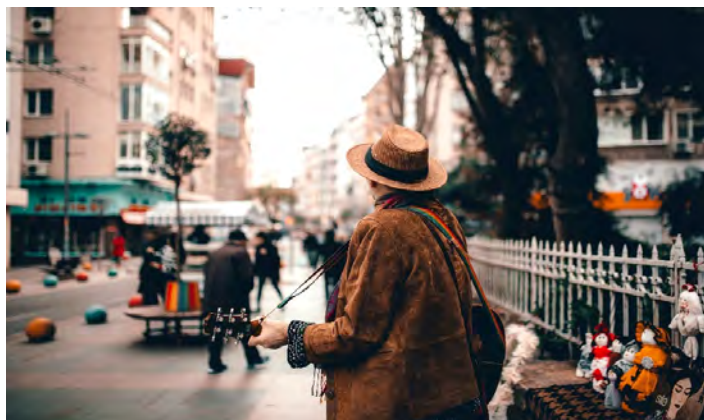
In recent times, considerable changes have occurred in tourism market trends. The tourist offer is evolving from three S's (sun, sea and sand) to three E's (entertainment, excitement and education). This phenomenon is only understandable from the point of view of demand. Future prospects are strongly positive at all levels: international, national and local. According to forecasts by the UNWTO on the future of the tourism industry, the growth in cultural tourism is faster than in all other tourism segments, standing at 15% [World Tourism Organization, 2001, p. 4]. This far exceeds the rate of global tourism growth that is approximately 4% per year. Although estimates vary, it is thought that around 37% of all tourist arrivals worldwide are made by culturally motivated tourists [Origet de Cluzeau, 1998]. In addition, it is predicted that growth of the cultural tourism market will take place in parallel to retirement of the baby-boomer generation [World Tourism Organization, 2001].

Regarding the offer, we are also witnessing the continuous changes that take place in society, with some suggesting that we are experiencing the arrival of a new era of tourism [Serra, 1999]. In this era, consumers will be more expert, independent, active, and educated, and values such as respect for the natural and cultural environment will be more evident. New technologies, environmental considerations, personalized attention, flexibility, innovation, consumer orientation, cost reduction and quality service will be some of the key factors for success.

Some authors [Nuryanti, 1996; Camarero, 2002] highlight the importance of the new figure of the "postmodern tourist" whose main characteristics are urban living and a labour monotony disconnected from their creative activities. This person needs means to identify themselves with their original roots and looks to tourism as a way to dignify their existence.

The new trends, which will directly affect cultural tourism, are characterized by the completion of a greater number of trips throughout the year with shorter durations. This phenomenon is popularly known in the field of tourism as a "short-break holiday", or only "short breaks". For this reason, the importance of diversifying supply is vital to attract new segments of demand. Holidays that are more active are examples of the new demand, requiring cultural tourism to find its differentiating factor to increase its market

share. In recent times, tourism demand has tended to converge with cultural activity, and tourists are no longer content with the mere fact of observation but want to feel more involved with the facts. The organization of workshops, training programmes, and archaeological excavations in which the tourist participates actively will provide new formulas demanded by the tourist and will improve the final experience of the tourist visit.



A good example of this demand are the tourism activities associated with cultural heritage tourism, artistic tourism, festival tourism and, above all, tourism linked to cultural and creative industries, with specific niches such as craft tourism, film tourism, language tourism, literary tourism, gastronomic tourism, music and dance tourism, etc.

There will be many rapid changes in the future and the key to the success of these cultural products will be networking between public administrations, the organized private sector, professional associations, universities and international organizations, which together are working to articulate this process [Tresserras, 2015].

Good practice: Guédelon – building a castle using medieval techniques and materials

In the heart of France, in northern Burgundy, a team of fifty master-builders have taken on an extraordinary challenge: building a castle using medieval techniques and materials.

Throughout the seasons, Guédelon's workers rise to this extraordinary challenge. Visitors from across the globe have witnessed the building of the curtain walls, the Great Hall's roof timbers, the antechamber and its mural paintings, the castle kitchen and storeroom, the rib-vaulted guardrooms and the crenelated wall-walk, on this, the only construction site of its kind in the world.

Contrary to the majority of construction sites, Guédelon is not only accessible to members of the public, but they are positively welcomed. One of the site's principal aims is to demonstrate and explain different heritage skills to a wide audience. Extracting and dressing stones, rubble walling, woodworking, transporting loads by horse and cart are some of the skills and techniques that visitors can see on site. Visitors are encouraged not just to watch, but also to talk with the artisans so that a better understanding of their work can be gained.

Source: <https://www.guedelon.fr/en/>.

It will soon become clear that destinations with cultural tourism programmes will have more positive results than those that are maintained with a traditional tourism marketing relationship.

The growth of cultural tourism will also increase the pressure on cultural attractions. Mass tourism as a phenomenon of consumption of cultural tourism activities will increase and will require exhaustive control and management measures. Not all visitors correspond to a segment of well-educated people with interest in cultural heritage, and awareness of the need for its conservation and preservation.

1.3.3 Impacts of Cultural Tourism on European Society

Cultural tourism must become a positive instrument for local and regional development plans, and provide economic, social and cultural benefits for the host communities. This must be demonstrated through improvements in education, training, job creation, and income generation.

However, there is a paradox at the very heart of the development of cultural tourism, at least in economically less developed destinations. To develop is to modernize, so if a remote destination is modernized, it ceases to be “authentic” and loses its appeal. The challenge of maintaining the balance of socio-economic integration with cultural differences is a challenge full of conflicts [Cole, 2008]. It is true that this paradox is not exclusive to tourism development, but applies to any type of development. However, when the quality of life of the local inhabitants is improved, and the territorial economic differences diminish, most people see it as justifiable.

In this sense, historical-artistic heritage plays an important cultural role linked to territorial development, from the moment in which it allows unique economic activities linked to its heritage, such as cultural tourism.

On the one hand, actions involving cultural heritage reaffirm their impact on tourism development objectives, and on the other hand, income from tourism contributes to conservation of that same heritage. Obviously, if the demand for this type of cultural resources increases, the demand for conservation should continue to grow at the same pace, so that the solution will come from taking revenues from tourism and using them to sustain the heritage [Ballart, 1997].

The amounts invested in the conservation of the historical heritage generate benefits for the local and regional economy, both directly and indirectly [Guisasola, 2000]. Direct benefits include the relaunching of labour-generating activities, as well as the creation of jobs among restoration and conservation professionals and heritage site managers and guides. Likewise, investments in infrastructure both promote access to monuments, which generates direct benefits for them. Among the indirect benefits, the reputation and potential draw of the heritage site stand out. For example, UNWTO statistics show that spending on tourism is higher in European cities where architectural heritage is more important, with the consequent and aforementioned impact on employment.



Consequently, cultural tourism, like any other type of tourism development, has positive and negative aspects for the territory. The great challenge is to understand the possibilities to maximize the benefits without generating negative and irreversible impacts. Guidelines should be sought for framing the activity within the principles of sustainable development. Thus, the concept of sustainable development, which has been linked to the traditional concept of the environment, is today another concept that includes numerous fields of interaction, covering economic, social and cultural aspects, as has been shown in the previous paragraphs.

It is important to emphasize the importance of local participation, as it is essential to give residents the opportunity to decide on planning and development. In this way, realistic diagnoses and expectations will be created about what needs to be done in the future, and about the uses of the local culture and heritage. There will be more motivation to protect the cultural and natural environment, and the benefits will be perceived as the improvements obtained through this activity.

1.3.4 Cultural Heritage as a Foundation for Cultural Tourism

Heritage and culture are intimately related since the broad spectrum of meaning of the term culture also includes heritage. Taking into account a more strictly anthropological sense, cultural heritage is an element contained in culture, which in turn contains other elements [Martín de la Rosa, 2003]. In this way, cultural heritage appears on the scene as a substitute for culture and becomes the product par excellence, making culture and cultural heritage synonymous. In its broadest sense, the term heritage is associated with the word inheritance, bearing in mind that it is something that is transferred from one generation to another. This is because heritage, on the one hand, is considered a combination of past historical values, but is also seen as part of the cultural tradition of a society [Isaac, 2008]. Therefore, the heritage is constituted by resources that are inherited and the inheritance connects one with the history transmitted from generation to generation. In this way, heritage links people to the past, although history and heritage are not synonymous. According to Schouten [1995], heritage is history processed through mythology, ideology, nationalism, romanticism, local pride and marketing plans. Therefore, heritage is a use of history, a rescue of elements from the past for the present, at the service of contemporary society.



1.3.5 Transforming Cultural Heritage into Tourist Attractions

To the complex concept of heritage with cultural and identity approaches, a new aspect must be pointed out. It is related to its value as a tourist attraction and therefore economic. This strategy currently presides over practically every heritage policy. However, a heritage site is not automatically a tourist attraction for any destination but rather requires the existence of a specific management to enhance, communicate and structure services and products around the heritage resources to transform them into attractions. Not doing so is a very common mistake when it comes to promoting tourist destinations. If, for example, a heritage site is used as a tourist attraction and a sixteenth-century castle is advertised as a destination on the first page of a brochure and the website, the questions that immediately arise include the following: what can the visitor do there? Is it accessible? Are there any kind of guided tours? Are there associated activities relating to the needs of the visitors?

If the answer is negative and a tourist cannot even visit it because it is privately owned, then we cannot say that the destination has a relevant cultural tourist attraction, as it is not capable of providing a basic associated tourist service. It is true that there is a heritage resource with great potential, but it cannot be considered a tourist attraction that could boost the destination until there is a specific management of it and a basic supply of associated consumption. It is not a simple process, as the scarce initial influx means in most cases that a specific management is not profitable, requiring the development of formulas of initiation, intermediate steps, imaginative solutions, and very flexible management processes, which may include the involvement of private companies. These are difficult tasks and many opportunities are lost along the way. However, patience is required because the tourism development of a destination is a long-term issue. Where there is no tourism at present, the process of spontaneous tourism development is risky and with unpredictable consequences.

Having valuable heritage resources that are closed to the public, without the possibility of providing any type of associated information (brochures, routes, interpretive panels) or to structure a basic service around them (tourist guide, guided tour, activities or exhibitions in the interior, etc.), does not contribute to their being transformed into tourist attractions. Moreover, if they do exist in any way, they are merely aesthetic and static without satisfying the needs of the increasing demand for cultural tourism.



Fernández de Paz [2006] argues that interest focuses exclusively on the protection of the most attractive elements to potential visitors, in the eagerness to obtain the greatest possible economic return. Although this idea can be refuted, as the policy of redistribution of public institutions responsible for cultural goods with respect to the income generated tends to spread the benefits among all the needs relating to the heritage, especially those that do not have a specific management or enough potential to encourage demand. Therefore, the challenge is to take advantage of the opportunities that tourism offers them to set in motion, in a responsible manner, their resources and to help shape new development models [Troitiño, 2007].

Table 1.3.5 shows examples of typical tourism development associated with heritage resources. There is an incalculable amount of possibilities and it must be the managers and agents of the destination who are responsible for providing imaginative solutions to transform them into attractive tourist resources with an adequate offer of services.

Table 1.3.5 | Tourist development related to cultural resources

Attractions	Tourist development related
Archaeological	Archaeological site, interpretation centres, archaeological parks, underwater sites, festivals
Historical	Historical sites, architecture, monuments, museums, exhibitions and festivals, geographic landmarks
Anthropological, ethnographic, traditions	Legends and traditions, art, textile, beliefs and habits
Industrial, trade	Factories, retail and wholesale centres, research institutions, museums, educational institutions
Entertainment, health, religion, sports	Spa, health centres, specialized restaurants, pilgrimage sites, arena, pubs, casinos, theatre, museum, art galleries

Source: Adapted from Gunn [2002].

1.3.6 Cultural Heritage Economic Value for Tourism

Underestimating the economic value of heritage can lead to erroneous investment, and constant degradation. Economic enhancement is necessary to achieve a sustainable use of cultural assets and to contribute to achieving an optimal balance between preservation, conservation and access [Mazzanti, Mourato, 2002].

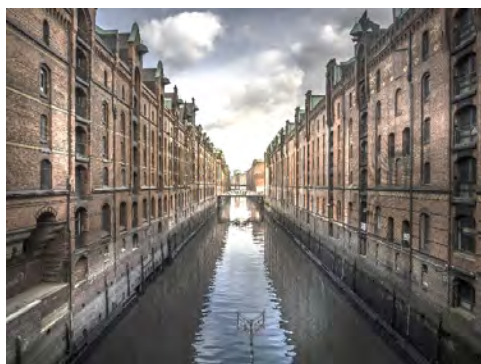
From an economic point of view, heritage is giving rise to the emergence of a new sector and the traditional vision of being considered a budgetary burden is being transformed into a source of economic and social development [Grande, 2001, p. 18]. The objective is to assume that heritage is not a public burden but an asset, perhaps the main economic asset that countries such as France, Italy or Spain have. Not in vain does Philippe de Villiers affirm that “heritage is the oil of France” [in Origet de Cluzeau, 1998, p. 73] since it is a potential income generator far superior to other export goods.

The value of heritage is formed by the tangible or material value and the intangible or immaterial value. The first has to measure the intrinsic value and the value of the service flow that it generates. The second is formed by aesthetic, spiritual, social, historical and symbolic values. The establishment of global value is very difficult to define due to the sum of such abstract concepts [Throsby, 2002]. However, attempts must be made to try to value it globally so that society understands its true relevance.

Grande [2001, p. 18] argues that “the transformation of heritage into an attraction, and especially into a tourist attraction, has given it a new dimension that is influencing cultural policies in a fundamental way. A new scenario in which culture and the economy are already unfailingly at hand”.

If wealth is managed as a resource with the potential for generating income, it will be necessary to have planning and management tools adapted from the economic sphere. In this way, viability plans and marketing plans are established as indispensable tools to determine the true income generating potential of a specific heritage tourism attraction. As in any other business venture, genuine calculations of the viability of the projects will be necessary in order to assess in advance the real market possibilities to avoid mistakes such as investment in the creation of museums and interpretation centres that remain closed due to lack of funds for management.

However, the enormous economic impact of cultural tourism should not be underestimated. As one of the largest typologies of tourism, visitors to the historic centres and the associated expenses that accompany their travel to the territory such as accommodation, catering, tickets, purchases, etc., contribute annually billions of euros each year to the world economy employing millions of people directly and indirectly.



Despite the incalculable importance in job creation and income generation that cultural events and sites possess and generate in the territory in which they are, perhaps the most relevant economic element at present is public funding. This has been the focus of academic debate for many years as funds dedicated to conservation and interpretation

have declined in the last quarter of the last century [Garrod, Fyall, 2000]. The managers of the sites must be creative and innovative when it comes to finding the necessary funding for the maintenance and operation of heritage attractions. In addition to limited public funds, the payment of tickets, the organization of special events, sale, accommodation and catering, scholarships, sponsorship, donations and collection of interpretive services are the most common sources of income currently at heritage sites.

After these reflections, it is very clear that culture and cultural heritage tourism are an important element in sustainable development. This idea, as has been the case with other protection policies such as the environment, could boost the fact that public and private spending is intended to finance actions to achieve better sustainable development in populations.



1.4 Tourism in Europe

To get a first insight into the tourism sector in Europe, the following facts and data help to demonstrate the market volume of this economic sector.

- The European Union is an economic and political union comprising 28 member countries with a total population of 509 million people in 2016 [UNWTO, 2018]. In 2016, the region welcomed more than 500 million international tourists (overnight visitors), accounting for 40% of the world's total. This was worth 342 billion EUR, and represented 31% of worldwide tourism earnings [UNWTO, 2018].
- 2017 marks the eighth consecutive year of sustained growth in Europe making it the world's most-visited region. Arrivals grew by eight percent in 2017, which translates into 52 million more visitors than in the previous year [UNWTO, 2018].
- The most visited group of countries within the EU are Southern and Mediterranean Europe with 193 million arrivals in 2016 (as compared with 171 million in Western Europe, 66 million in Northern Europe and 70 million in Central and Eastern Europe). Five out of the top ten destinations in the world are located in the EU, specifically France, Spain, Italy, Germany and the United Kingdom.
- Regarding outbound tourism Europe is the world's largest source region which is generating approximately 713 million arrivals from abroad in 2018 (i.e. half of the global total). Four out of the top ten source markets in the world are located in the EU, specifically in Germany, the United Kingdom, France and Italy [UNWTO, 2018].
- EU destinations offered some 608,000 establishments in 2016 with a total capacity of 31 million bed-places, 44% of which were in hotels. Approximately 1 billion guests spent 3.1 billion nights in EU accommodation establishments [UNWTO, 2018].
- Tourism generates approximately 10% of total GDP and constitutes 9% of total employment in the EU. International tourism accounts for 6% of EU overall exports and 22% of service exports. As an export category, tourism ranks fourth, after chemicals, automotive products and food [UNWTO, 2018].
- The UNWTO's Tourism Towards 2030 report reveals that there is still substantial potential for further tourism growth in the EU in the coming decades. International arrivals to EU destinations are expected to increase by an average of 9 million a year through 2030 (+1.9% a year), with faster growth from source markets outside the EU [UNWTO, 2018].



In total, the tourism sector is one of the biggest employers throughout Europe [ETC, 2019]. At the same time, the tourism industry is the third largest economic activity and the sector continues to grow [European Commission, 2010, p. 3]. It generates an overall GDP of 12%, with two million enterprises providing 20 million jobs [European Centre for the Development of Vocational Training, 2005, p. 8]. Against this background, tourism is often seen as the only realistic economic activity for poorer and less well-developed regions where particularly micro and small family enterprises are located. Moreover, statistical forecasts support this assumption, e.g. recent indicators concerning European travel have been encouraging and international visits are on track to expand by around 5% per year [ETC, 2019, p. 7]. For these reasons, the following descriptions will depict a clearer picture of tourism in Europe, focussing on the motives and the origin of its tourists.

1.4.1 Visitor's Segmentation, Needs, Behaviour, Preferences

Kaspar (1996) defines the demand for tourism from an economic-theoretical point of view as “the willingness of the tourist to exchange, i.e. acquire, different quantities of tourism services for different quantities of money”.

The definition of the market for tourist attractions is the basis for identifying supply and demand and their relevance to competitive offers or potential demand [see Freyer, 2011, p. 176]. In this context, the definition of “market enclosure” comes from economic theory, but it is often referred to as market segmentation.

Market segmentation can be defined at the macro or micro level. The macro market segmentation classifies dimensions according to the categories “location, time and product”, while the micro market segmentation concentrates on target group characteristics [Freyer, 2011, p. 177].

“Market-enclosure or -definition describes in general a market along the various categories like place, time, product, and demand – the focus hereby lies on similarities. Market-sharing or -segmentation describes mainly the demand side or market shares (called segments) of target groups within a general market – the focus hereby lies on differences.”

Market segmentation includes the division of a heterogeneous market into clearly enclosed (homogeneous) market segments or parts of a market like consumers or clusters [Freyer 2011, p. 185].

Continued on page 45

Modern marketing theories focus more on demand-oriented marketing and less on product-oriented marketing – the latter implies the obsolete and “out-of-date”-strategy, to offer product without market research for just reaching a maximum number of consumers.

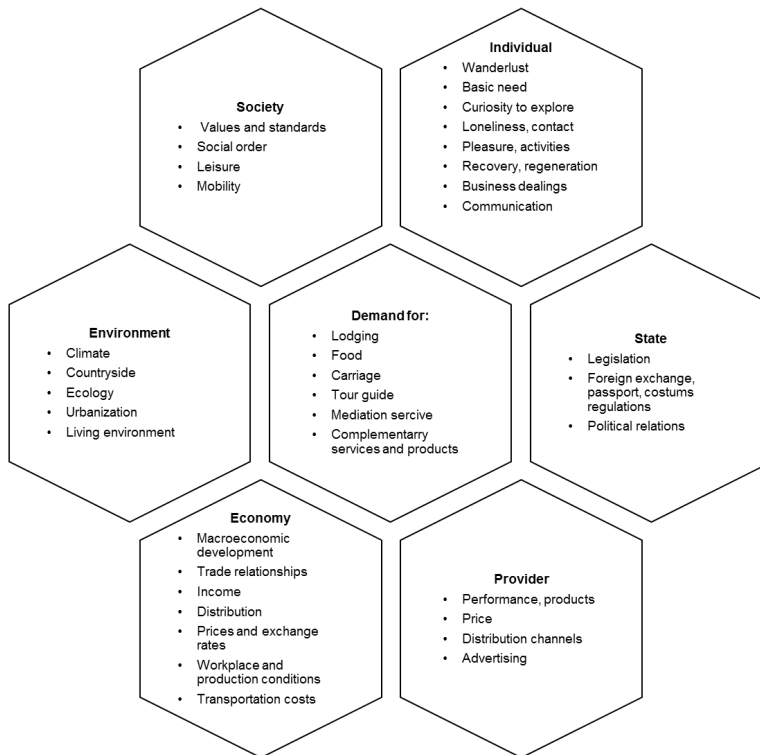
Important aspects of the demand structure are for example:

- needs and motives – purpose of the journey;
- travel decision and preparation – means of transport to get there;
- type of holiday – type of travel;
- destination of a trip – travel time;
- duration of the trip – frequency of the trip;
- activities during the trip – travel expenses;
- sociodemographic characteristics of travellers – etc.

Determinants of tourism demand

Likewise, determinants of tourist demand have to be defined (see Figure 1.4.1a) and motives for tourist travel need to be differentiated (see Table 1.4.1a).

Figure 1.4.1a | Determinants of tourism demand

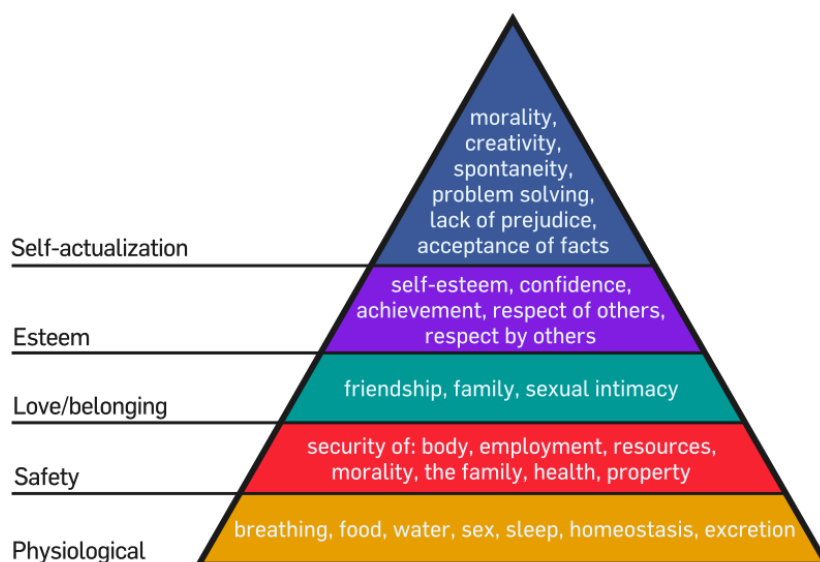


Source: Freyer [2015].

The core of the determinants of the tourist demand is the actual need of a tourist for lodging, food, carriage, tour guide, mediation services and complementary services and products. With this, a journey can first be planned and conducted properly. Yet, as Figure 1.4.1a shows, these determinants are influenced by different determinants themselves. With the ongoing discussion about Brexit, the determinant of “State” is of strong interest in Europe. This category might positively influence a journey or the travelling behaviour of tourists, as visa procedures, regulations and customs are of bigger importance for all tourists coming from abroad. With the perceived growth of terrorist activities, the security situation of each state is one of the first considerations tourists have to take into account. Economy and environment play an equally important role and influence the choice of the destination tourists might want to travel to. Providers of tourist attractions and services can act as a support in the preparation of trips, furthermore they are responsible for the image of a destination. Mostly, they are one of the first contact places tourists get in touch with, when they are informing themselves about a certain destination and the offers on site. All of these determinants therefore play an important role in tourist demand, as they are influencing the destination and the choice of travellers.

Motivation of the behaviour aimed at the realisation of a goal in the sense of the behaviour or an idea that can be conscious or unconscious. Motivation consists of bundles of motives. It is important for tourism providers to be aware of the guests’ impulses for action and to be able to offer the following to align them accordingly. According to Brown [1993], a travel motive can be understood as “...the totality of the individual motivations underlying travel. Psychological needs include aspirations, desires, expectations, people’s needs, desires, and to envisage or undertake a journey. Like other motives, they are individually structured and influenced by the socio-cultural environment.” [Brown, 1993]

Figure 1.4.1b | Maslow’s Hierarchy of Needs



Source: <https://commons.wikimedia.org/w/index.php?curid=44685010>).

Traveling fulfils several of the needs that correspond to Maslow's pyramid of needs. Especially the urge to feel secure (need for safety) has to be covered within the way of traveling. This is of prime importance in these times of terrorist attacks, as tourists become more and more insecure in the choice of their destination. Still, the more interesting motives are the fulfilment of esteem and self-actualization, as these are mostly in the centre of a journey. Tourists can enjoy their leisure time and want to do things that they cannot do in their daily lives. This leads to a certain level of satisfaction.

The Iso-Ahola theory [1980] assumes that the expectation of satisfaction of a need increases the motivation to perform the action that leads to the expected satisfaction. The potential of satisfaction can also be related to two different motivational factors: striving (searching) and avoiding (escape). In the motivation for tourism, both components are included, but the escape component is usually in the foreground.

The personal and interpersonal components differentiate both motivational factors even further:

- Escape from the personal environment/personal problems or escape from the interpersonal environment (e.g. work environment).
- Search for personal reward (e.g. personal learning, "broadening horizons") or search for interpersonal reward (e.g. getting to know new people).

According to Iso-Ahola [1980], each traveller can be assigned to one of the four fields in terms of their motive structure.

1. Personal escape: to get away from my normal environment; to have a change in pace from my everyday life; to overcome a bad mood.
2. Interpersonal escape: to avoid people who annoy them; to get away from a stressful social environment; to avoid interactions with others.
3. Personal seeking: to tell others about their experiences; to feel good about themselves; to experience new things by themselves.
4. Interpersonal seeking: to be with people of similar interests; to bring friends/family closer; to meet new people.

It is also possible that tourists will change fields during a holiday or between individual holidays. Kaspar [1991] assumes five driving mechanisms for a holiday trip (see Table 1.4.1a): physical motivations, mental motivations, interpersonal motivations, cultural motivations and status / prestige motivations.

Table 1.4.1a | Five driving mechanisms for the holiday trip

Motivation groups or motivations	Corresponding types of tourism
Physical motivations <ul style="list-style-type: none"> ● recovery (physical regeneration of energy) ● healing (production of physical health) ● sport (physical activity) 	<ul style="list-style-type: none"> ● recreational tourism ● spa tourism ● sport tourism (also understood in the passive sense)
Mental motivations <ul style="list-style-type: none"> ● breakout from everyday insulation ● distraction ● urge to experience 	<ul style="list-style-type: none"> ● actual adventure tourism, as it occurs in educational, recreational and club tourism
Interpersonal Motivations <ul style="list-style-type: none"> ● visit of friends and acquaintances ● sociability, social contacts ● escapism (away from the all-too-civilized everyday life and the return to nature) 	<ul style="list-style-type: none"> ● visiting friends and relatives tourism ● club tourism cf. also adventure tourism ● e.g. camping tourism
Cultural motivations <ul style="list-style-type: none"> ● getting to know other countries, their customs, customs and languages ● interest in art ● travel for religious reasons 	<ul style="list-style-type: none"> ● educational tourism
Status and prestige motivations <ul style="list-style-type: none"> ● personal development (education and training) ● desire for recognition and appreciation 	<ul style="list-style-type: none"> ● business and congress tourism ● e.g. adventure tourism but also congress tourism

Source: Kaspar [1991].

It is obvious that these motives are again similar to Maslow as well as Iso-Ahola, but it deepens the different motive-structures and the values as well as the corresponding types of tourism in a much more detailed way. That is then also the basis for possible segmentation strategies. In order to perform a differentiated market segmentation, different criteria are normally used [Becker, 1993].

Table 1.4.1b | Segmentation approaches in tourism

Sociodemographic	(Travel-)behaviour-oriented	Psychographic
<ul style="list-style-type: none"> ● Geographical (residence/ origin) ● Age ● Gender ● Education (degree) ● Occupation ● Marital status/household status/children 	<ul style="list-style-type: none"> ● Means of transport ● Booking behaviour ● Choice of travel destination ● Duration of travel ● Accommodation ● Reason for travel ● Travel frequency (including trip cancellation) ● Travel kit (luggage, etc.) 	<ul style="list-style-type: none"> ● Personal characteristics ● Attitudes ● Motives ● Lifestyle

Source: Freyer [2009, p. 186].

To understand the criteria better, the three segmentation strategies are explained in detail in the following section:

Socio-demographic market segmentation

Various demographic customer characteristics are used as the basis for the segmentation approach. The most common criteria are gender, age, marital status, household size, income, occupation, education and place of residence.

Their respective roles with regard to purchasing behaviour are evaluated critically. Sometimes causal relationships are inadmissibly derived from frequency tables (cf. Freyer, [2009]).

Table 1.4.1c | Market segmentation according to sociodemographic criteria

Sociodemographic segmentation criteria	Example for tourism
Residence/origin (geographical)	Foreign and domestic tourists, city and country dwellers
Age	By age group (from...to) or children, young people, adults or senior tourists
Gender	Men's, women's travel
Degree/education	Trips for students with standard school diploma or university entrance qualifications
Occupation	Tourism for workers, civil servants
Marital status/household status/children	Singles, friends, married people, families with/without children

Source: Freyer [2009, p. 187].

Behaviour-oriented market segmentation

Behaviour-oriented market segmentation is based on identifiable criteria of buyer behaviour (i.e. travel behaviour).

Table 1.4.1d | Market segmentation according to behaviour-oriented criteria

Behaviour-oriented segmentation criteria	Example for tourism
Means of transport	Travel by car, flight, train, bus, bicycle
Booking behaviour	Individual-, part-package-, full-package travellers
Choice of travel destination	Domestic, foreign travellers; lake, low mountain range and mountain tourists
Duration of travel	Excursionists, short travellers, holidaymakers, long-term holidaymakers
Choice of accommodation	Camping, farm, pension, hotel guests
Travel kit	Backpackers, suitcase-, briefcase-tourists

Source: Freyer [2009, p. 188].

This form of market segmentation deals mainly with holiday travellers and in regional guest surveys with travellers in a certain region/destination. Non-travellers and travellers to other regions are rarely the subject of research into tourism behaviour (cf. Freyer, [2009]). The research of alternative uses of money and time for other leisure activities or other products would be an important supplement to travel behaviour research in order to derive market strategies that specifically address and motivate these segments.

Psychographic market segmentation

Psychographic criteria derive from various fields: general personal characteristics (i.e. anxiety, rigidity, sensation seeking), attitudes, user expectation and motives (i.e. away-from/to-travel, relaxing, active, art, cultural tourists, spa guests, visits by relatives, business travellers) and lifestyle [Freyer, 2009].

According to Schrand [2002], a tourist typology "...divides a heterogeneous tourist population into different, relatively homogeneous groups of tourists according to specific criteria of psychosocial differentiation. Within tourist typology, a tourist type is an empirically derived ideal-typical construct of a number of tourists with similar travel motives, holiday behaviour patterns and holiday forms".

Apart from this first approach to cluster tourists according to different criteria, there are various other possibilities to differentiate between target groups. For example, Hahn's attempt at systematization is regarded as a "classical typology". This one-dimensional typology is based on the psychological characteristics of the traveller. He categorizes the travellers into five groups, which he calls A-, B-, F-, S- and W-types. Within these types, Hahn distinguishes between special characteristics and properties. These characteristics are mainly based on the activities, motives (expectations and attitudes) and interests of the holidaymakers (see Table 1.4.1e).

Table 1.4.1e | Tourist Typology

Designation	Tourist Type	Indicator
A-Type	Adventure holidaymakers.	<ul style="list-style-type: none"> Seek the "unique experience" with calculated risk and with like-minded people.
B-Types • B1- Type • B2- Type • B3- Type	Educational and sightseeing vacationers.	<ul style="list-style-type: none"> Collects sights and places noted in the guide. Collects feelings and moods, interested in nature and everything new. Interested in natural, cultural and social sciences.
F- Type	Distance and flirt-oriented adventure vacationer.	<ul style="list-style-type: none"> Enterprising, sociable, seeks variety and pleasure, prefers sophisticated atmosphere.
S- Type	Sun-, sand- and sea-oriented recreation vacationer.	<ul style="list-style-type: none"> Wants to escape everyday stress, seeks change of scenery, peace and security under a parasol, (a little) contact interest, not too much strangeness.
W- Types • W1- Type • W2- Type	Exercise and sports holidaymakers. Forest and hiking-oriented exercise holidaymakers. Forest and competition-oriented sports holidaymaker.	<ul style="list-style-type: none"> Wants to keep fit and wants physical exercise even on holiday, loves nature and fresh air. Often allow their personal hobbies to determine the holiday destination.

Source: Freyer [2009].

These segmentation approaches are the first step to cluster target groups that are characterised somehow in equal values, irrespective of whether these are socio-demographic criteria, behaviouralistics, or common shared interests and attitudes. Still, one can also distinguish within different forms of tourism. Like this, there are special segmentation variants to cluster cultural interested tourists.

Target Segments for Cultural Heritage Tourism

Types of offer and demand characterize the tourism market. In this context, different offers, which answer the tourists demands while creating different segments of the tourism market, needs to be distinguished (see Table 1.4.1f). Tourist demands and tourism offers can further be contextualized via thematic backgrounds like nationality, regional specification and cultural categories.

The theme culture only appears as motivational impulse on the demand side. How would it be possible to include the theme of “cultural heritage” into the market segments of the tourism market model?

For example, it would be possible to make a ranking concerning target markets, which are more likely to integrate the thematic of cultural heritage tourism. Major importance would be given to ranges such as Package Travel Market, Travel Agency Market, and Accommodation Market, with less importance given to options such as the Transport Market.

Table 1.4.1f | Target segments for cultural heritage tourism

Touristic Offers	Markets of Tourism	Tourist Demands
Tour Operator	Package Travel Market Example: <ul style="list-style-type: none"> ● To Spain ● In August ● Educational Trip 	Motivation <ul style="list-style-type: none"> ● Holiday Traveller ● Business Traveller ● Health Cure Patient ● Educational Traveller ● Culture Tourist
Accommodation Provider	Accommodation Market Example: <ul style="list-style-type: none"> ● City Hotel ● Weekend ● Holiday Hotel 	...
Transport Provider	Transport Market Example: <ul style="list-style-type: none"> ● International Carrier ● Off Season ● Charter 	Travel mode <ul style="list-style-type: none"> ● Package Travel ● Airplane Passenger ● Car Traveller ● Individual Traveller ● Senior Tourist ● Family Tourist
Travel Agency	Travel Agency Market Example: <ul style="list-style-type: none"> ● Airport Office ● Main Season ● Last Minute 	...

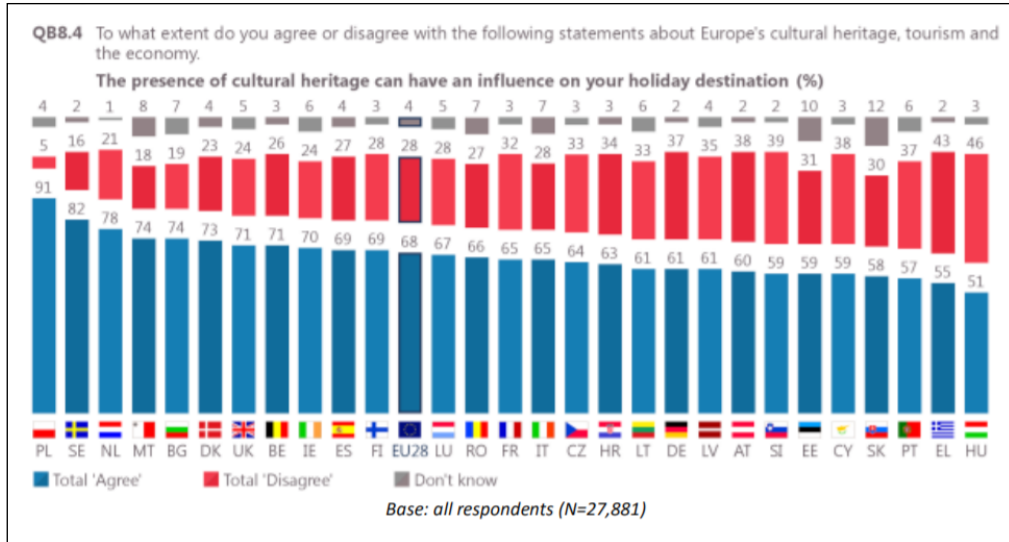
Source: Freyer [2011, p. 181].

Characteristics of the Cultural Heritage Target Segment

Are there indications about the characteristic of tourism activities and actors within cultural heritage tourism?

The EU Special Eurobarometer [2017] in the report about “Cultural Heritage” shows that more than two thirds of European say: “the presence of cultural heritage can influence their holiday destination” [Special Eurobarometer, 2017, p. 19]; see also Figure 1.4.1c. The survey reveals slight differences among nationalities.

Figure 1.4.1c | The presence of cultural heritage influence on holiday destinations



Source: European Union [2017, p. 19].

The EU Special Eurobarometer [2017] on Cultural Heritage identifies a target group of people for whom cultural heritage is an important factor influencing their destination. It provides an itemization of characteristics for describing cultural heritage tourists:

- Respondents younger than 55 are the most likely to agree that the presence of cultural heritage can influence their choice of holiday destination. The youngest respondents (aged 15–24) are most likely to say that the presence of cultural heritage can have an influence on their choice of holiday destination. In the segment aged 55+ 64% agree.
- The longer a respondent remained in education, the more likely they are to agree: 78% who completed their education aged 20 or after agree, compared to 50% of those who finished education prior to the age of 16.
- Managers are the most likely to agree, particularly compared to retired persons (79% vs. 60%).
- Respondents living in large towns are the most likely to agree, particularly compared to those in rural villages (73% vs. 65%).

- The more often a respondent uses the internet, the more likely they are to agree that the presence of cultural heritage can have an influence on their holiday destination: 72% who use the internet daily agree, compared to 64% who use it sometimes and 53% who never use it.
- Furthermore, those living close to some form of cultural heritage are more likely to agree (72% vs. 58% who do not), as are those who are personally involved (79% vs. 56%).
- Respondents who are interested in knowing more about Europe's cultural heritage are more likely to agree than those who are not (78% vs. 45%) [European Union, 2017, p. 19].

Luger and Wöhler [2010] characterize the target segment of cultural heritage as someone who broadly meets the following characteristics:

- middle aged, university-educated person;
- white-collar urban-dweller;
- middle-class economically;
- regular user of digital interactions;
- personally interested and located close to some form of cultural heritage.

1.4.2 Description of Inbound Markets: Asians, Americans, Domestic Tourism within the EU

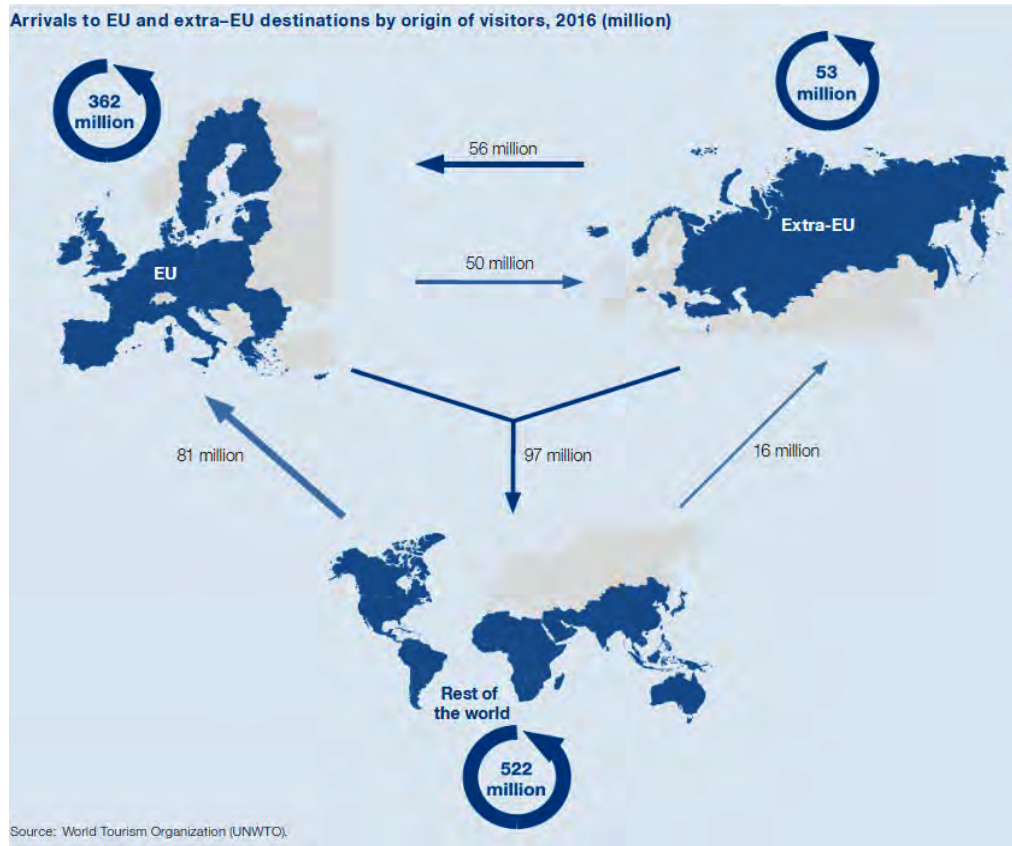
With approximately 713 million arrivals from abroad in 2018, Europe was the world region with the highest number of international tourist arrivals. The strongest increase in 2018 was recorded in the Middle East with over ten percent. With over 1.4 billion international travel arrivals, the global tourism volume in 2018 was higher than ever before. With a few exceptions, the number of cross-border trips has increased each year and is now about 10 times as high as it was 50 years ago.

Within Europe, the countries of Southern Europe are particularly popular with foreign travellers – around 87 million international tourist arrivals were counted in France in 2017, followed by Spain with around 82 million. France and Spain also ranked first and second among the countries with the most international arrivals worldwide, followed by the USA and China. With Italy, the United Kingdom, Turkey and Germany, four other European countries were among the Top Ten.

Of the more than 185 million tourist arrivals in Germany in 2018, 38.9 million (more than 20%) came from abroad. By far the most international guests came from other European countries, followed by Asia and North America. The cities of Berlin, Munich and Hamburg as well as the Main-Taunus district in Hesse were particularly popular with foreign tourists.

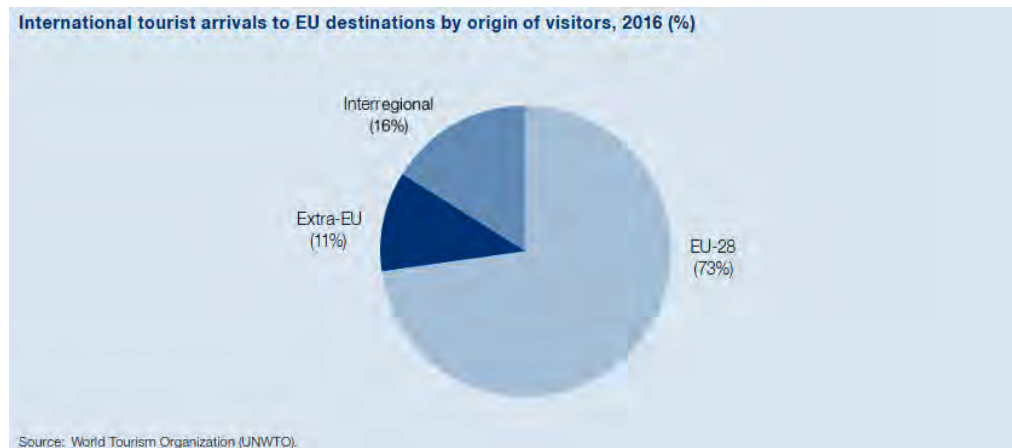
In the EU countries, the large majority of international overnight visitors originate from other countries within the Union. With a total of 500 million international tourist arrivals welcomed in EU destinations during 2016, 72% came from EU source markets (361 million; see also Figure 1.4.2a and 1.4.2b).

Figure 1.4.2a | Arrivals to EU and non-EU destinations by origin of visitors, 2016



Source: UNWTO [2018, p. 46].

Figure 1.4.2b. | International tourist arrivals to EU destinations by origin of visitors, 2016



Source: UNWTO [2018, p. 46].

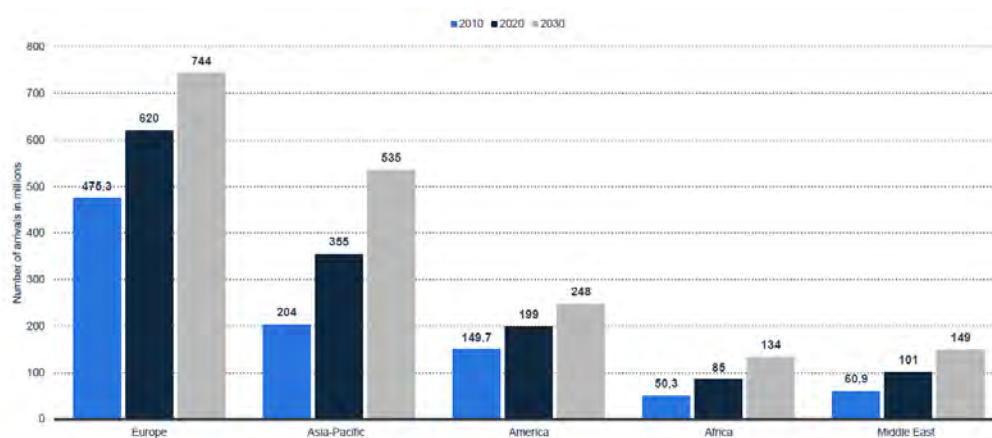
EU destinations received 139 million arrivals from outside the Union (28% of the total arrivals in 2016), of which 56 million were from European source markets outside the EU. They received 83 million arrivals from outside Europe, of which 39 million were from the Americas, 33 million from Asia and the Pacific, 6 million from Africa and 5 million from the Middle East [UNWTO, 2018].

Tourists from Extra-EU source markets spent 137 million nights in EU accommodation establishments in 2016, and tourists from interregional source markets 276 million nights. The top source market outside the EU are the United States with 74 million nights (compared to Switzerland with 44 million nights, the Russian Federation with 32 million nights and China with 25 million nights) [UNWTO, 2018].

Europe as a travel destination is an ongoing trend; for 2020, the number of international tourists traveling to Europe is forecasted at 717 million (see also Figure 1.4.2c).

Figure 1.4.2c | Forecasted number of arrivals of international tourists worldwide from 2010 until 2030 according to regions (in millions)

Forecast number of arrivals of international tourists worldwide from 2010 to 2030 by regions (in millions)



Source: UNWTO, [2016]. Prognostizierte Anzahl der Ankünfte internationaler Touristen weltweit von 2010 bis 2030 nach Regionen (in Millionen). Statista. Statista GmbH. <https://de.statista.com/statistik/daten/studie/194601/umfrage/prognose-der-anzahl-weltweit-einreisender-internationaler-touristen/>.

Asian Tourists

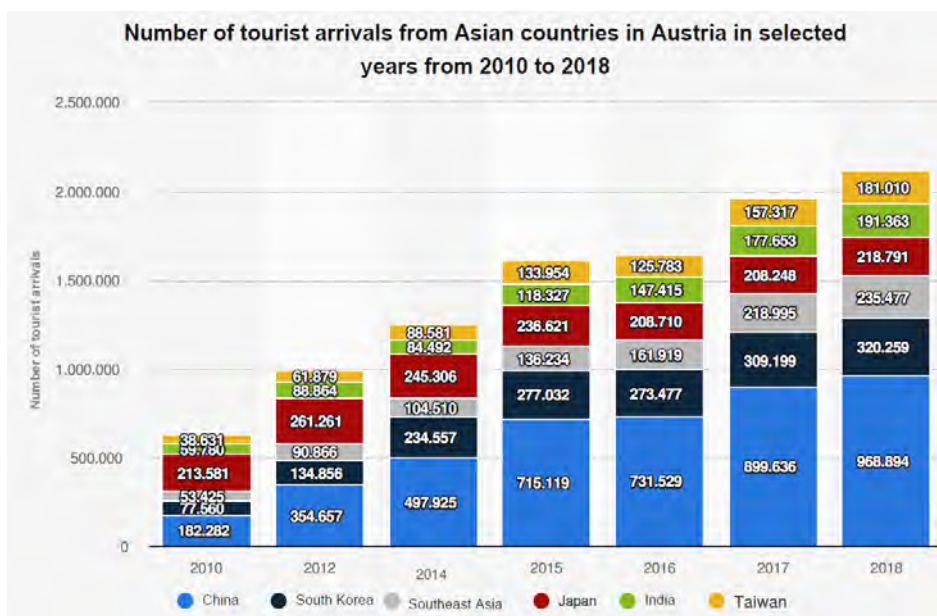
It is a widely spread and obviously visible phenomenon: the Asian tourist – mainly seen in large groups of other Asians, well equipped with camera, selfie-stick and maps. They normally emerge from a large coach and swarm together through the cities of Europe, rushing to the most famous attractions and sights which they have already heard about back home. Now, they are searching for the perfect picture to prove that they have been to this certain place. Moreover, since 2002, the Chinese government has continuously expanded the freedom of its citizens to travel, resulting in annual double-digit growth figures for Chinese outbound travel. While travellers were initially often traveling as part of a travel group, the number of those who organize their own travel and stay a little

longer in one place is now growing. In particular, the purchasing power of the richer Chinese and their high spending on luxury goods make them an attractive target group for many destinations.

Equally well known is the fact that Asian people have less time to spend on their holidays compared to people in Europe. Therefore, they try to get into their travel itineraries as many cities and sights as possible. A study conducted in 2010 compared the attitudes and values of Chinese and German students towards traveling and tourism in general. Many differences were shown. Chinese people always associate “nature/landscape” as well as “sightseeing” as the Top Two categories when thinking of traveling. In great distance, “Means of transport” and “Destinations” complete the top four. In comparison, German students first think of “Beach”, “Holiday Activities”, “Aeroplane”, “Sea”, “Hotel” and “Sun” [Herle, 2012, p. 103].

The tourist arrivals from Asia, especially from China, have been increasing throughout the last decades. The Top Ten Destinations in Europe are giving proof of this target group being one of the main guest groups. For example, in Austria, the number of international arrivals from Asia was more than doubled between 2010 and 2018 (see also Figure 1.4.2d):

Figure 1.4.2d | Number of tourist arrivals from Asian countries in Austria from 2010 to 2018



Source: Statistik Austria [2018]. Anzahl der Touristenankünfte aus asiatischen Ländern in Österreich in ausgewählten Jahren von 2010 bis 2018. Statista. Statista GmbH. <https://de.statista.com/statistik/daten/studie/911526/umfrage/touristenankuenfte-aus-asiatischen-laendern-in-oesterreich/>.

Obviously, the Chinese market is one of the biggest source markets of Asian arrivals. This figure can be equally seen in other European countries, stating the fast-growing market of this target group.

In 2016, the Chinese made 51.2 million overnight trips abroad – not including trips to Macau and Hong Kong. In absolute figures, this represents an increase of around six million trips abroad compared with the previous year, which corresponds to an increase of 13%. In addition, China further strengthened its position as the world's fourth-largest source market after Germany, the USA and the United Kingdom and at the same time further widened the gap with France in fifth place. Around three out of four foreign trips by Chinese travellers are to Asia/Pacific. The top five destinations are within the region, such as South Korea and Thailand. The USA ranks sixth among the most popular Chinese destinations with around 2.8 million trips in 2016. The most popular European destinations are Germany, Spain, France, Switzerland and Austria.

Relaxation and holidays are the reasons for over 80% of Chinese foreign travel. Pure holiday travel (not combined with visiting friends or relatives) accounts for a significantly higher proportion of Chinese travellers (72%) than the global average of 57%. They were the most popular type of holiday after round trips in recent years, however, city breaks and beach and bathing holidays have recently gained in importance. Although the share of business travel in 2016 was rather low (15%), the number grew by 22% compared to 2015, while holiday travel increased by 11%. In addition, the average length of stay abroad was almost six nights, a slight increase over the previous year. Expenditure per night remained at the same level.

Around 75% of Chinese foreign travellers decided to stay in hotels. Four- and five-star hotels were the preferred categories, accounting for 52% of all overnight stays. The Chinese also differ from the global average, which is only 39% for luxury hotels, in their choice of accommodation. Air travel is the Chinese's preferred means of transport, accounting for more than 80%. This figure is significantly higher than the global average of around 60%.

When it comes to information sources before departure, 88% of Chinese foreign travellers use the Internet. This is only slightly higher than the global average of 81 percent. But while about one in three travellers worldwide uses a travel agency for information, the Chinese show a significantly higher share of almost 70%. This also applies to travel agency bookings. Worldwide, around 30% book their trip abroad through a travel agency, while almost 50% of Chinese trips abroad are booked through a travel agency [IPK International, 2017].

American Tourists

Since the arrival of the first Germans in the USA in 1608, more than 8 million Germans have emigrated to America in the last 400 years. They or their descendants have significantly influenced various areas of public life in the USA (art, culture, architecture, design, film, politics, sports, etc.). Today, more than 50 million people with German roots live in the USA, making up 16% of the US population and the largest group of former immigrants to the USA. This represents an enormous potential for travel to Germany, which can be tapped through targeted advertising of thematically relevant offers. For the target group of Americans of German origin who are looking for their roots, Germany has a special and strongly emotional unique selling proposition that has not yet been exhausted. In addition, Americans with an interest in international culture and general social policy are regarded as a promising target group.

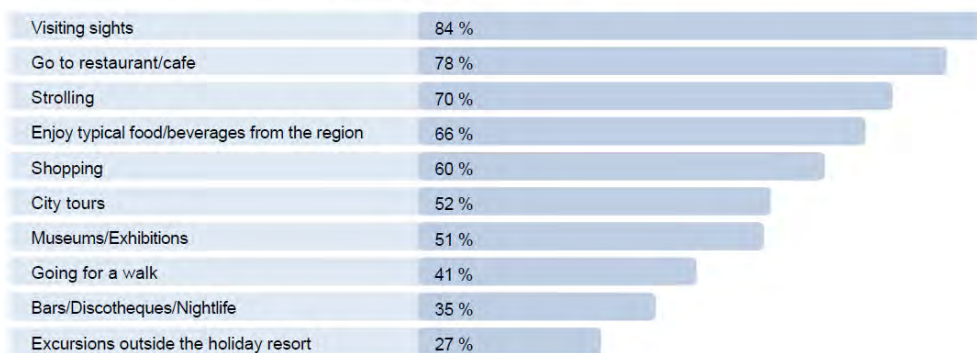
Referring to the American way of organising and spending summer holidays as well as vacation planning in general, IPSOS developed a barometer of different nationalities, from which the following data was gathered: 61% of Americans intend to take a week (39%) or two weeks (26%) off this summer. The average budget is €1,892. Fewer than half of Americans want to cut summer travel costs, 25% slightly or 17% significantly. However, their intended budget plays an important role in the choice of destination (55%). Opportunities for leisure and cultural activities also play a crucial role (52%). Thinking about their ideal holiday, some want to be with family, spouse or friends (30%), relax and find peace (21%). The sea (44%) and the city (43%) are the preferred destinations for their summer trips. In terms of practices, Americans prefer to book their accommodation by computer (77%), mainly for convenience (37%) and also because they generally do so (21%). While 55% intend to book a hotel, 35% would choose to stay with friends or family or in their holiday home for free. They are interested in renting an entire private house (38%) or a room or shared living space (20%). 35% of Americans would not withdraw completely from their professional environment during their holidays. Half would spend between 30 minutes and 2 hours a week on it [IPSOS Barometer, 2016].

Many Americans still think of “Old Europe” when being asked to travel to Europe in general. This stereotype has already been maintained for a long time and is still influencing the traveller behaviour. Many hotel employees and tour guides experience American guests as kind of dependent, but at the same time also as open-minded and communicative. Still, they believe and want to find the “Old Europe”, they have heard about. So, they just start getting involved and are curious about special offers or sights when being on site. Moreover, they tend to be very individualistic based on their culture. They like to have “unique” experiences [Link, p. 201ff.], especially when consuming and visiting sights in cities. They also tend to just sit down spending their time in bars or cafés, take a walk and enjoy local food or drinks. Shopping is relevant for 60% of the travellers, city tours and stops at the museum are interesting for half of the tourists. The following figure gives an overview of the activities of the tourists:

Figure 1.4.2e Top 10 Activities of US-Americans during their holidays in Germany 2014

Top 10 activities of US Americans during their 2014 holiday in Germany, in %.

Source: Qualitätsmonitor Deutschland-Tourismus, DZT 2014, Mehrfachnennungen möglich



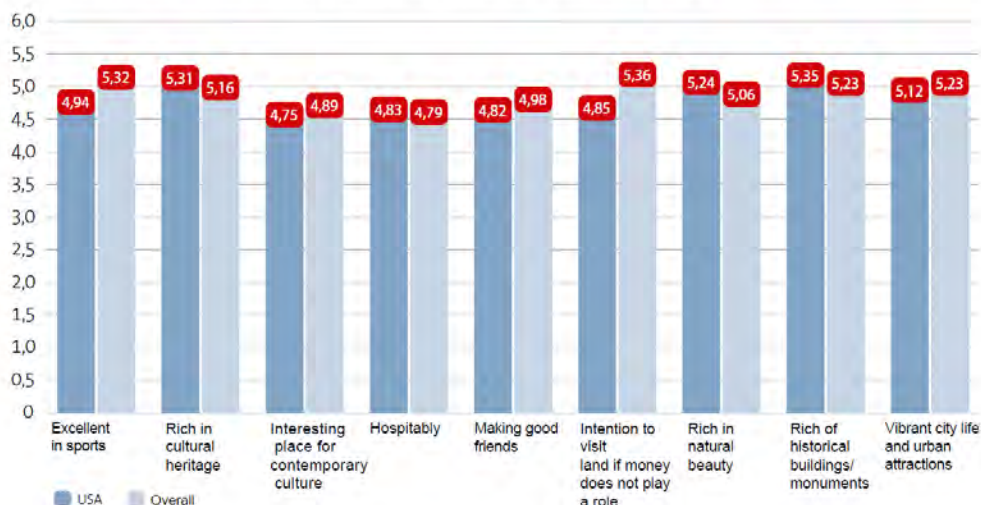
Source: Deutsche Zentrale für Tourismus e.V. [2017]. Marktinformation USA 2017. https://www.germany.travel/media/pdf/marktinformationen__lang_/regionalmanagement_amerika__israel/USA.pdf.

For this reason, Germany came in a good 6th place in a ranking of the Top Ten Destinations in Europe. From the USA, positive ratings were given above all in the areas of “Export” and “Culture”.

Figure 1.4.2f | Nation Brand Index from USA 2016 representing attitudes of United States citizens towards Germany

NBI evaluation from the USA, 2016

Source: Aniholt-GIK Roper Nation Brands Index 2016 Report (1 = low, bad, 4 = neutral, 7 = best evaluation), DZT 2016



Source: Deutsche Zentrale für Tourismus e.V., [2017]. Marktinformation USA 2017. https://www.germany.travel/media/pdf/marktinformationen__lang_/regionalmanagement_amerika__israel/USA.pdf.

The US is not only the most important overseas market for Germany as a travel destination; with a population of more than 300 million, it also offers enormous market potential. In addition, the 80 million strong baby boomer generation is currently reaching retirement age and has more time and money to travel. In 2015, more than 13.9 million passports were issued and by the end of 2015, approximately 126 million Americans had a passport (40% of all US citizens). The stronger US dollar discounts travel to Germany, resulting in a 5% increase in overnight stays in 2014. For the months January – September 2015, Germany recorded an overnight stay increase of 7.7% from the USA. The decisive factors here are sustained economic growth, a low unemployment rate, positive stability, a high degree of innovation, demographic trends and readiness to invest. For the year 2030, the GNTB forecasts a volume of around 6.8 million overnight stays by US Americans in Germany.



1.5 Cultural Heritage Practices in Europe

1.5.1 The European Union and Culture

The culture sector, for some time, has remained underdeveloped and relatively ignored in terms of its potential contribution to society. Protecting Europe's cultural heritage from human and environmental threats is essential if it is to survive. The European Commission is engaged in various activities in support of the culture sector, ranging from discussions with stakeholders to the funding of culture sector initiatives. The Commission represents the interests of the European Union (EU) in international initiatives, such as those headed by UNESCO (United Nations Educational, Scientific and Cultural Organisation).

The European Commission includes in its responsibilities the following concepts:

- Carry out an extensive mapping of the culture sector.
- Focus on new and innovative ways to prevent the trafficking of cultural goods.
- Identify and implement new measures to promote and protect cultural heritage.

1.5.2 Culture and EU Tourism Initiatives

The European Union provides the special initiatives and programmes related to tourism, with the main ones as follows:

- The European Capitals of Culture.
- EDEN European destination of Excellence.
- EUROVELO 13 Route Iron Curtain.

The Travel and Tourism Committee (TTC) supports the special project:

- Destination of sustainable cultural tourism Awards by ETC.

1.5.3 The European Capitals of Culture

The European Capitals of Culture, an initiative that began in 1985, is designed to:

- Highlight the richness and diversity of cultures in Europe.
- Celebrate the cultural features Europeans share.
- Increase European citizens' sense of belonging to a common cultural area.
- Foster the contribution of culture to the development of cities.

In addition to this, experience has shown that the event is an excellent opportunity for regenerating cities, breathing new life into the city's culture, raising their international profile as well as enhancing their image in the eyes of their own inhabitants, and boosting tourism.

The processes of designation of European Capitals of Culture in EU member states present the process. Six years before the designated year, the prospective host member states submit a call for applications, usually through their Ministry for Culture. Cities interested in participating in the competition must submit a proposal for consideration.



A panel of independent experts reconvenes to assess the different applications and recommends one city per host country for the title. The recommended city will then be formally designated as European Capital of Culture. The role of the European Commission is to ensure that the rules established at EU level are respected throughout the process.

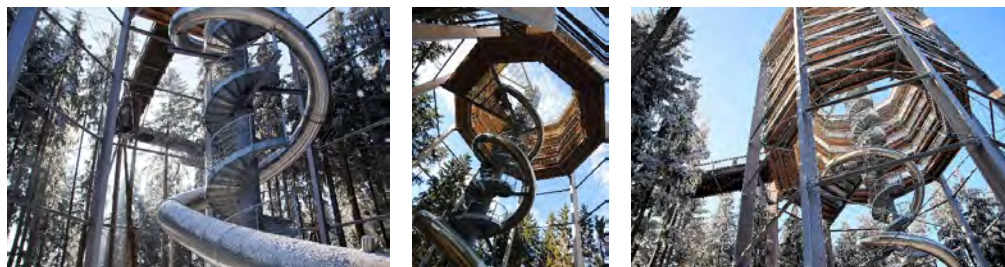
European Capitals of Culture are formally designated four years before the actual year. This long period is necessary for the planning and preparation of such a complex event. At the end of this monitoring period, the panel will consider whether to recommend that the European Commission pay the Melina Mercouri Prize (currently €1.5m funded from the EU Creative Europe programme).

1.5.4 EDEN – European Destination of Excellence

In 2006, the EU launched the EDEN initiative, with the aim of promoting sustainable tourism development models across the region, as well as re-discovering and promoting some of Europe's lesser-known cultural heritage. The European Commission plays a crucial coordinating role in administering the competition, and its tasks include encouraging dialogue among stakeholders, co-financing the national selection procedures and awareness-raising campaigns, organising the award ceremony, and coordinating a comprehensive communication campaign.

The initiative is based on national competitions that take place every two years (originally annually) and result in the selection of a tourist “destination of excellence” for each of the participating countries. This quest for excellence in tourism is developed around an annual theme, chosen by the Commission in conjunction with national tourism bodies. Eligible destinations have to show that they have developed an economically viable tourism offer based on that year's EDEN theme. For each participating country, one destination is selected as a winner, alongside four runners-up. Through the selection of destinations, EDEN aims to draw attention to the values, diversity and common features of European tourist destinations. It enhances the visibility of emerging,

non-traditional European destinations, creates a platform for sharing good practices across Europe and promotes networking between awarded destinations.



The key feature of the selected destinations is their commitment to social, cultural and environmental sustainability in the field of tourism. The 140 current recipients of the award are little known tourist sites or natural areas that are off-the-beaten track and recognised for their efforts in sustainable tourism. They represent some of the most stunning and pristine environments on the continent.

The following list shows the themes chosen in recent years:

- Best emerging European rural destination of excellence (2007).
- Tourism and local intangible heritage (2008).
- Tourism and protected areas (2009).
- Aquatic tourism (2010).
- Tourism and regeneration of physical sites (2011).
- Accessible tourism (2013).
- Tourism and local gastronomy (2015).
- Cultural Tourism (2017).

Each theme serves to highlight Europe's diversity, including its natural resources, historical heritage, traditional celebrations and local gastronomy. The topics are always related to sustainable tourism development, whether from a cultural, economic, environmental or local involvement point of view.

The destinations have the chance to show off what makes them unique and show tourists that an unforgettable experience awaits them. Winners should be emerging, non-traditional destinations that best reflect the chosen theme of the year and that offer a unique tourism experience, in line with sustainable development models.

EDEN destinations can be defined in the following way:

- Places not considered traditional tourist locations with visitor density rating from “low” to “very low” in comparison with the national average.
- Places remote from populous or much-travelled regions.
- Places of personal interest not always listed in guidebooks.
- Places that are inherently aesthetically attractive.
- Destinations off the beaten track, where visitors can get a real insight into the local culture, heritage and lifestyle, which reflects the true essence of the country.
- Peaceful destinations.

- Places with a different approach to attracting or dealing with guests.
- Places with an important European historical context or that host events that somehow commemorate a historical event.
- Places representing a unique natural heritage, largely unknown to a European or international market.

Good practice: The Iron Curtain Trail

The Iron Curtain Trail retraces the physical border stretching from the Barents Sea to the Black Sea dividing East and West Europe for almost half a century following the end of the Second World War. It covers 20 European countries connecting many historic buildings, monuments, museums and landmarks, which remind us of the history of a divided Europe. National parks with varied flora and fauna and unique landscapes, left almost untouched as they formed part of the border areas, characterize the route all along its course. The Route takes its visitors along the western border of the former Warsaw Pact States across Europe, connecting many historic sites linked to the Cold War period.

Following this bike route for more than 10,000km is a living lesson in European history of the 20th century. Activities involving young Europeans and including accounts of personal histories during the Cold War are organised by Tour operators along the Route. Packages are also offered for accompanied or self-guided cycling tours, with a specific focus on sustainable tourism. A smartphone App is especially dedicated to younger audiences.

The Iron Curtain Trail is first and foremost a route that brings together European history, culture and landscape and serves as a reminder of the peace and reconciliation that followed the fall of the Iron Curtain. Following the borders between neighbouring countries and regions, visitors experience at first hand the values of a reunited Europe. The route is a symbol of a newly shared pan-European experience, focussing on Europe's democratic values and permanent intercultural dialogue across European borders.

Source: <https://www.coe.int/en/web/cultural-routes/iron-curtain-trail>.

1.5.5 Destination of Sustainable Cultural Tourism Awards by ETC

The European Travel Commission (ETC) and the European Commission work jointly to maintain Europe's position as the world's leading tourist destination, to promote the European destination brand. They also support sustainable competitive development in the sector by exchanging tourism knowledge and research and promoting socially and environmentally viable models for tourism activity both in Europe and globally.

The themes of this programme are the following:

- Intangible heritage.
- Heritage interpretation.
- Innovation and digitalisation.
- Transnational Thematic Tourism Products including Cultural Route.
- Gastronomy tourism.

- Wine tourism.
- Contributions by Cultural and Creative Industries (CCIs) to Cultural and Creative Tourism.
- Tourism and Heritage.

In 2019, 55 destinations from 19 countries (including four non-EU countries) participated in the programme.

1.5.6 Funding for Cultural Initiatives in the EU

Creative Europe is the European Commission framework programme to support Europe’s cultural and creative sectors. The main activities supported by Creative Europe can be seen in Tables 1.5.6a and 1.5.6b.

Despite the potential of the cultural sector, it remains poorly exploited and at risk, both from an environmental and human perspective. Attention is given to the following considerations:

- Culture sector initiatives, such as those promoting cross-border cooperation, platforms, networking and literary translation.
- How media present the audio-visual sector initiatives, such as those promoting the development, distribution, or access to audio-visual works.
- Cross-sectoral strand, including a guarantee facility and transnational policy cooperation.

Table 1.5.6a | Main activities supported by Creative Europe I

Title of support	Activities	Authorised applicant
CULTURE SECTOR	Protect and promote European cultural heritage while supporting the cultural and creative industries, enabling them to act as a driver for growth and job creation.	
TRANSNATIONAL COOPERATION	Cross-border cooperation projects between cultural and creative organisations within the EU and beyond. Projects can cover one or more cultural and creative sectors and can be interdisciplinary. Funding is available for two types of projects: Small scale cooperation projects (project leader and at least two other partners). Large scale cooperation projects (project leader and at least five other partners).	Organisations active in the cultural and creative sectors can apply. Individuals cannot apply.
EUROPEAN PLATFORMS	Fostering the mobility and visibility of creators and artists – in particular those lacking international exposure. Stimulating a genuine Europe-wide programming of cultural and artistic activities , with the view of facilitating access to non-national European cultural works via international touring, events, exhibitions and festivals, etc. Contributing to audience development and providing visibility to Europe’s values and different cultures.	Organisations active in the cultural and creative sectors can take part. Individuals cannot apply.

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<p>EUROPEAN NETWORKS</p>	<p>Activities strengthening the cultural and creative sectors by providing their workforce with specific skills and experience, including adaptation to digital technologies.</p> <p>Activities enabling the cultural and creative workforce to cooperate internationally and to expand their careers and influence in Europe and beyond.</p> <p>Activities strengthening European cultural and creative organisations, as well as international networking that can create new professional opportunities.</p>	<p>Networks active in the cultural and creative sectors can participate in these opportunities. Individuals cannot apply.</p>
<p>LITERARY TRANSLATIONS</p>	<p>The translation and promotion of literary works across EU markets, with the aim of increasing access to and readership of high-quality European literature.</p> <p>Translation and publication of a “package” of works of fiction from and into eligible languages.</p> <p>Promotion of the translated “package”, including the appropriate use of digital technologies in both the distribution and promotion of the works.</p>	<p>Publishers or publishing houses can apply for literary translation opportunities. Individuals cannot apply.</p>

Source: https://ec.europa.eu/programmes/creative-europe/cross-sector_en.

Table 1.5.6b | Main activities supported by Creative Europe II

Title of support	Activities	Authorised applicant
<p>CROSS-SECTORAL STRAND</p>	<p>Trans-national exchange of experiences and knowledge in relation to new business and management models, as well as peer-learning activities. It will also support networking among cultural and creative organisations and policymakers related to the development of the cultural and creative sectors, promoting digital networking where appropriate.</p> <p>Three separate, horizontal aims of the programme:</p> <p>The establishment of a guarantee facility targeting the cultural and creative sectors.</p> <p>The promotion of transnational policy development.</p> <p>Supporting a network of Creative Europe Desks.</p>	
<p>The establishment of a guarantee facility targeting the cultural and creative sectors</p>	<p>The first EU investment instrument with a wide scope in the culture and creative sectors. The Guarantee Facility is managed by the European Investment Fund (EIF) on behalf of the European Commission.</p>	<p>SMEs (micro, small and medium size enterprises) in cultural and creative sectors facing difficulties in accessing loans.</p>

Continued on page 66

<p>The promotion of transnational policy development</p>	<p>Cross-sectoral Strand of the Creative Europe programme, as specified in the yearly Work Programmes of the Creative Europe Programme, such as the following:</p> <p>Culture for cities and regions, the future of cultural and creative place making at local and regional levels. The topics are: cultural heritage, cultural and creative industries, culture for social inclusion.</p> <p>European Network of Creative Hubs empowering players to work in cross-sectoral ways and tackle digitisation, these have a direct local impact at the city-level and contribute to wider societal challenges.</p> <p>Master Module in Arts and Science aims to foster cross-sectorial curricula and policy innovation, combining technology and the arts.</p> <p>The Creative Europe Desks are designed mainly to provide information about and promote the Creative Europe programme in their country, to provide assistance regarding the cultural and creative sectors in participating countries, support the Commission in ensuring proper communication and dissemination of the results and impacts of the programme in EU and participating countries.</p>	<p>SMEs (micro, small and medium sized enterprises) in cultural and creative sectors facing difficulties in accessing loans.</p>
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Source: https://ec.europa.eu/programmes/creative-europe/cross-sector_en.

The European Framework for Action on Cultural Heritage aims to capture and scale-up the success of the European Year of Cultural Heritage 2018, when over 6.2 million people took part in more than 11,700 events organised across 37 countries. These activities were aimed at encouraging more people to discover and engage with Europe’s cultural heritage, and to reinforce a sense of belonging to a common European space. The European Commission also implemented 10 long-term European Initiatives as a main policy input for the year.

The Framework is based on four principles:

- An integrated approach, looking at cultural heritage as a resource for the future and putting people at its heart.
- Mainstreaming and integrated approach across different EU policies.
- Multi-stakeholder cooperation, encouraging the dialogue and exchange among a wide range of actors when designing and implementing cultural heritage policies and programmes.
- Evidence-based policymaking, including through cultural statistics.

The actions taken target the cultural heritage for a sustainable Europe, for a resilient Europe, for an innovative Europe and for stronger global partnerships.

There are three separate, horizontal aims of the programme:

- The establishment of a guarantee facility targeting the cultural and creative sectors.
- The promotion of transnational policy development.
- Supporting a network of Creative Europe Desks.

1.5.7 Examples of Good Practice in Inclusivity and Sustainability

In this final section, there are some specific examples of how different organizations involved in cultural heritage are developing initiatives to promote both more sustainable and accessible tourism offerings. Each one comes with a website link, leading in most cases to a page in English. The objective is to furnish those using this material with a range of real-world examples, which can then be studied for further information as the need arises. For ease of use, the examples are grouped under a series of broad headings:

- A. General initiatives to promote sustainable practices and greater inclusion.
- B. Educative activities to promote new learning opportunities.
- C. Safeguarding young people and others who may be vulnerable to any type of abuse.
- D. Initiatives to promote greater site accessibility.

A. General initiatives to promote sustainable practices and greater inclusion:

1. The **German Museumsbund (D)** offers various guides for promoting accessibility examples and inclusive methods amongst all of their members, as well as indications on how to deal with collections from colonial contexts.

<https://www.museumbund.de/publikationen/guidelines-on-dealing-with-collections-from-colonial-contexts-2/>

2. The museums **Landesverband Museumspädagogik (D)** and **der Bundesverband für Museumspädagogik (D)** have held a conference where ideas for the development of inclusive museums were discussed, including inclusive thinking, continuous cooperation with stakeholders, and initiatives on sustainable practices.

<https://www.museumspaedagogik.org/fachgruppen/inklusion-und-diversitaet/archiv/news/inklusive-bildung-im-museum-herausforderung-anforderung-ueberforderung/>

3. **Délice (ES)** is an association of Spanish gastronomic cities, focused on collaborating and exchanging experiences, working on research projects on gastronomic identity, and promoting public policies or economic development through gastronomy.

<https://www.delice-network.com/About-Us>

4. **Music Cities Network** is an international network of cities promoting the social and economic importance of music in general, and music tourism. The network brings together cities from around the world and works to strengthen public policies supporting the music industry, in order to provide opportunities for music businesses, artists and education.

<https://www.musiccitiesnetwork.com/about-mcn>

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5. **The UNESCO Cities of Music or Creative Cities Network** strives to promote cooperation with and among cities that have identified creativity as a strategic factor for sustainable urban development.

<https://citiesofmusic.net/>

6. **European Heritage Days (EHD)** are important international cultural and social events that increase the historic awareness and understanding of international cultural heritage, putting them into a local, regional and national context. The aims of EHD are to raise the awareness of European citizens of European richness and cultural diversity and to encourage intercultural dialogue.

<https://www.coe.int/en/web/culture-and-heritage/european-heritage-days>

7. **Romualdo Del Bianco Foundation (I)** implemented the Life beyond Tourism sustainable tourism project, with aims of maintaining the intangible cultural heritage of destinations and stimulating understanding and dialogue between visitors and residents. It offers an alternative city sightseeing, namely a walking tour aimed at discovering active family businesses and artisans who maintain traditional crafts, offering visitors unique opportunities to meet genuine local artisans, discover crafts and interact with those who carry on traditions from generation to generation.

<https://www.lifebeyondtourism.org/>

8. A large number of countries have developed initiatives to promote more **sustainable tourism in rural areas**, with both a focus on ensuring economic activity and respect for the local and regional flora and fauna. The aims include promoting rural areas and small towns through a range of actions and publicity initiatives through the Internet, press and other media. The examples below are from Spain, France and Italy.

Los Pueblos Mas Bonitos (ES):

<https://www.lospueblosmasbonitosdeespana.org/>

Les Plus Beaux Villages De France (F):

<https://www.les-plus-beaux-villages-de-france.org/fr/>

I Borghi Più Belli D'italia (I):

<https://borghipiubelliditalia.it/>

B. Educative activities to promote new learning opportunities:

1. The **German Hygiene Museum (D)** has redesigned the existing Children's Museum to promote greater learning opportunities using audio guides, easy-to-understand language, touch pads, and experimental stations and games. The aim is to involve all five of the senses in the learning process.

<https://www.dhmd.de/en/exhibitions/childrens-museum/>

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2. The **dialogue houses in Hamburg and Frankfurt (D)** offer a variety of exhibitions and workshops, such as “Dialogue in the Dark” or “Dialogue in Silence”. The focus is on experimental learning and sensitization to the life situation of deaf and blind people. The changing exhibitions focus, among other things, on the promotion of visual perception, provide insights into sign language and support the dismantling of mental and social barriers.

<https://www.dialogue-in-the-dark.com/locations/venue/frankfurt/>

C. Safeguarding young people and others who may be vulnerable to any type of abuse:

1. With the aim of protecting children young people, and vulnerable adults, **Westminster Abbey (GB)** has developed a safeguarding Policy. Key elements include Prevention and the early identification of actual or potential risks, rapid response to any incidents, and strict confidentiality.

<https://www.westminster-abbey.org/about-the-abbey/safeguarding>

2. **Newcastle Cathedral (GB)** has developed a safeguard policy that combines best practice in the prevention of abuse, with providing a suitable caring environment where victims can report or disclose abuse and find support.

<http://stnicholascathedral.co.uk/safeguarding/>

D. Initiatives to promote greater site accessibility:

1. The **German Hygiene Museum (D)** has a comprehensive accessibility programme that includes architecture that accommodates wheelchairs, subtitling of audio-visual media and technical enhancement of hearing-aid functions, exhibits and other materials that visitors may touch and hold, tactile room models, and easy-to-understand language for visitors with learning or mental disabilities.

<https://www.dhmd.de/en/your-visit/accessibility/>

2. The **Natural History Museum (D)** in Berlin has, in addition to a barrier-free entrance, almost all rooms at ground level or in areas of the museum that can be easily reached by elevator. There is also the option of booking tactile experience tours for visually impaired visitors.

<https://www.museumfuernaturkunde.berlin/en>

3. The **LVR LandesMuseum (D)** in Bonn is fully accessible to people with reduced mobility. It offers a video guide in sign language as well as an audio guide in easily understandable language. In addition, there are regular public tours in simple language, with sign language interpreters or tactile guidance.

https://landesmuseum-bonn.lvr.de/en/service/barrierefreiheit/barrierefreiheit_1.html

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4. The **Documentation Centre Topography of Terror (D)** in Berlin has over one million visitors and is thus one of the most visited places of remembrance in Germany. Rooms, websites and guided tours in the documentation centre are barrier-free, and include an inductive sound system, information in light and sign language as well as wheelchair accessible rooms, facilities and exhibition areas.

<https://www.topographie.de/en/topography-of-terror/>

5. The **Bundes-Kunst-Halle (D)** in Bonn approaches social inclusion and the challenges of a changing society and its demographic transition with active solutions. These include exhibitions which focus on sensory experiences of seeing, hearing, feeling, and the inclusion of people with disabilities in the planning of exhibitions.

<https://www.bundeskunsthalle.de/en/visiting/inclusion.html>

6. In order to achieve a comfortable and accessible city where all locals and visitors can enjoy the same services, places and experiences, **Santiago de Compostela (ES)** city government has put in place a series of actions to eliminate architectural, urbanistic and communication barriers and become an open city.

<http://www.santiagoturismo.com/accesibilidad>

7. Apropa Cultura is an initiative in the **Sagrada Família Cathedral (ES)** in Barcelona that aims to make it possible for everyone to access and enjoy the Basilica. It is designed for associations, organisations, centres and other institutions working in the third sector, and offers a dynamic experience adapted to the needs of each specific group and using simple, easily understood contents.

<https://sagradafamilia.org/en/social-project>

8. **Gloucester Cathedral (GB)** has a comprehensive and well-explained accessibility strategy which includes access for those with reduced mobility, hearing loops, employees with disability awareness training, information in large print, virtual tours for areas where access is only by stairs, emergency evacuation procedures for disabled visitors.

<https://www.accessibilityguides.org/content/gloucester-cathedral>

9. **Timișoara Philanthropy Foundation (RO)** with the support of the Archbishop of Germany Foundation and some private donors has created a process to aid the mobility of those with multiple sclerosis who wish to access and benefit from the services provided by the Foundation.

<http://mitropolia-banatului.ro/servicii-de-transport-adaptat-pentru-persoanele-cu-dizabilitati/>

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10. Haptic models (technical aids for blind visitors) of ground plans and front facades are available and can be borrowed at **12 UNESCO monuments (CZ)** and institutions focused on their promotion. Thanks to these models, blind visitors can improve their perception of the visited site. Each model has the information in braille.

https://www.propamatky.info/cs/zpravodajstvi/cela-cr/zpravy-z-regionu/pamatky-na-dlani-%E2%80%93-hapticke-modely-ve-stavbach-unesco/5169/?fbclid=IwAR2IEA62JVB-O1Hh_MXsZ1lyEM8mC1ApJmyiwn0BnRj_NBUd5Ez6ZmeBlc

11. **Norwich Cathedral (GB)** has a comprehensive accessibility strategy, which includes access for those with reduced mobility, training for employees and volunteers on disability awareness, anti-discriminatory employment policies, and emergency evacuation procedures for disabled people.

<https://www.cathedral.org.uk/accessibility>

12. The guidebook *How to conquer a castle* contains a list of **104 immovable monuments (CZ)** accessible for visitors with poor mobility.

<https://www.npu.cz/cs/npu-a-pamatkova-pece/npu-jako-institute/publikace/7328-jak-dobyt-hrad-pamatky-takrka-bez-barier-2>

13. Relief haptic models of chateau tours with details of vistas and passageways between individual rooms are available at the **Litomyšl chateau (CZ)**. Thanks to these models, visitors with limited vision can better understand what a front façade of a chateau and unique graffiti decoration look like.

https://svitavsky.denik.cz/zpravy_region/zamek-litomysl-uvidi-take-nevidomi-lide-20190608.html

14. Tour routes of the **Most Church of the Assumption of Virgin Mary (CZ)** are barrier-free, and guides can adapt the specialized visit to the different needs of visitors. Actions include miniature copies of the church that visitors can explore with their hands and access to samples of cut glass, plaster busts, stonemason's tools, and gothic pillars.

<https://www.propamatky.info/cs/zpravodajstvi/ustecky-kraj/zpravy-z-regionu/mostecky-chram-nabizi-hendikepovany-navstevnikum-specializovanou-prohlidku/5018/>

15. A unique real-size touch model is available at **St Maurus Reliquary (CZ)**, the result of cooperation between the state castle and chateau in Bečov nad Teplou, the prison in Horní Slavkov and the civic organization Přírodní škola (Nature school). This aid was originally designed for blind visitors, but it has also become popular with younger visitors to the castle.

<https://www.zamek-becov.cz/cs/zpravy/44458-model-relikviare-sv-maura-vyhral-soutez-vytvarneho-umeni-v-polsku>

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16. Specialized tours of the castle are prepared for blind visitors at **Křivoklát castle (CZ)**. The tour contains a detailed description of the interior and colourful historical explanations. There are hands-on exhibits along the whole route. These exhibits were carefully selected by professionals from the Institute of Heritage Protection. A simplistic model of the castle is available to the visitors for their whole visit.
<https://www.vyletnik.cz/novinky/501-pilotni-projekt-naslepo-hradem-krivoklatem/>
 17. The Department of Charitable Action at the **Shrine of Fatima (PT)** provides help and assistance to socially unprivileged persons, offering material support and primary health care to pilgrims.
<https://www.fatima.pt/en>
 18. A virtual tour of the Švihov castle (CZ) is designed for immobile visitors and seniors who cannot participate in a common tour. The virtual tour takes place in the gothic hall and offers visitors both common and very non-traditional insights into the interior and exterior of the castle, revealing the details of wall paintings, ceilings, floors and exhibited inventory. Visitors also take a virtual visit to the tower and experience impressive views of the landscape.
<https://www.hradsvihov.cz/cs/pro-media/18035-premiera-virtualni-prohlidky-svihova-pro-hendikepovane>
 19. The access programme in the **National Gallery (IR)** focuses on individuals or groups with additional needs, to ensure that access is available to them either through general public programme, or through tailored activities and events that may be either onsite or via outreach projects.
<https://www.nationalgallery.ie/what-we-do/education-department/access-programme>
 20. The **National Museum of Art (RO)** has a Special Needs Programme focusing on visually and hearing-impaired people who can participate in guided tours including feature workshops and multimedia experiences, which make use of special kits when necessary.
<http://www.mnar.arts.ro/en/learn/special-needs>

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**METHODOLOGY
OF INTERPRETATION
FOR EUROPEAN HERITAGE**



2.1 Introduction

The interpretation of cultural heritage is essential in reaching both tourists' and other stakeholders' (tourism agencies, local communities, local and national governmental institutions) objectives. The search for methods and techniques which best highlight the cultural sites and heritage elements in a certain area, thus adding value for all parties involved, is a very interesting topic since it represents an essential part in the management of a tourist destination/site. Basically, interpretation should focus on managing people's behaviour by encouraging personal development and self-fulfilment; also it is suggested that interpretation programmes can trigger behavioural changes in terms of internal lifestyle which can further contribute to long term environmental benefits [Roberts, Mearns, Edwards, 2014], which constitute nowadays a strategic objective at the global level.

Methodologically speaking, interpretation is primarily a means of communication with visitors for ensuring their satisfaction and for creating a positive image among them. If the experience at the visiting site is a positive one, heritage interpretation can improve visitors' experience. Also, the relation between the site and those living nearby can be consolidated and moreover, by increasing the popularity of a historical site, interpretation can lead to economic growth in that particular area. The managers of protected areas, museums and patrimony sites, tourist regions and destinations have the role to accomplish their organization's mission in relation to the target group and other interested parties. They may reach the objectives regarding people's knowledge of the site, by raising awareness of the site's significance and by gaining community's support in its preservation and management. In addition, increasing the number of visitors and of incomes from good quality interpretation programmes and activities is of further benefit. The quality of the site's image, museum, local community or of the region is improved by the oral exchange of information among satisfied visitors [The Heritage Council, 2018]. Good interpretation also helps both visitors and locals develop their openness to discovering more information about the nature or cultural heritage they inherit and to understand why a place, a collection, an object or past event bears a particular significance [Poria, Biran, Reichel, 2009]. Interpretation uses a non-formal approach [Colardyn, Bjornavold, 2004] meant for people who enjoy leisure time and who reach a deeper understanding of symbols and relations due to the fact that whatever they perceive can be relevant to them. A negative experience can lead to the inaccurate transmission of a site's historical significance and, consequently, to tourists' dissatisfaction.



2.2 Education Objectives of Interpretation

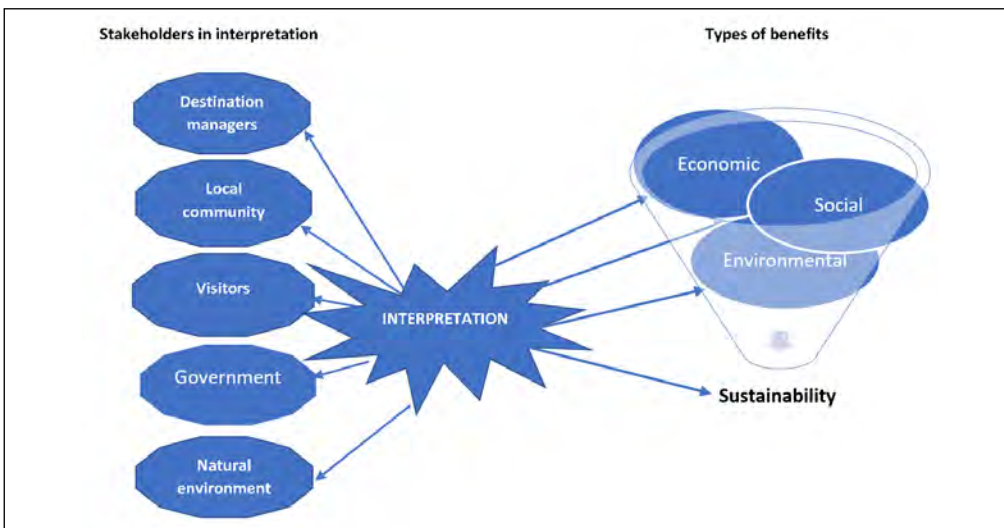
The interpretation provided by a cultural heritage site is a key element in a tourist's experience and comprises three main objectives [Biran, 2005]: to train visitors and to provide them with site-related information, to entertain visitors and stimulate them to learn, understand facts, rituals and their significance and to enable them to become aware of the need to preserve the presented heritage.

The result of an interpretive programme can be achieved through various objectives, such as: financial objectives, preservation objectives, educational objectives, learning objectives, behavioural objectives and emotional objectives.

Fund raising to build and decorate accommodation facilities for visitors who stop at a monastery for one night to connect with the divine spirit could be an important objective of religious heritage interpretation, for example. Quite often, a good quality interpretation of the religious heritage can contribute to fund raising for education of children from nearby schools or to prolong the stay of visitors. Interpretive planning is essential in setting out the most important objectives of religious heritage interpretation.

All objectives should be established in accordance with the mission statement objectives and, if necessary, they should be adjusted so as to fit the mission statement.

Figure 2.2 | Stakeholders of the interpretation of cultural heritage



Source: Own processing.

Objectives should therefore derive from the mission established for the interpretation which includes some general aims able to provide answers to questions such as: why is it performed in the first place? What results will interpretation generate for the stakeholders – consumers, tourism companies, government, community, respectively?

The vision indicates the direction towards which the organisation managing the heritage is headed as well as the uniqueness provided by interpretation.

An example of a vision statement could be the following: We intend to participate in raising both tourists' and local community's awareness of the need to contribute to the preservation of the heritage inherited from our ancestors as well as to conveying it to future generations by keeping its authenticity and by increasing its value by appropriate study and research so as to serve as a model for other communities.

The Vision of “Grigore Antipa” Natural History Museum in Bucharest

By sharing knowledge, we inspire people to respect nature and we help them to find mankind's place on Earth.

Explanation of the vision:

- **Knowledge** – implies that nature-related information is created inside the museum.
- **To share** – implies the museum's effort to convey knowledge to society/community.
- **To inspire** – implies that knowledge is acquired in a manner alternative to the formal educational system.
- **Mankind**– implies that a natural history museum does not only address the community it belongs to but the whole world because “the museum specimens” are not distributed according to political borders.
- **Respect** – implies that the public gets to love nature, thus creating the necessary premises for environmentally-friendly actions.
- **To discover** – implies that the museum does not aim to impose a certain point of view but rather to create the appropriate environment for people to independently discover/rediscover the various aspects of nature.

A mission statement issued by the Natural History Museum is the following:

“Grigore Antipa National Museum is a scientific, cultural and entertainment public institution whose mission is the study of biodiversity by means of research based on collections and knowledge transfer towards the general public with the purpose of educating it while spending leisure time, of disseminating information related to both Romanian and world fauna, as well as of raising awareness of the current issues related to environmental protection and habitat preservation” [Muzeul de Istorie Naturală “Grigore Antipa”, 2019].

A monastery in a tourist village may aim to turn an ordinary day in the monastery's or village's life into a unique and authentic experience. Visitors can participate in activities organised during some religious feasts such as the “Birth, Death and Resurrection of Jesus Christ”. A tradition which is still preserved is the Easter Egg Painting – an activity held at Moldovita Monastery. Here, the “Lucia Condrea” painted eggs museum was opened – a place where the tradition and art of egg painting almost achieves perfection [Muzeul Oualor “Lucia Condrea”, 2019].

In order to make sure that interpretation objectives are well defined, they must answer the following questions: What is the use of an interpretive programme? How can such a programme be developed? What are the benefits provided by an interpretive programme to the local community? What are the benefits provided by interpretation activities to tourists?

In order to reach each religious or other cultural heritage interpretation objective, it is important to find answers to some questions related to the aimed objective. Thus:

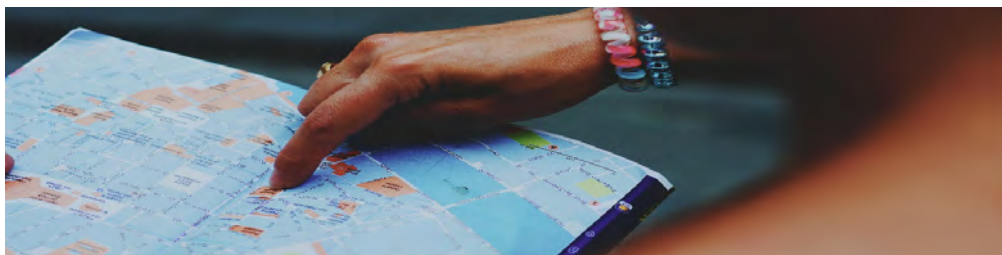
- In order to achieve the financial objectives, the funding sources of the interpretive programme as well as the beneficiaries from the financial point of view should be identified. For example, there might be sponsors (public or private companies) able to provide the necessary capital to build a cultural heritage itinerary and to print tourist information brochures for promoting such a product.
- The preservation objectives of religious heritage may find public support from institutions involved in such activities. It is extremely important that preservation activities be funded by religious heritage capitalization. For example, Varatec monastery benefits from funds provided by an Inforegio programme entitled "Capitalization of cultural heritage by consolidation and preservation of the Saint John the Baptizer Church within the Varatec monastery assembly". Other churches and monasteries in Romania also benefited from such funding. Religious heritage preservation is important for the community in attracting visitors and thus, in promoting and developing the whole area. The local community also plays a key role in building relationships with tourists who need to be well informed on the importance of preserving religious heritage and of avoiding actions which could lead to its destruction. Although, in general, there is an emphasis on the physical integrity of the heritage site, the preservation of its significance is also essential. Museum preservation only acts as a guarantee for the visible part of an invisible heritage and moreover, the exhibition context always affects exhibits [Minucciani, 2013].
- Cultural heritage interpretation is "an educational activity aimed to reveal various significations and relations by using original objects, by first-hand experience, as well as by illustrative means rather than by merely communicating factual information" [Seccombe, Lehnes (editors, 2015)]. In order to achieve educational objectives, it is important to identify the way that the interpretive programme can reach the educational targets of the heritage, both at the local and at the tourism levels. The fact that some religious sites, such as the Notre Dame de Paris Cathedral, give free access to visitors while in others, access is provided for a fee is well known. This objective is aimed at encouraging the educational spirit by providing school groups with free or subsidised access to all interpretive resources and by developing special school programmes. Thus, the education of both visitors and local community members regarding the importance of heritage resources capitalization is extremely important. A master plan includes specific objectives and information that visitors should learn or know already. This information is related to rules of behaviour before, during and after the visit.

-
- Learning objectives include specific information that visitors will acquire through means of interpretation. The interpretation of religious heritage provides learning opportunities in exquisite locations such as: historical sites, parks or museums, with an emphasis on resurrecting heritage by using a wide range of approaches, from guided tours to sophisticated exhibitions [Interpret Europe – European Association for Heritage Interpretation, 2018]. For example, some visitors will be able to recall some specific activities organised during their stay at the monastery, others will be able to list the stages of the process of egg painting or the main religious celebrations in which pilgrims participate. Other learning sources could be: participating in religious conferences, in various cultural and religious events, cult objects exhibitions and sacred music concerts, all with an active role in conveying values, oral traditions, religious faith, language and general Christian lifestyle, so as to ensure that future generations will inherit them [International Coalition of Sites of Conscience, 2018, p. 14]. Although the essence of religion might be found beyond words, religion is generally expressed by three means: by what is said: for example, by faith and stories; by what is done: for example, worship, prayer, meditation, pilgrimage; and sociologically, i.e. the types of groups: for example, social institutions and other groups, management and a group's relation to society. The theory behind religious expression is illustrated through myths, narratives and doctrines [anonymous author – Chapter 1, Understanding the World's Religious Heritage].
 - Behavioural objectives are related to what visitors should do and how they should behave during their visits to religious sites. These objectives are considered the "results" of the religious patrimony interpretation services. It is essential that visitors respect religious heritage by protecting all temples and buildings. Only in this way will we be able to leave this heritage to the generations to come. For example, site management can impose a certain dress code on visitors as well as certain visiting hours. Moreover, some sacred religious sites (famous churches, for example) require visitors to behave appropriately so as not to disturb prayers. Basically, interpretation should focus on managing people's behaviour by encouraging their personal development and self-accomplishment, being thus suggested that interpretation programmes could act in favour of behavioural changes in terms of inner lifestyle, which could further contribute to long term environmental sustainability [Roberts, Mearns, Edwards, 2014].
 - Emotional objectives are important in stimulating behavioural objectives. They enable visitors to feel anger, surprise, pride and other site-related emotions. The interpretation of cultural heritage enriches our life by getting emotions involved, by improving experiences and in-depth understanding of both past and present places, people, events and objects. Interpretation sheds light on the present and provides meaning to the past, it connects visitors to past generations' stories and represents the reward that heritage sites could offer their visitors [InHerit, 2018]. For example, both visitors and locals will consider that the preservation of the religious heritage of the community is essential in order to attract new visitors willing to learn more about religious heritage.

Heritage interpretation can improve visitors' experience. It can also consolidate the relation between the site and those living nearby and, by increasing the attractiveness of a historical site, interpretation can lead to economic growth in that particular area. Managers in protected areas, museums and heritage sites, in tourist regions and destinations may accomplish their organisation's mission regarding their target audience and stakeholders. This would be achieved by reaching objectives related to teaching people about their site or topic, by raising awareness of the significance of the site and by winning community's support in the preservation and management. In addition, the increase in the number of visitors and revenues from high quality interpretation programmes and activities would also be beneficial. The quality of the site's, museum's and local community's image is improved by sending information from satisfied visitors [The Heritage Council, 2018]. A good quality interpretation also helps both visitors and locals develop their curiosity, their will to discover more and more information on the natural or cultural site they inherit and to understand why a past place, collection, object or event is considered significant [Poria, Biran, Reichel, 2009]. Interpretation uses a non-formal approach [Colardyn, Bjornavold, 2004] meant for people who spend their free time to reach a deeper understanding of significations and relations because what they see can prove relevant to them. Beyond facilitating inherited heritage-related knowledge, interpretation may add a visit or simply gather opinions from specialists and visitors. A negative experience can lead to the erroneous transmission of a site's historical significance as well as to the estrangement of those visiting it.



The interpretation provided by a cultural heritage site is a key element in a tourist's experience and comprises three main objectives [Biran, 2005]: to educate visitors and to provide them with information on the site, to entertain visitors, to enable them to become aware of the need to preserve the presented heritage.



2.3 Main Stakeholders Involved

2.3.1 Stakeholder Categories in the Interpretation of Cultural Heritage and their Interests

Cultural heritage interpretation is a way of raising the cultural objective's value for the stakeholders involved in tourism activities. The main stakeholders, organisations, institutions, companies, individuals or groups of people interested in the interpretation of cultural heritage activities are: visitors, government, local council, local community, heritage and destination managers and the natural environment (see Figure 2.2).

Stakeholders are all parties interested in interpreting cultural heritage whose interests may be affected by those performing such activities.

In interpretation activities, the main stakeholder categories are:

- **Visitors** – those who wish to benefit from a high-quality interpretation, whose sources of information are reliable and thus ensure its authenticity. Also, they travel with the purpose of learning new things, to benefit from unique experiences, to get access to past events they wish to understand and to become able to acknowledge the significance of a cultural site. The interpretation of a site which does not meet these needs will result in providing false information and will consequently trigger visitors' dissatisfaction.
- **The state** is interested in transmitting and perpetuating values such as respect for the past, cultural understanding and tolerance, in reaching some economic, social and environmental objectives, in preserving cultural resources as well as in raising people's awareness of the need to become actively involved in preserving cultural heritage. The poor quality of interpretation can generate negative behaviour and the perpetuation of some cultural clashes and stereotypes as well as a fall in the rate of involvement in reaching the above-mentioned objectives.
- **Local authorities** are interested in achieving an interpretation under the auspices of patrimony and in emphasizing its uniqueness, thus making it more valuable for the local community, on the one hand, and, on the other, in setting tourism development objectives for improving the general welfare of the community by creating jobs, by collecting taxes, by attracting investors and improving infrastructure, and by training and involving community members in tourist activities. A poor, unprofessional interpretation can only harm local authorities.

- **The local community** – either represented by public or private organizations, it accounts for only some of the projects implemented in a particular area influenced by the quality of interpretation of existing cultural sites in that particular geographical area, either publicly or privately owned. This category of stakeholders includes:
 - Local public authorities (city halls).
 - Non-governmental organizations (local associations and foundations with activities in the cultural, educational, environmental areas).
 - Local companies (local investors in manufacturing, arts, education, local suppliers).

Community members have knowledge of the past, they are familiar with traditions, history, myths, events they participated in or stories told by their parents, grandparents, they hold documents, either inherited or obtained by researching the cultural heritage of the area. They are the ones who participate in or are invited to organize events meant to highlight the past as it used to be and who wish to preserve traditions as a means to protect their own identity and to find solutions to the problems which may occur. Such problems are generally related to the need for financial resources for rebuilding and consolidating buildings, for training and supporting other members of the community in interpreting and presenting the existing sites, for attracting investments, for improving both general and tourist infrastructure, for creating proactive behaviour and attitudes, etc. These objectives can and should be formulated within interpretation so as to increase the level of involvement of the local community in the activities meant to develop tourism in the area and to further bring benefits to all parties.

- **The managers of tourist destinations** also constitute one of the parties interested in the interpretation activity performed at the sites they manage because they represent a potential source of increasing the number of visitors and investors in the area. Their efforts are particularly focused on economic, social and environmental objectives since the attractiveness of the area will depend on the tourists' overall perception of the journey and interpretation could be a strength that managers could use by means of a new, more attractive approach.
- **The natural environment** is currently considered one of the main resources that we should all take into account when performing economic, social, educational, or tourist activities. As a stakeholder in interpretation, the environment represents a long term player because the harm that human activity can cause in its case is almost always irreversible (extinction of some animal and plant species, loss of some natural sites) and nature cannot be rebuilt or restored. That is why the significance of the site and the way it is transmitted to visitors must include environmental care. In interpretation, environmental objectives are aimed at raising awareness among visitors as well as among local community members and companies, of the need to act in accordance with the principles of reducing environmental pollution and other negative effects of tourist

activities (value lost as a consequence of urban congestion, of air and water pollution, of landslides negatively affecting the beauty of nature sites).



The benefits of a good quality interpretation of cultural heritage

Visitors are the main stakeholders whose needs are primarily taken into account in the interpretation of cultural heritage, according to the interpretation principles formulated by specialists in the field. Interpretation will enable participants in a journey to a cultural sight to be its main beneficiaries because:

- By means of a good quality interpretation, visitors will find out information and facts which will contribute to a positive perception of the visited site, they will also understand why it is unique as well as the way it was established.
- The feeling provided by interpretation suggests that something new has been learned, that the beauty and uniqueness of some special places have been discovered.
- The means of presentation of information act as a substitute: visitors can "participate" in events they have not actually witnessed because they took place in the past and in a different space from the one, they actually live in.
- The information regarding the necessity of preserving the site contributes to raising tourists' awareness of the need for sustainability, thus motivating them to actively contribute to reaching this highly important objective.
- It increases the likelihood that visitors will promote the visited tourist attraction and cultural and educational tourism among friends.

Central government and local authorities are stakeholders of cultural heritage interpretation through the increased attraction exerted by cultural heritage-based tourist sites. At the central level, the government enjoys the advantage of tourism as a means to:

- promote national strategies and objectives as, for example, those targeted at reducing environmental pollution, unemployment among certain categories of the active population, and development gaps among regions;
- apply a homogenous and coherent tourism strategy by highlighting the need to include information regarding other tourist attractions in interpretation, which could lead to extending tourists' stay at the site;

- increase state budget income by taxes paid by tourists and the companies involved which is in the interest of **local authorities too**;
- improve the general welfare of community members;
- invest into both general and tourist infrastructure and in accessing funds to develop the existing cultural resources;
- develop local companies so as to increase income from taxes and reduce unemployment;
- maintain social cohesion among members and get them involved in tourism;
- develop entrepreneurship among local community members by getting them to participate in economic activities aimed at supporting interpretation activities (for example, some young people's investment in a company aimed towards implementing a mobile phone application used in interpreting a heritage site as, for example, the house where a great personality once lived);
- improving the education level of the local community to get them more actively involved in the economic and social life of the region.

Also, as the specialized literature shows, cultural heritage interpretation brings benefits to **the local community** by:

- creating and maintaining the feeling of belonging to a group which inherits and maintains special memories thus contributing to preserving the cultural heritage it possesses;
- strengthening the motivation to preserve the heritage received from older generations by bringing new elements to the tourist circuit and by enriching cultural heritage;
- contributing to promoting cultural tourism;
- reaching some objectives regarding welfare, community members' education, and new skills and abilities acquisition;
- preserving some traditional cultural values which would be lost in the absence of tourism.

Tourism companies and tourist destinations managers are also among the beneficiaries of all efforts invested in achieving a good quality interpretation of cultural heritage by:

- adding value to tourist products;
- participating in reaching some objectives aimed at ensuring the sustainability of economic activities, creating long term innovative partnerships with local community members who will further become involved in the interpretation projects of some sites;
- promoting tourist products among potential clients;
- extending tourists' stay in areas with a rich cultural potential due to investments made by authorities;
- the possibility to attract qualified and motivated personnel due to the complexity required by an appropriate interpretation;

- human resources development and partnerships able to contribute to visitors' overall experience;
- using new technologies (artificial intelligence, augmented reality, etc.) in tourism.

The obtained benefits can be classified in three main categories: social, economic and environmental.

Social benefits refer to:

- good quality free time of visitors, local community members and other people present in the destination;
- life-long learning possibilities for the public as well as for employees (facts and events described in the process, means of reconstruction);
- opportunities to get volunteers and employees involved in projects aimed at improving interpretation, presentation and communication with tourists;
- creating a feeling of belonging to the local community, improving social cohesion and promoting respect for diversity;
- possibility to get some people belonging to groups under high social exclusion risk (disabled people, etc.) involved in the process;
- improving the quality of life by investing in infrastructure;
- improving the level of education and access to new technologies used in interpretation;
- acquiring entrepreneurial skills by participating in lectures, seminars and enjoying the opportunities provided in the field.

The interpretation of cultural heritage according to the principles in specialized literature takes into account the importance of natural sites and resources in a particular area and highlights the current environmental challenges, for example, water and energy consumption, air and water pollution, a fall in biodiversity that society must cope with nowadays.

A good quality interpretation provides **environmental benefits** such as:

- Raising awareness of the importance of nature resources' preservation so as to limit the impact of tourism on the environment.
- Creating some attitudes and behaviours focused on the need to keep cultural and natural heritage unaltered, limiting consumption of primary resources and reducing the effects of tourists' activities on visited sites.
- Promoting, with the support of tourists, certain types of behaviour aimed at meeting the need to protect the environment.
- Implementing some actions aimed at preserving cultural heritage by using new resources (tourism revenues, donations).

Economic benefits refer to the additional economic value generated by appropriate interpretation and capitalization of the existing cultural heritage through tourism. Such benefits are bestowed on government, local administration and community, tourism companies and can be illustrated by economic indicators which reflect:

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- improvement of the local population's welfare as a consequence of tourism development based on some existing cultural attractions;
 - increase in tax income from tourism;
 - regeneration of some urban areas in decline following the reduction or disappearance of some industrial activities, former mining areas, etc;
 - new jobs for the local population in areas with a high level of unemployment, both urban and rural;
 - capitalization of some cultural resources otherwise considered useless or cost-incurring in other industries (maintenance of monuments, traditions, etc.);
 - increase of labour productivity in tourism by using new technologies;
 - attraction of potential investors into the area.



2.4 Basic Principles of Interpretation

The ICOMOS (International Council on Monuments and Sites) Charter for the Interpretation and Presentation of Cultural Heritage Sites [2008] defines interpretation as the whole range of possible activities designed to raise people's awareness and improve their understanding of the complexity of cultural heritage/sites. By providing interpretive information and infrastructure within a cultural heritage site, presentation refers to the carefully planned communication of interpretive content. In this sense, the ICOMOS Charter attempts to establish seven basic principles on which interpretation and presentation (in any form) should be based.

These principles refer to:

1. Access and meaning

This principle states that "Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites". This means that the manager of a cultural site must pay attention to the following aspects:

- interpretation enhances visitor's overall experience and helps them understand the significance of the site, thus contributing to raising awareness of the need to preserve the site;
- interpretation stimulates people's interest in discovering the meaning and establishes a connection with the site by discovering and learning new things through exploration;
- both the interpretation and the presentation are adapted according to visitors' socio-demographic and cultural profile, as these characteristics can influence their perception of the importance of the site;
- the interpretation and communication infrastructure must be adapted/ translated into the foreign languages required by the visitors;
- interpretation must be available and accessible to all interested parties;
- off-site (ex-situ) interpretation will be used when access to/into the attraction is not possible (reconstruction, high risk of demolition, cultural sensitivity, physical dangers).

The interpretation of a religious heritage site presupposes that the visitors are in contact with the interpreter; it is the latter's task to find the way how to get to the interior world of the visitors. Thus, e.g. an old photo can illustrate the way people used to dress, their dreams and desires, the reasons why they participated

in the rituals. The need to interact with other people, to belong to a community, to take part in certain rituals, can be easily illustrated by some deeply meaningful statements.

The appropriate way to involve children in the process of understanding the meaning of a site and to motivate them to continue learning about it would be to reinterpret some rituals such as painting eggs, using certain objects, singing certain religious songs and learning new information in a playful way.

2. Sources of information

This principle is based on the premise that both interpretation and presentation should be based on evidence gathered through recognised scientific and academic methods and living cultural traditions.

It is very important that the information provided to visitors is correct and that the main sources of information rely on this information to ensure its validity:

- direct sources – original documents about the construction of the building (if applicable), the materials used, the people involved in the process;
- traditions, oral history, etc.;
- persons involved in the process of building the monument (in case of the more recent ones);
- members of the local community who participated in the events;
- indirect sources – members of the local community familiar with oral history (who may also be involved in the local interpretation), experts, photographs, maps, catalogues, registers, museums, testimonies, etc. that are scientifically sound;
- the need to have them validated by multidisciplinary research in order to reveal the original meaning and sense of some events and traditions. Based on these, stories and accounts will be presented to the audience by using attractive communication methods so as to get visitors involved in the process.

A 15th century church built by a lord in Moldova named Scarlat in a rural area near a town with 50,000 inhabitants was rediscovered by a history teacher interested in the local traditions and customs. The church has not received any reparations for more than 60 years and is currently in a very poor general state.

The main sources of information that the site managers will use are:

- the inscription discovered under the ruins of the side wall indicating the place and date of construction as well as the name of its founder;
- the documents in the central archives that contain the construction plans;
- a document in a local's personal archive comprising the contributions required from local community members for building the site, in hours worked and in cash;
- a register of taxes found in the public archive;
- the personal diary of one of the lord's daughters describing the church celebration festivity held every year, on the 8th of September: traditions, dances, customs, gastronomy, local drinks and refreshments.

3. Attention paid to setting and context

According to the above-mentioned principle, the interpretation and presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

Thus:

- the study and interpretation of the site from all perspectives, social, historical and artistic, is necessary because its meaning and value are linked to all of these;
- all the phases that have given meaning to the site over time must also be taken into account;
- the interpretation includes all groups that have contributed to its historical and cultural significance;
- the natural and geographical environment is considered part of the interpreted site and treated as such;
- intangible elements (cultural and spiritual traditions, stories, local costumes, theatre and gastronomy) are also part of the interpretation;
- various intercultural perspectives that give meaning to the site and are confirmed by scientific studies, ancient ways of life and past events are also included in the interpretation.

In order to include an old monastery as a place to visit and stay overnight for travellers on the pilgrimage route to the monasteries of the Neamt (RO), we are carrying out an interpretation plan of the site using well-known interpretation and presentation methods:

- signs indicating the existence of the monastery and the directions to follow on the Targu Neamt – Poiana Largului route;
- signs with information about the site;
- opening of a park for tourists to relax and meditate in the surroundings of an old oak tree, in whose shade the Lord who founded the church meditated on sunny summer days;
- developing the site by using objects and artefacts that reveal the monastic life, rituals and traditions in which the monks participated;
- organising summer camps for children where they can experience the past by being involved in activities that reproduce the old ways of life, to help them understand the way of life of children of previous generations with its challenges, joys and difficulties;
- showing their role in defending the area and protecting it from intruders by using the old plans of the building and the evidence found in the archives;
- describing the natural environment of monastic life;
- organising events such as the Monastery Festival, to which travellers and locals are invited to enjoy traditional monastic food and drink;
- designing and opening of a room, similar to that used by the young monks, dedicated to the study of foreign languages and mathematics, with a detailed description of their daily programme;
- opening a gift shop.

4. Preservation of authenticity

ICOMOS recommendations state that “the interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document [1994]”.

Therefore:

- the preservation of authenticity is essential, and the interpretation will take this need into account by preserving traditional social functions and cultural practices as well as the dignity of the local community;
- the interpretation also aims to contribute to preserving the authenticity of the cultural site by presenting information in a way that does not detract from its meaning and value;
- the visible infrastructure must be adapted to the environment and be capable of highlighting both the importance and value of the site;
- interpretation programmes must preserve the importance and physical integrity of the site (dramatic interpretation, concerts, etc.).

The information contained in the interpretation must be based on reliable documents and sources, and the way it is organised and presented to the public must be appropriate to its importance. For example, a religious site in a forest should reflect, through the methods of interpretation, the monastic atmosphere, spirituality and the specific difficulties of living in isolation, difficult access, the original environment in which people used to live, the way they dressed and the daily activities (breeding animals, agriculture, etc.).

5. Planning for sustainability

A principle that meets current concerns about sustainability implies that the interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among the key objectives.

Recommendations are sought to achieve this:

- the integration of heritage interpretation and presentation activities into the management process of each cultural site;
- conducting studies to assess the potential impact of the interpretation infrastructure and the number of visitors on the cultural value, physical characteristics and integrity of the site’s environment;
- interpretation and presentation are geared towards more complex conservation, educational and cultural objectives, together with those related to financial issues and the number of visitors;
- interpretation and presentation are a means of raising awareness and motivating people to commit themselves to the preservation of the cultural site;
- interpretation techniques and technologies, which form the overall infrastructure for these activities, are used in such a way as to ensure their long-term functioning and maintenance;

-
- through education, training and employment opportunities, interpreting programmes focus on all stakeholders, thus responding to the need for a fair distribution of social, economic and cultural benefits.

The interpretation plans of a religious site will include the most important aspects that are geared towards the objectives of sustainability:

- studies on the possible impact of increased visitor numbers on the elements of cultural heritage;
- construction of roads to facilitate access for visitors by certain means of transport (noise, air pollution, etc.);
- development of specific infrastructure for interpretation (design of a specific area for receiving tourists and for access to the site, the need to protect certain areas by restricting access to them);
- influencing the daily life and solitude of the monks;
- the interpretation should include some essential information on the protection of the environment and the site, the need to contribute financially or otherwise to the reconstruction and conservation of the site;
- promotional techniques can vary widely, from posters to billboards, and information can be included in the interpretation through a guide or other communication techniques and methods.

6. Care for inclusion

This principle refers to the fact that the interpretation and presentation of cultural heritage sites must be the result of meaningful cooperation between heritage professionals, host and associated communities and other stakeholders.

Therefore:

- multidisciplinary teams of researchers, practitioners, community members, caretakers and interpreters, tourism companies and restoration experts will be involved in the implementation of interpretation programmes to preserve the importance and value of cultural sites;
- securing intellectual property rights to the various elements of the site, both tangible and intangible;
- reinterpretation and modification of certain interpretations can be evaluated by taking into account public opinion at the time of planning;

One of the essential aspects in the process of interpreting a site is the maintenance of intellectual property rights relating to certain documents, objects, construction techniques and architectural projects, paintings, etc., which are owned by the site and acquired by donation or acquisition. Consequently, people responsible for the site must first and foremost ensure that their activity is carried out in compliance with the law. Interpretation also means that they must collaborate with experts in various fields, as well as with other actors interested in this activity. For example, they avoid interpreting events that might cause criticism and sensitivity among the owners or the local community (e.g. Christmas represents the moment

of the birth of Christ for the Orthodox Church, and the presentation of this celebrity ration, which the communist regime in the Eastern European countries dedicated to Mos Gerila, led to confusion about the original meaning of religious celebrations and ceremonies).

7. Importance of research, training and evaluation

ICOMOS emphasises the fact that continuous research, training and evaluation are essential elements in the interpretation of a cultural heritage site.

The interpretation and presentation of a cultural site is based on this principle:

- require continuous research and improvement to ensure understanding and appreciation;
 - interpretation programmes and specific infrastructure are implemented in such a way as to allow for continuous enhancement;
 - by involving both researchers and the community, by giving them the opportunity to propose changes and reinterpretations based on the conclusions formulated, the need for constant monitoring and evaluation is taken into account;
 - it represents an educational resource for all age categories, which means that programmes for reinterpretation should be included in school curricula, both in formal and non-formal education, in voluntary work programmes, in the organisation of special events;
 - training of specialists in the field of interpretation is a main objective (content creators, management, technology, guides, educators), and academic preservation programmes should include an interpretation and presentation component in their curricula.

Interpretation of religious cultural heritage is essential for understanding the meaning of some sites, rituals, history and spirituality of people. Their inclusion in the curricula, particularly at an academic level, is a means to increase the interest of visitors in these sites and to include this profession among the new areas. That may prove attractive for people wishing to broaden their research skills and abilities, who are interested in the analysis of documents, in discovering meaning and added value based on the heritage of older generations, and in the use of new technologies and the development of entrepreneurship in the local population. In addition, the voluntary involvement of members of the local community in the process gives them a meaning in life and thus helps to support the goals of sustainability and social cohesion, which are such important values in our restless daily lives.



2.5 Planning Interpretation

Brief introduction

Before the concept of planning for this area of study is clarified, two important particularities should be considered.

First, even though they are sometimes used and seem to have the same meaning, “interpretive plan” and “interpretative planning” or sometimes “interpretative planning process” are often used as different terms in many cases. This approach is most often found in projects that aimed at interpreting cultural heritage. It is true that interpretive planning is part of the interpretation plan. It is the part of the application in which the project implementation takes place. The interpretive plan usually has strategic options adapted to the region for which it was designed.

Secondly, why do we need an interpreting plan?

An interpretation plan can be a useful tool because it:

- provides a framework for guiding the development of interpretation;
- makes it easier for those planning the design to identify opportunities and priorities;
- allows key themes to be presented in a variety of ways, based on site-specific stories;
- can be used to search for and obtain project funding.

Interpretation plan

An interpretation plan is a comprehensive long-term strategy, a management tool, which tries to ensure the communication through the specific programmes of the significance of the places, structures, objects or traditions included in the heritage.

Based on detailed knowledge and research, it is intended:

- to identify and present the most significant themes and stories about places, buildings and collections;
- to outline the most appropriate way to present themes and stories, so that visitors have stimulating experiences;
- to ensure that the heritage values of places, structures and objects are preserved;
- to provide a framework for visitor management;
- provide overall costs and a timetable for implementation;

- be practical, achievable and realistic, but especially flexible and open to further development;
- to outline a priority list of achievable projects and measurable objectives;
- to ensure the evaluation of the objectives.

Since knowledge and needs change over time, the plan does not have to be rigid, too long or too detailed. This can sometimes be a controversial issue. If the project concerns a larger area and community and its implementation will take several years, it is recommended that the plan be flexible so that it can be adapted to the temporal and spatial developments of the components to be considered for design. If we are talking about a project that involves a smaller fellowship and has a relatively short period of development, it can be much more accurate and detailed.

Interpretation attempts to make experiences meaningful to visitors and to trigger a change in their understanding, feeling, or behaviour about a topic. These changes – in understanding, feeling and acting – can be classified as goals of interpretation and are typically referred to as cognitive, affective and behavioural goals.

Cognitive goals refer to knowledge. They are the things that visitors are supposed to learn, such as facts or skills.

Affective goals refer to the emotions that website visitors should feel about something related to a person, place or event.

Behavioural goals refer to actions that a person should be inspired to perform. Some behavioural goals, such as a return visit to the area or the exploration of a place, are easy to achieve. Others are more ambitious but still worthy of identification, such as the decision to learn more about another culture.

The steps to developing an interpreting plan are:

- *Creating Teamwork*

If it is a project, then the project team will represent the basis for the development of the plan (“core team”). In any case, it is recommended to attract several categories of participants, each with clearly defined roles and responsibilities. There is no doubt that the participants and the specialists and consultants should not be missing. In any case, building partnerships with local players and associations is recommended, as they have a much better knowledge of the local situation.

- *Laying the foundations*

This is the core task of the team. It must define the purpose and objectives and review other plans and previous projects, if any. This step creates important preconditions for the next step.

- *Initial research*

The interpretation plan begins with research so that we can learn what is known about a place or a subject and what is unknown. Research involves engaging with community members, professionals and potential listeners to understand which stories are important and which voices need to be heard. This approach can successfully use civic engagement as a key to bringing different stakeholders with specific interests to the planning table.

In fact, we need to document and analyse how current interpretation situations work. It is recommended to conduct interviews with visitors and ask them to describe their thoughts and experiences with interpretation. Sometimes it may be necessary to record (film) the interaction between guides and participants and the interaction between visitors and the places they visit. In many cases, the results will help to define the identity of the region and the community, especially if the history of the area is still unknown and will be discovered over time. The results can also serve as a preliminary guideline on how heritage and culture should be reflected and communicated throughout the area in the future. In this way, a series of considerations can be formulated for the implementation of future interpretations.

- *Assessment and target group*

It is a step which is the responsibility of everyone: core team, stakeholders and partners. It is about identifying the current and potential audience. Demographic studies, market research and visitor projections could be useful in achieving this goal. It is important to identify and understand who the audience will be for future interpretation elements and programming. Who do we talk to? Who are our visitors (residents and non-residents)? What kind of experience do we want to give visitors? Will our visitors understand and appreciate what we tell them?

Developing an interpretative planning

Some general considerations

An interpretation plan is a management document that contains and guides the design programming decisions for a site or region. Interpretative planning is the process of understanding and deciding what kind of stories a place can tell those who live there, work there or visit it. The interpretive plan describes in words what exactly the visitor will do, see, read and experience.

Making the right decision about what kind of interpretation and where it should take place requires understanding a variety of variables, including:

- the physical, human, cultural and financial resources available;
- the public that will receive it;
- the subjects and stories to be told;
- the implications of managing the development of interpretation facilities;
- other influences, such as the quality and extent of interpretation available, an assessment of needs and identification of constraints.

To be successful, interpretation planning must meet two conditions:

- Visualizations bring an interpretative plan – both literal and theoretical – to life. Visualizations are often interpreted as a design concept, illustrating relationships between subjects and objects, a sense of space and what the experience might look and feel like. Visualizations can facilitate the decision-making process and offer wonderful opportunities to share the progress of an exhibition planning process with the public, stakeholders and the press in an easy to understand format.

-
- Evaluation is crucial to a transparent process. Inviting feedback from the community ensures that the ideas, stories, and designs of the exhibition meet the expectations and understanding of visitors. Evaluation can take three forms – at the beginning, middle, and end of the planning and design process of the exhibition, each form being more appropriate at certain stages of the process. Tools such as focus groups, interviews, direct observation and surveys can be used to test ideas and the effectiveness of prototypes during and after the interpretive planning phase of an exhibition project.

Developing visitor experience objectives

A good interpretation plan is like a script for a movie. It guides the development of the story, keeps all actors (curators, designers) focused and ensures that all props and sets (collections, media, models) are integrated according to the plan. This includes education and design together, focusing on ways to improve the communication process. As the design determines the spatial and visual organisation of the exhibition, the interpretation plan determines the intellectual framework for the visitor. It is important that the whole team works to define the objectives of the visits. Finally, it is recommended that measurable outcomes be established.

Identifying key themes and stories to be told

The key stories and topics uncovered during the research are filtered and grouped into topics for interpretation. These topics correspond to the interpretation objectives and are often organised in a topic-related framework that provides a broad, balanced picture. An interpretation plan matches the stories into themes and determines the best places where the story is to be told.

Development of interpretive tools

Once the themes are defined, tools are developed to express them. The tools can include many types of media, images, texts, built objects, programming or landscape changes. The main objective is to identify the most appropriate, efficient, imaginative and interactive media.

What are the best ways to tell the stories? How do we want visitors to experience them? Where and when during the tour will they be included? Which resources (including human resources) are available to tell the stories? At this stage, additional research is often conducted to inform others about the development of the specific applications to be used in the interpretation.

Continuous identification of management and revenue implications

One of the reasons for drawing up the plan is that it may be used as support in a project to raise funds. Regardless of the purpose or any other objective, the plan must include an assessment of the resources consumed (determination of the capital cost of the proposals).

More generally, interpretive planning also pursues some economic objectives with enlargement on an economic level: Increasing the profile of the area; building on the assets in order to create a specific economic growth zone; strengthening the tourism offer.

Adjustment (revision), implementation, completion

Finally, the plan should be reviewed if it relates to a dynamic environment and its preparation time is much longer. The implementation includes an action plan (timetable and tasks for individual phases) and the monitoring of the activities.



2.6 Economic Evaluation

In order to check whether the objectives are being met, the interpretation activity must be evaluated. Evaluation methods and techniques must be established from the beginning, during the planning phase of the whole process, when the setting of precise objectives is mandatory.

There are different forms of evaluation, depending on a variety of aspects:

- depending on the content evaluated: assessment of the achievement of management objectives (financial, marketing, organisational, etc.); assessment of the achievement of interpretation objectives (learning, emotional, behavioural, advertising);
- according to the time of the evaluation;
- evaluation before the planning phase of the interpretation, evaluation during the planning phase, final evaluation;
- depending on the nature of the impact: economic and financial, social, environmental, ethical, etc.;
- relating to the area of impact: assessment of the impact on the site, assessment of the impact on the community, etc.

The assessment methods may be direct or indirect, quantitative, or qualitative.

Direct methods imply that the assessment is carried out on the basis of the opinions of the visitors. Operators may interview or question visitors in order to collect data. Indirect methods imply the absence of visitors in the evaluation process. Operators collect information by discreetly observing and analysing visitors' behaviour and attitudes.

Qualitative methods are based on oral descriptions (non-numerical data) of opinions, perceptions, feelings, attitudes and behaviour. Quantitative methods rely on numerical data which can be statistically processed. Each approach has advantages and disadvantages (see Table 2.6). In order to evaluate interpretation appropriately, a mixed methodology is recommended.

Table 2.6 | Methodological approaches in evaluating interpretation

	Advantages	Disadvantages
Quantitative Approach	<ul style="list-style-type: none">• Clear information which can form the basis for various types of processing (aggregation, comparison, data summarizing, statistical analysis, modelling).	<ul style="list-style-type: none">• Loss of semantic variety.
Qualitative Approach	<ul style="list-style-type: none">• Preservation of semantic variety.	<ul style="list-style-type: none">• Risk of errors of interpretation (there is a lot of implicit information).

Source: Adapted after Babbie [2010].

Direct methods and techniques of interpretation evaluation

1. Qualitative

- The focus groups

Focus groups or group interviews enable the simultaneous questioning of several participants (6–8–10) by a moderator. The decision on the topic, its development, the appropriate sample, the homogeneity of the group and the ability of the moderator to control the dynamics of the group are essential to ensure the collection of good quality data. Sometimes more group interviews are conducted in order to benefit from the perspectives of the different participant segments. The visitors to a website can be very different and consequently their interests will be diverse.

The advantage of the focus group is that it not only provides data on the opinions and feelings of the participants, but it also gives reasons for these views. In addition, the exchange and comparison processes often lead to the discovery of some aspects that the team leading the interpretation project has overlooked. Thus, in response to the interpretation methods used, visitors can discover new meanings, discover new areas of interest not yet explored and observe reactions to solutions. The focus group can be used at any stage of the interpretation evaluation process, but it is advisable to obtain the data immediately before the interpretation plan is drawn up, as suggestions in this regard could prove extremely valuable. The data obtained can also be used as a basis for questionnaires.

- *Analysis of reviews*

The online medium provides access to some important data about visitors' attitudes and perceptions. Positive or negative comments, recommendations, associations, etc. can form the basis for numerous interventions related to the interpretation and management of the site. The fact that visitors are not subjected to any pressure when expressing their opinion in this medium suggests that the degree of honesty could be higher, which is a great advantage.

2. Quantitative

- *Questionnaires*

These have the advantage that they collect direct, structured and easy-to-process data in a very short time. The questionnaire can include open and closed questions. The data collected in this way can be very different (behaviours, preferences, attitudes, frequency of certain types of behaviour, etc.), as different types of scales can be used.

Examples of types of scales:

The ordinal scale – enables the classification or the ranking of some objects according to some previously established criteria:

Rank the following tourist attractions according to your personal preference to visit them (grade from 1 to 5, 1 being your first option):

<i>Museum</i>	<input type="text"/>
<i>Amusement park</i>	<input type="text"/>
<i>Religious site / Cathedral</i>	<input type="text"/>
<i>Natural reservation</i>	<input type="text"/>
<i>Archaeological site</i>	<input type="text"/>

Rank the following forms of tourism according to the frequency of practice (grade with 1 the most often chosen option and with 4 the most rarely chosen option):

<i>to the seaside, abroad</i>	<input type="text"/>
<i>to the seaside, in the home country</i>	<input type="text"/>
<i>in the mountains, abroad</i>	<input type="text"/>
<i>in the mountains, in the home country</i>	<input type="text"/>
<i>Archaeological site</i>	<input type="text"/>

The Osgood scale (the semantic differential) – designed to measure attitudes towards objects, events, concepts. It is based on a pair of adjectives forming the ends of a bipolar scale, separated by a certain number of intermediate positions (5, 7, 10, etc.).

How do you feel about the visited site?

<i>Interesting</i>							<i>Boring</i>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7	6	5	4	3	2	1	

<i>Dull</i>							<i>Stimulating</i>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7	6	5	4	3	2	1	

<i>Pleasant</i>							<i>Unpleasant</i>
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
7	6	5	4	3	2	1	

The Likert scale – expresses the degree of agreement of the respondent to a certain evaluating statement; it usually comprises five levels, just like in the following example:

Circle the number which best expresses your opinion regarding the following statements:

This visit made me feel connected to the historical past.

<i>Totally agree</i> 1	<i>Agree</i> 2	<i>Neutral</i> 3	<i>Disagree</i> 4	<i>Totally disagree</i> 5
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This visit gave me the opportunity to learn new things.

<i>Totally agree</i> 1	<i>Agree</i> 2	<i>Neutral</i> 3	<i>Disagree</i> 4	<i>Totally disagree</i> 5
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The visit to the site was fun.

<i>Totally agree</i> 1	<i>Agree</i> 2	<i>Neutral</i> 3	<i>Disagree</i> 4	<i>Totally disagree</i> 5
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The intention scale – forecasts a future behaviour in terms of probability; 5 or 7 scales of evaluation can be used.

On a scale from 1 to 5, which is your intention to return to this site?

*I will never return
to this site*

*I can't wait to return
to this site*

1	2	3	4	5
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Will you recommend this site to others?

<i>Absolutely not</i> 1	<i>Probably not</i> 2	<i>I don't know</i> 3	<i>Probably yes</i> 4	<i>For sure</i> 5
----------------------------	--------------------------	--------------------------	--------------------------	----------------------

Appraisal scales – these allow for the measurement of the frequency of a behaviour or the level of importance of some statements.

Winter holidays remind me of childhood.

<i>always</i> 1	<i>usually</i> 2	<i>sometimes</i> 3	<i>rarely</i> 4	<i>never</i> 5
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State the level of importance of the following criteria in selecting a tourist destination:

	Extremely important	Very important	Average importance	Little importance	No importance
The quality of tourist sites' management					
Local traditions and culture					
The possibility to have new experiences					
The sights, the environment					

Source: Adapted after Somnea, Calciu [1998], Prutianu et al. [1999], Onea [2011], Muka, Cinaj [2015].

Questionnaires can be completed by the authors themselves or during the sessions, on the phone or online. The data collected in this way can be used at any time during the evaluation (in the pre-interpretation phase to prepare the interpretation planning, during the process to make necessary changes, at the end to assess the degree of achievement of the objectives and for new decisions).

- rules to be observed in the preparation of the questionnaire;
- selection of the appropriate format;
- use of questions and statements (to analyse different attitudes and viewpoints);
- use of closed questions (the respondent selects the answer from a list) and open questions (the respondent gives their own answer);
- clear formulation of the questions;
- avoiding dual purpose problems;
- formulating questions according to the competence of the respondents;
- formulation of questions that the respondents are willing to answer;
- formulating relevant questions;
- formulating short questions;
- avoiding negative questions;
- avoidance of distorted terms and questions [Babbie, 2010, pp. 341–350].

3. Mixt

- *Interviewing*

This technique makes it possible to collect data on the opinions and feelings of visitors. It requires direct interaction between the interviewer and the respondent and is based on a series of topics that need to be discussed in detail to ensure in-depth analysis of the meanings and attitudes generated by the interpretation. The interviewer must be very well trained and should have a clear idea of the aspects to be analysed. Both ready-made and new questions are asked to clarify the answer already received or to guide the interviewee to the desired area of analysis. The success of this method depends very much on the skills of the interviewer. He or she must be able to listen carefully, receive relevant answers without influencing the interviewee, and conduct the interview in a subtle way using guiding questions. Managing the balance of power is also important. The interviewer must play the role of the person who needs help without compromising his or her professional reputation or monopolizing the discussion. In fact, the interest towards the interviewee will usually manifest itself through listening.

The type of interview can range from unstructured, natural, in-depth (qualitative-method-specific), informal conversations to well-structured questions that can be conducted using questionnaires or according to a standard plan (quantitative-method-specific). The qualitative aspects of the data can be enriched by the application of this method, as the interviewer can obtain information about the motivations and feelings of the respondents and note the non-verbal reactions.

Indirect methods and techniques of interpretation evaluation.

- *Qualitative*

- Observation

This technique consists of observing the behaviour of the visitors. The use of observation sheets with easy-to-understand checklists is recommended to ensure that the behaviour of each selected visitor/group is recorded. The behaviour observed during the visit (touching the exhibits, paying attention to details, reading texts aloud, etc.), the way space and time are used (the path followed compared to the path laid out, crowded places, attractive places that tempt visitors to spend more time there, the time spent discussing the exhibits, etc.), the non-verbal communication (positive/negative facial expressions expressing interest or disinterest), the socio-demographic variables describing the visitors (age, status, etc.) should all contribute to collecting data on the behavioural response during the visit. Data from conversations among visitors or between visitors and staff may also be collected on this occasion. Visitors' comments or questions can provide information on the way the content was received and can thus serve as a source of inspiration for the transformation of the message, since interpretation is a dynamic process that implies a return – a constant re-organisation and re-evaluation.

- *Quantitative*

- Number of visitors

The number of visitors shows the interest in the website or in some of its aspects and reflects the impact of the application of interpretation methods. It is easy to monitor (by involving observers, counting the number of tickets sold, etc.) and provides the opportunity to make comparisons in order to see the changes resulting from the implementation of an interpretation plan, regardless of whether there are seasonal or other types of variations that may influence future decisions on interpretation or management. Context awareness is highly recommended to ensure an accurate data analysis. In certain periods, the number of visitors may increase due to some external factors such as some local or regional events. This increase is not seen as a consequence of the interpretation but could be considered as an opportunity in future decisions. Linking events to the experience of visiting a website can be a development and interpretation strategy with implications at the community level.

- Time spent looking at the exhibits

The time spent admiring artefacts can be interpreted as a measure of the visitor's interest, although this is not sufficient to draw any conclusions. Someone might also spend more time in a particular area for other reasons, such as trying to understand a less friendly message, or simply out of melancholy, in a way that is completely alien to the subject of interpretation. The assumption that interest is the only reason that leads visitors to a certain place is wrong, and therefore the indirect techniques of interpretation evaluation must be combined with the direct ones.

- The attraction power (of an exhibition / of an artefact)

The attraction of an exhibit or artefact is calculated as a percentage of the number of visitors who actually stop to look at the exhibit/artefact out of the total number of passing visitors. The data obtained can help to improve the interpretation for less attractive areas. This can be achieved by creating a more meaningful "story" that revolves around these specific areas/items. Things must be connected in such a way that they convey a homogeneous content and thus arouse interest. The visitor's affective memory needs this power to keep an image alive. To attract attention, appropriate signalling and an appealing title are required.

- The holding power (of a site, of an exhibition, of an artefact)

The holding power is calculated as a percentage of the average amount of time visitors spend at a location, exhibition or artefact, based on the real time required to travel and to follow a particular message or read a particular text. The interest in the message will convince visitors to allocate the necessary time, which confirms the quality of the interpretation.

The above evaluation methods generally refer to the evaluation of interpretation, i.e. the ability to convey a certain meaning in accordance with the interpretation objectives and advertising strategies. However,

the interpretation objectives relate not only to the creation and transmission of an adequate message, but also to the effects they produce (organisational benefits, community benefits, etc.), and the evaluation of these effects is particularly important for assessing the quality of the entire interpretation process. Consequently, there are also other methods that can be used to analyse the overall impact, such as:

a) *Analysis of turnover*

The preparation and implementation of an interpretation plan entails calculable general and operational costs. On the other hand, the income from attendance fees and donations can be monitored.

It is interesting to observe whether the interpreter turnover is higher than the one achieved before. It is also possible to evaluate the turnover generated during the various interpreting phases and projects.

b) *Analysis of the ability to attract political and/or community support*

Presenting a high-quality interpretation that is capable of leading visitors to a valuable experience will motivate them to convey positive messages regarding the website. These messages will help to increase the number of visitors (some return, others visit the site for the first time) and thus have a positive impact at the community level. Demonstrating the value and benefits of the website will serve as an argument for community and government support.

c) *Analysis of the site's mission and social/historical objectives achievement*

What is the number of visitors who actually receive the message as it was primarily designed? What are the costs? (for interpretation programmes and services, for advertising, for staff, etc.) On the basis of the answers to these questions, the cost per visitor can be calculated and the results can be related to the objectives set in order to determine the extent to which they have been achieved. Both qualitative and quantitative aspects are taken into account. Both the transmission and reception of the message and the financial cost play a role. Nevertheless, the benefits of interpretation must be greater than the costs. The benefit is not only financial, but also in terms of social, community welfare and other long-term positive effects.

d) *Analysis of the ability to attract investments*

A region that is known for a valuable location can attract private investors who can further develop a business in tourism. Since they are probably interested in the image of the location, they will be willing to support the development of the location.

e) *Analysis of the ability to generate additional income in the region*

A tourist attraction can lead to a growing interest in other nearby places. Consequently, the stay in the region can be extended. Small businesses can also develop to meet the daily needs of visitors.

The valuation methods must be selected according to the objectives of the valuation. The results will suggest further directions for the development of interpretation plans and will also form the basis for some organisational decisions aimed at a regional socio-economic impact.



2.7 Methods and Techniques of Interpretation

Now different methods of interpretation will be outlined in regard to their respective prerequisites and the advantages and disadvantages of their application.

Guided tours (professional and volunteers)

Description

A guide is a person showing visitors around in the language of their choice. A guide is usually specialized in the region where the service is offered and presents its cultural and nature heritage to the visitor [ČSN EN 13809].

Guides work at sites (e.g. castles, monuments, museums, galleries) or offer sightseeing tours of towns. The presentation is strongly influenced by the guide's personality. An experienced guide can flexibly respond to the requirements of a visitor. Guide's added value is their profound knowledge of the place where the service is offered.

Guides can be dressed in historical costumes corresponding to the related period in order to increase the experience.

Varieties of guiding services

The content and presentation of guiding services can have various forms – purely professional presentation, presentation with experience or storytelling.

A “chain guiding” – There is a guide in each room of the castle or a museum who shows the arriving visitors around that room.

A so-called “rambling guide” walks through the exhibition/region and offers ad hoc explanation when a visitor shows interest.

Pre-conditions for the method's application

- Qualified guide having adequate professional knowledge of the place and communicative and language skills.
- Organizational management of guiding services (manager/department of guides).

Pros	Cons
<ul style="list-style-type: none"> • Two-way communication. • Complementary questions and immediate answers. • Problem solving competencies in unexpected situations required. • Possibility to monitor the behaviour of visitors (e.g. easier security). • Flexible adjustment to visitor's requirements. • Not very high investment. • Flexibility. • Uniqueness (live people, different every time). 	<ul style="list-style-type: none"> • Demanding on employees. • Demanding on organization. • Pace given by a guide. • Limited availability – given times. • Limited availability – orders.

Image



Further reading / Recommendations

- State-owned Karlštejn castle (2019). *There are guided tours only!* Retrieved from: <https://www.hrad-karlstejn.cz/en/plan-your-visit/tours>
- VisitDublin (2019). *Dublin – literature city tour*. Retrieved from: <https://www.visitdublin.com/see-do/details/literary-walking-tour-dublin>
- World Federation of Tourist Guide Associations (2019). *International Tourist Guide Day 2019*. Retrieved from: <http://www.wftga.org/>

Audio guides

Description

Audio-guide is a piece of technical equipment used for the non-personal transfer of information. The presentation is recorded on a carrier and is reproduced:

- Either automatically (activation e.g. by a photocell) when a visitor enters a given zone;
- or when it is activated by a visitor.

An audio-guide is suitable for independent visitors and presentation can be offered in different languages which cannot be offered by a live guide.

There are following varieties of audio-guides:

- Mobile device enabling an individual tour of a whole sight/town with recorded descriptions of attractions pointed out in the field.
- Stationary audio-guides at selected exhibits of an exhibition (an earphone situated at an information panel) providing detailed information.
- Audio-information at through places.

Pre-conditions for the method's application

- Technical equipment is needed (device, rechargers).
- Staff must be able to provide the service – lending, recollection, assistance with operation of the device.
- Sustainability of technical condition.

Pros	Cons
<ul style="list-style-type: none"> • availability of more languages, higher quality if recorded by native speakers. • Adaptions to the individual pace of the visitor, level of details. • Recording can be accompanied with music, dialogues, sounds. • Easy operation. • Depth of information according to visitor's interest. • Possibility to get back to information or to skip it. • Specialized recording for children to make it more attractive and understandable. 	<ul style="list-style-type: none"> • Higher investment. • Higher demands on maintenance. • Risk of damage or loss. • No possibility of asking complementary questions. • Not flexible. • Time demanding and costly introduction. • Uncomfortable for the user. • Difficult hygiene. • Difficult/costly maintenance. • Limited number of devices.

Image



Further reading / Recommendations

- Playandtour. Free city guides (2019). *Prague*. Retrieved from: <http://www.playandtour.com/audioguides/prague-en>
- Vasa Museet (2019). *15 soundtracks telling the history of Vasa*. Retrieved from: <https://www.vasamuseet.se/besok/audioguide/audioguide-english>

Characterized guides (living history)

Description

Interpretation in the form of dramatization of historical events is provided as specially prepared performances of edutainers, animators or actors.

This method is close to the method of demonstration. However, the authenticity of the presented event is higher.


Besides played performances and dramatizations, reconstructions of historical events can also be presented.

This method of interpretation is used e.g.:

- To imitate life in an open-air museum.
- For fencing duels or presentation of historical or local dances.
- To show executions, trials, witch lawsuits.
- To show work of medieval scribes.

Pre-conditions for the method's application

- HR management – actors.
- Provision of material and technical equipment – costumes, requisites, audio equipment.
- Dramatization of the event – defining the message of interpretation.
- Space for the performance – stage, visibility for the audience.
- Safety and security aspects related to visitors, actors and the monument.

Pros	Cons
<ul style="list-style-type: none"> • Emotion. • Direct contact. • Experience. • Uniqueness (live people, always different). • Provides long lasting experiences, emotional experiences. 	<ul style="list-style-type: none"> • Financially and organizationally demanding. • Demanding preparation. • Difficult to formulate and interpret the goal or mission of the message (not to mix interpretation and pure entertainment). • Demanding on space.
Image	
 <p>The image shows two individuals in historical attire shaking hands in an outdoor museum setting. On the left, a man in a light-colored shirt, dark vest, and brown trousers is shaking hands with a woman on the right. The woman is wearing a white dress, a dark vest, and a black hat. They are standing in front of a wooden building with a large wheel and several sacks of goods in the background.</p>	
Further reading / Recommendations	
<ul style="list-style-type: none"> • Sheppard, B. (2009). Interpretation in the Outdoor Living History Museum. <i>History News</i>, 64(1), 15–18. Retrieved March 10, 2020, from: www.jstor.org/stable/42654196 • Allison, D. B. (2016). <i>Living History: Effective Costumed Interpretation and Enactment at Museums</i> Rowman, Littlefield. USA. 	

Interpretative books, leaflets, guides and maps

Description

This method of interpretation uses various printed media. Information printed on paper is a well-established and popular form of interpretation. It is mostly used during guided tours for visitors speaking less common languages. It is also suitable for interpretation of more specific topics as it facilitates the provision of more detailed information.

Printed publications can have a form of:

- an interpretative text – prepared texts on castles, museums, etc.;
- a brochure;
- a leaflet;
- a travel manual;
- a guidebook;
- a map, plan, infographics.

Texts are available at the site:


- freely;
- for borrowing: they must be made of durable material with hygienic surface;
- for sale.

Texts can also be distributed out of the monument/attraction – through the network of information and interpretation centres, bookshops, giftshops, front-desks of accommodation facilities or they can be posted on websites (the printing costs are covered by the visitor, or visitors can read the text online).

Thanks to new technologies texts at modern exhibitions are shown on light boards and panels. Although this type of interpretation may seem interesting at first sight, it is often quite uncomfortable for the visitor. The length of text exposure is given and might not suit everybody. Then the visitor doesn't manage to look at everything or read all the details if they read more slowly.

Pre-conditions for the method's application

- Attractive text.
- Good readability of the text (size of letters, contrast, lightning of the space where the visitor is moving).
- Lucidity of information.
- Visual attractiveness, interesting graphics.
- Text – image ratio.
- Quality material – hard paper.

Pros	Cons
<ul style="list-style-type: none"> • Possibility of more language versions. • Possibility of detailed information. • Individual pace of the tour. • Focus only on the field of interest. • Cheap compared to other interpretation methods. • Interpretation possible also off-site (away from the monument). • Visualization. • Message can be read repeatedly or can be skipped. • Can be distributed easily. • The text and graphics can be adjusted for young readers. • The text can be written in braille alphabet to suit visually impaired visitors. 	<ul style="list-style-type: none"> • Non-personal. • Perceived as an outdated method. • Lack of flexibility – the message cannot be changed easily. • Additional emotional context is missing.
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> • Peel, V., Sorensen, A. (2016). <i>Exploring the Use and Impact of Travel Guidebooks</i>. Channel View Publications. UK. ISBN 978-1-84541-1. • Maya Mazor-Tregerman, Yoel Mansfeld, Ouzi Elyada (2017). Travel guidebooks and the construction of tourist identity, <i>Journal of Tourism and Cultural Change</i>, 15:1, 80–98, DOI: 10.1080/14766825.2015.1117094. 	

Interpretative panels

Description

Interpretative panels should not only inform the visitor, but they should primarily attract their attention, encourage curiosity and make them look for further information. These panels must be prepared, designed, and created with a lot of care, otherwise they will not achieve their goal.

Interpretative panels are placed at the site, where interpretation takes place and their appearance should complement the atmosphere.

Panels can contain fixed or interactive texts.

They can have the form of a:

- board;
- kiosk.

Their installation can be permanent at the site usually of a monument, or temporary, usually in the case of an exhibition.

Pre-conditions for the method's application

- Readability – size of letters, contrast, light conditions.
- Design, graphics.
- Text – image ratio.
- Choice of information.
- Harmony with the surrounding space and atmosphere, not to be disruptive.

Pros	Cons
<ul style="list-style-type: none"> • Attractive. • Space limited – need for a good selection of information. • Easy operation, maintenance. • Possibility of being interactive. 	<ul style="list-style-type: none"> • High investment. • Maintenance needed. • Threatened by vandalism. • Can disrupt the surrounding and atmosphere. • Unsuitable for large groups of visitors (they cannot all read the information at once). • Limited space – little information.

Image



Further reading / Recommendations

- Adams, A. (2020). *Recommendations for Developing Interpretive Signs*. Retrieved March 10, 2020, from: <https://history.sd.gov/preservation/docs/CHTInterpretiveSignRecommendations.pdf>
- Failteireland. (2015). *New Interpretive Panels to Bring Story of Dublin to Life for Visitors*, Retrieved March 10, 2020 from: <https://www.failteireland.ie/Footer/Media-Centre/New-Interpretive-Panels-to-Bring-Story-of-Dublin-t.aspx>

Audio-visual (videos, audio clips)

Description

Interpretation by audio-visual media includes:


- documentary films (length 5–60 minutes), short films often contain images or complement exhibitions. Their topics are often specific;
- documentary about the life of some personality;
- recording of a historical moment, or traditional feast;
- acted reconstructions of historical events;
- discussions with eyewitnesses;
- records of reconstruction activities;
- slide show with a soundtrack;
- video mapping = specific site light show. Video mapping can be performed outdoors on the facades of structures, trees, water or in the interiors on walls. It is more a single piece of art. It used to show how e.g. castles used to be built or refurbished.

Films can also be used as a part of an audio-guide, guide in a tablet, or a part of an exhibition.

In addition to showing films at the site, films can also be distributed off-site via the Internet, TV Broadcasting and other carriers (CD, DVD).

Pre-conditions for the method's application

- Technical requisites for showing films (projector, screen, etc.).
- Comfortable space for visitors to watch the film (seats, quiet place).
- Suitable size of the room.

Pros	Cons
<ul style="list-style-type: none"> • Modern technology – attractive way of interpretation. • Emotions. • Showing items, which cannot be exhibited – details, interiors, inaccessible places, passing events. • Understandability of explanation/possibility of detailed comparison. • Complexity of the message. 	<ul style="list-style-type: none"> • Demanding production (time demanding and costly). • Limited number of language versions (max. 1 language and subtitles). • Demanding on visitor's time. • Personal approach is missing. • No possibility for additional individualized questions and answers.
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> • Lombardo, V., Damiano, R. (2012). Storytelling on mobile devices for cultural heritage, <i>New Review of Hypermedia and Multimedia</i>, 18, pp. 1–2, 11–35, DOI: 10.1080/13614568.2012.617846. 	

Demonstration activities (restoration, shaping, etc.)

Description

Interpretation through shows, demonstrations or workshops.

This is the way in which historical handicrafts or local traditions are presented. This method can make visitors familiar with a local tradition of dining, traditional cooking and baking, with textile crafts, production and decoration of pottery, mintage. In addition, it may also feature local music, musical instruments, and dance.

Shows of falconry are also popular.

This is one of the most efficient methods of interpretation which facilitates a long-lasting experience.

Shows can be organized in situ as well as ex situ:

- On a permanent basis in specialized workshops called showrooms/ rooms in museums, open-air museums, or as a part of guided tours of castles.
- Occasionally, within festivals (traditional celebrations or festivals of towns, etc.).
- At production premises in the form of excursions to factories (e.g. glass blowing, glass cutting, production of traditional wooden toys or Christmas decorations).

Sometimes visitors can also try the craft on their own, which is very popular. It is also possible to sell the products and thus generate additional revenues for the particular monument. In Gloucester cathedral visitors can try working with medieval and contemporary tools of cathedral masons.

Pre-conditions for the method's application

- Staff skilled to perform and comment on the activity.
- Space suitable for demonstrations and visitor's activities.
- Provision for the safety of visitors.
- Provision of good visibility for visitors and time for trying activities.

Pros	Cons
<ul style="list-style-type: none"> • Attractive. • A visitor uses different senses and so remembers more and longer. • Interactive. • Exclusivity. • Active involvement of visitors. 	<ul style="list-style-type: none"> • Organizationally demanding. • Demanding on HR management. • Limited capacity. • Need to comply with safety rules and provisions for protection of the monument. • Space demanding.

Image



Further reading / Recommendations

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Interpretative interactive non-technological games (gamification)

Description

A visitor can explore the site also through a game.

A game can involve them more into the plot, it can be more attractive thanks to specific topics and details and can enable the visitor to actively perceive cultural heritage. The success of this method relies on the visitor's willingness to cooperate.

The level of game difficulty must respect different segments of visitors, their knowledge, experience, age, skills, physical condition, etc. During a follow-up discussion after the game the visitors should learn the correct solution and thus show that they understood the message of interpretation.

The reward is usually only symbolic – a good feeling from a well-done job. Nevertheless, the best performers can be rewarded e.g. with free tickets for visits to the monument in the future, which usually turns a once-in-a-lifetime visitor into a loyal visitor who may return with friends.

The game can be printed on paper, or visitors can use tablets or some mobile application.

Interpretation in the form of a game includes the following activities:

- Quizzes containing questions on which answers are to be found by a visitor during the tour.
- Quests containing coded riddles to which visitors can find clues during the tour.
- Rallye – a team game. Teams move along a given trail and solve various tasks.
- Activity sheets contain tasks leading to thinking and the visitor's own activity through which the visitor can understand the interpreted topic.
- Play – interactive tools in the exhibition do not serve primarily for interpretation, but their aim is to encourage visitor's interest in the topic (e.g. building of a model of a tower).

Pre-conditions for the method's application

- Organizational management.
- Need to provide feedback to the players.
- Allocation of space for the game.
- Safety of the game participants and other watching visitors.

Pros

- Entertaining and educating.
- Interactive.
- Easy to remember.
- Motivating to further learning (important especially for children and school groups).
- Relatively cheap.
- Not staff demanding.
- Chance of multiplying the revenues from admission fees thanks to new loyal visitors.

Cons

- Fashionable.
- Providing relatively little information.
- Time demanding for the visitor.
- Concept demanding.
- Good knowledge of the target group necessary.

Image



Further reading / Recommendations

Virtual Reality

Description

Creates an alternate reality that may be viewed through the lens of a specific pair of glasses or in a particular room or enclosed device. Other forms include the use of a tablet or smartphone although the sensory experience may not be as complete because the user is not fully immersed in the alternate world.

The simulated environment is generated through computer-generated images (CGI) and the user can interact with the environment, meaning the virtual world will change depending on his or her actions. This creates varied types of sensory feedback and enables the user to be immersed in an experience that would otherwise not be possible in a physical environment.


For example, recreating how people used to live in the 19th century can only be achieved through this type of reality, as augmented reality would not be sufficient for generating a complete experience given that society changed significantly during that timespan.

Examples:

- Finland: Helsinki City Museum **Time Machine** (experiencing how individuals lived in the area hundreds of years ago);
- Netherlands: National Maritime Museum **Dare to Discover** (experiencing 17th century Amsterdam);
- Italy: Museo d'Arte Orientale **Forbidden City** (immersing into Beijing's Forbidden City, exploring as if the visitors were physically in China).

Pre-conditions for the method's application

- Specific equipment (mainly VR lenses).
- Installations that enable the VR experience.
- User's willingness to explore an immersive experience.

Pros	Cons
<ul style="list-style-type: none"> • Creating a unique experience. • Enlarging the information for visitors through interactive actions. • Fostering the experience beyond the visit. • Experiencing and visiting sites that no longer exist. • Enabling visits to sites that are located in remote areas. 	<ul style="list-style-type: none"> • High initial investment. • Requires constant technological updates. • Users could feel motion sickness (less probable).
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> • Guttentag, D. A. (2010) Virtual reality: applications and implications for tourism. <i>Tourism Management</i>, 31 (5), pp. 637–651. • Huang, Y. C., Backman, K. F., Backman, S. J., Chang, L. L. (2015). Exploring the Implication of Virtual Reality Technology in Tourism. <i>International Journal of Tourism Research</i>, 18 (2), pp. 116–128. • Jung, T., Dieck, M. C. (2018). <i>Augmented Reality and Virtual Reality. Empowering Human, Place and Business</i>. Springer Nature. Manchester, UK. • Tussyadiah, I. P., Wang, D., Jia, C. H. (2017) Virtual Reality and Attitudes Toward Tourism Destinations. In R. Schegg, B. Stangl (Eds.), <i>Information and Communication Technologies in Tourism</i>. Cham. • Tussyadiah, I. P., Wang, D., Jung, T. H., Dieck, M. C. (2018) Virtual reality, presence and attitude change - Empirical evidence from tourism. <i>Tourism Management</i>, 66, pp. 140–154. • Williams, P., Hobson, J. S. P. (1995) Virtual reality and tourism: fact or fantasy? <i>Tourism Management</i>, 16 (6), pp. 423–427. • Yung, R., Khoo-Lattimore, C. (2017). New realities: a systematic literature review on virtual reality and augmented reality in tourism research. <i>Current Issues in Tourism</i>, 22, pp. 2056–2081. 	

Augmented Reality

Description

Comprises all technologies that are able to incorporate computer-generated elements to improve the visitor's experience. This can be achieved by using a mobile phone (in which a superimposed image appears while showing the real background) or by using screens where additional features can be seen in the environment where the audience is located. Filters on Snapchat, Instagram or Facebook are examples of this type of technology, and it can be applicable to a wide variety of industries including but not limited to cultural heritage and tourism.

Examples:

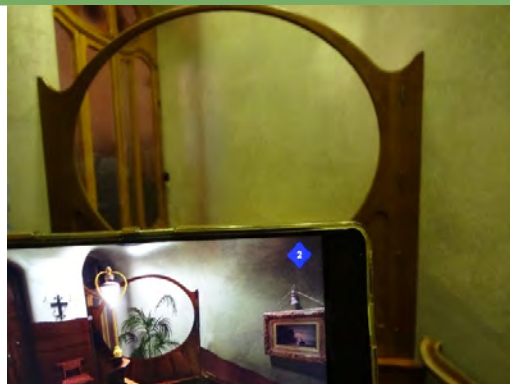
- Italy: **City of Varese** (Museo Civico d'Arte Moderna e Contemporanea del Castello di Masnago, Musei Civici di Villa Mirabello, Museo Baroffio e del Santuario del Sacro Monte sopra Varese, Casa Museo Ludovico Pogliaghi, among others). The initiative allows tourists who visit the city of Varese to expand their experience and see additional specific cultural elements from the city and includes information about paintings or photographs, or visualizing how murals or ancient books looked like in their original form and how they were created.
- Spain: Museo Lázaro Galdiano **Enigma Galdiano**. Exploring the museum finding specific characteristics and solving puzzles hidden in the museum's exhibition relating to the Galdian islands that will lead the visitor to finding the treasure.
- Austria: Haus der Nature **Haus der Nature Guide**. Visitors can tour the exhibition at their own pace without following a predetermined route, learning about each element they see by scanning it with the specific app. It also offers 3D movies and video visualization to complete the experience.

Pre-conditions for the method's application

- User's knowledge and the domain of Smartphones.
- Having specific apps pre-downloaded (on user's phones or on institutional tablets/phones).
- Suitable Wi-Fi connectivity to ensure usage.

Pros	Cons
<ul style="list-style-type: none"> • Creating a unique experience. • Enlarging the information for visitors through interactive actions. • Fostering the experience beyond the visit. • Experiencing and visiting sites that could not be seen without this technology. 	<ul style="list-style-type: none"> • High initial investment. • Requires constant technological updates. • Adaptability to different devices and the way in which the user positions themselves to view the added elements. • Reluctance of users to download more apps on their own devices. • UX/UI design according to the wide variety of cultural backgrounds.

Image



Further reading / Recommendations

- Han, D., Dieck, M. C., Jung, T. (2018) User experience model for augmented reality applications in urban heritage tourism. *Journal of Heritage Tourism*, 13 (1), pp. 46–61.
- Jung, T., Dieck, M. C. (2018). *Augmented Reality and Virtual Reality. Empowering Human, Place and Business*. Springer. Manchester, UK.
- Jung, T., Lee, H., Chung N, Dieck, M. C. (2018). Cross-cultural differences in adopting mobile augmented reality at cultural heritage tourism sites. *International Journal of Contemporary Hospitality Management*, 30 (3), pp. 1621–1645.
- Kounavis, C. D., Kasimati, A.E., Zamani, E. D. (2012) Enhancing the Tourism Experience through Mobile Augmented Reality: Challenges and Prospects. *International Journal of Engineering Business Management*, 4, pp. 1–6.
- Kysela, J., Storkova, P. (2015). Using Augmented Reality as a Medium for Teaching History and Tourism. *Procedia – Social and Behavioral Sciences*, 174, pp. 926–931.
- Scareles, C., Casey, M., Treharne, H. (2016). *Enriching the visitor experience: augmented reality and image recognition in tourism. CAUTHE 2016: The Changing Landscape of Tourism and Hospitality: The Impact of Emerging Markets and Emerging Destinations*. Sydney: Blue Mountains International Hotel Management School.
- Tscheu, F., Buhalis, D. (2016) Augmented reality at cultural heritage sites. In: A. Inversini, R. Schegg (Eds.). *Information and Communication Technologies*. Springer, Cham.

Computer interactives (gamification)

Description

Gamification is the use of mechanics based on games, aesthetics and playful thinking to motivate actions, promote learning and solve problems. Gamification consists of the application of the main tools used in many games, such as scores, interactions between participants, motivational elements, etc. in order to achieve attractive processes in other fields, such as education.

In many cases, these types of tools are closely related to the use of new technologies: screens, devices or buttons are usually used to make the experience more attractive and stimulating. In a sense, the concept of fun and entertainment is manipulated to serve real world goals.

Examples:

- Spain: City of Caravia, Asturias, (Museo del Jurásico de Asturias, MUJA). In addition to the exhibition halls, a workshop room can be found in the museum, where children and young people can enjoy various activities that have been designed for them to enjoy the visit from another point of view. Visitors can play and compete with each other, in order to better assimilate the concepts and contents exhibited in the museum. The idea is to offer a different approach to interpreting Palaeontology.
- Gamera Nest is a company created in 2013 with the aim of creating transversal narratives that link the interactivity of videogames with institutions such as museums, art galleries and cultural institutions. The goal of the company is to promote and link cultural patrimonial institutions, artists, authors, students and professionals, using new technologies (especially video games) as a way of creating a different type of interaction. Some of their most outstanding projects are:
 - Nubla: a videogame that links the Thyssen-Bornemisza Museum and PlayStation.
 - Other extraordinary trips by Julio Verne: workshop developed together with the education department of the Telefónica Foundation to deepen in the mind of the viewer the imagines contained in the author's works.
 - Digital cartographies (with the Fundación Telefónica): aims to value the Telefónica building at an architectural and iconographic level, as well as demonstrate its relationship with Telecommunications technology and history.

Pre-conditions for the method's application

- Positive attitude on the part of the participants.
- Preparation of the environment to develop gamification.
- Possible need for staff support to direct and explain the process.

Pros	Cons
<ul style="list-style-type: none"> • Innovative and attractive experience for participants. • Better knowledge and learning processes. • Increase the emotional bond of the participant with the event. • Positive feedback spread. 	<ul style="list-style-type: none"> • Requires prior scenario preparation. • Each player must have an open and positive attitude towards the other participants. • Some games can be difficult to understand if they are not well designed. • It may be expensive. • Possible need for staff support.

Image



Further reading / Recommendations

- McGonigal, J. (2011). *Reality Is Broken: Why Games Make Us Better and How They Can Change the World*. New York: Penguin Press.
- Kapp, K. (2012). *The Gamification of Learning and Instruction: Game-Based Methods and Strategies for Training and Education*. San Francisco: John Wiley, Sons.
- Marczewski, A. (2015). *Even Ninja Monkeys Like to Play: Gamification, Game Thinking, Motivational Design*. UK: Blackwell.
- Mashable (2010, February 20). *Farmville surpasses 80 million users*. Retrieved from: <http://mashable.com/2010/02/20/farmville-80-million-users>
- MacMillan, D. (2011, January 19). *“Gamification”: A growing business to invigorate stale websites*. Retrieved from: http://www.businessweek.com/magazine/content/11_05/b4213035403146.htm
- Zichermann, G., Cunningham, C. (2011). *Gamification by Design: Implementing Game Mechanics in Web and Mobile Apps*. Cambridge, MA: O’Reilly Media.

Interactive itineraries

Description

Includes itineraries such as those designed by curators and art experts in order to guide the visitor through a didactic path. The goal is to show the viewer a wide range of works of art that may or may not belong to the same period, style, or person, but that have something in common. This common element provides the background for the whole itinerary, since it is represented in all the works. Following the itinerary along a predesigned path, visitors have the chance to realise how styles, historical characters, social institutions, cultural clichés, and any other concept identified as the common element, have changed through time. They are usually available in the link to virtual resources in the museum's website, and users can access them from anywhere, at any time.

Recently, a new form of interactive itineraries has appeared, such as those that provide tourists with the opportunity to discover the history and the main details of the cities they are visiting. In this case, visitors need only to download the relevant app. This kind of app tends to offer different itineraries, according to the interest of the tourists. Once an option has been chosen, the itinerary guides the person through the map and, every time they reach one of the hotspots, they can play the recording explaining why the place is important in relation to the tour chosen.

Examples:

- “Los trabajos de las mujeres en el Museo del Prado” (Museo del Prado – Madrid – España). Analyses the role of women through history, considering different paintings from the best-known artists represented in the institution.
- “City” Map and Walks: available for Android and IOS. It is necessary to type the name of the city being visited; for instance, “Amsterdam Map and Walks”. Once the app is downloaded, it offers different self-guided itineraries with additional information to help the user know the local history and relevant details.

Pre-conditions for the method's application

- User's knowledge and the domain of computers, smartphones, or electronic devices in general.
- Specific interest in the museum or exhibition.
- Suitable Wi-Fi connection.

Pros	Cons
<ul style="list-style-type: none"> • Original approach to heritage arts. • Analysis of the evolution of concepts and ideas through time. • Different perceptions of the same reality in different socio-cultural contexts. • Opportunity to go through the itinerary anywhere. 	<ul style="list-style-type: none"> • Specific design for online visit: mobility inconveniences if carried out in-site. • Precise interpretations of certain experts: might not be shared by the viewers. • Some topics are not as interesting as others, so not everyone might feel moved by them. • Need to document everything accurately.

Image



Further reading / Recommendations

- Huerta Ramón, R. (2015). Saragossa Sites. Education from the city through heritage routes. *JETT 6/1*, pp. 67–79.
- Mora-Fernández, J., Martín, A., Barragan, A., Lopez Culebras, A. (2014). Artechnology, accessibility in museums. In V. A. Perire, A. C. Castellary, I. M. Sánchez. *ArTecnología: conocimiento aumentado y accesibilidad*, Madrid: Universidad Complutense, pp. 201–217.
- Martínez, V., Pérez, L., Pérez, M., Esther del Moral Perez, M. (2018). Geolocalización y realidad aumentada para un aprendizaje ubicuo en la formación inicial del profesorado. *Revista d'innovació educativa 21*, pp. 40–48.

Mobile Apps

Description

Mobile applications offer the possibility to improve the user experience through software installed in a mobile device. In the artistic environment, there are already a large number of these applications, which promote and participate in different phases of the artistic process, from the creation stage through to the sharing and enjoyment of the content. One of the great advantages of this type of technological tool is that most users have access to this technology in the devices they use regularly and are increasingly accustomed to using it. In addition, these applications can be used anywhere and anytime. The ease of use and speed of downloads favours continued growth of this technology, as well as its dissemination.

Examples:

- WikiArt – Encyclopaedia of Fine Art: offers instant access to one of the largest online repositories of fine art. It includes over 2,000 artists and 110,000 artworks from 73 countries around the world.
- The official app of the Musée du Louvre allows users to stay up to date with exhibitions, browse hundreds of masterpieces, and learn about the museum's prestigious history from experts. Many other museums offer also similar types of apps to improve the visitor's experience.

Pre-conditions for the method's application (3 bullet points)

- It is necessary to have a device that allows the download and use of these applications.
- A Wi-Fi network for downloading and updating content.
- Basic knowledge of the use of this technology.

Pros	Cons
<ul style="list-style-type: none"> • Each interaction improves the user experience of this technology. • The information that is generated from the user can be used to understand them better, which drives product and content improvement and adaptation to their preferences and needs. • Possibility of communicating and sharing updated content between the event and the user. • Improves the link between company and client, using the application as a means of providing offers and promotions. 	<ul style="list-style-type: none"> • Needs permanent analysis and updating of the contents by the creators. • Difficulty to analyse the received data and transform it into useful information. • Need to communicate the existence of the app for the customer to know of its availability and to start using it.

Image



Further reading / Recommendations

- Aguado, J.-M., Martínez, I. J., Cañete-Sanz, L. (2015). Tendencias evolutivas del contenido digital en aplicaciones móviles. *El profesional de la información*, 24(6), pp. 787–795.
- Wong, S. H. R. (2012). Which platform do our users prefer: website or mobile app?. *Reference Services Review*, 40(1), pp. 103–115.
- Kapp, K. (2012). *The Gamification of Learning and Instruction: Game-Based Methods and Strategies for Training and Education*. San Francisco: John Wiley, Sons.
- Briggs, J., Blythe, M. (2013). Apps for art's sake. In M. Rohs, A. Schmidt, D. Ashbrook, E. Rukzio (Eds.), *Proceedings of the 15th international conference on Human-computer interaction with mobile devices and services – MobileHCI '13* (p. 45). New York, New York, USA: ACM Press.
- Enriquez, J. G., Casas, S. I. (2014). Usabilidad en aplicaciones móviles. *Informes Científicos Técnicos – UNPA*, 5(2), pp. 25–47.

Audio guides (to be downloaded before the visit)

Description

European cultural heritage comes to life when a good explanation places it in context. Traditionally the explanation was provided by guides themselves (in person, face to face with the public), but as technology has evolved recordings are becoming more common. Generally used on site, these audio guides can also be downloaded beforehand and listened to before the visit in order to build up or improve relevant background knowledge, making the experience more enjoyable by providing a deeper insight into the cultural heritage.

Both technology and content have evolved over time. The first audio guide systems were made with cassettes., and Amsterdam's Stedelijk Museum was amongst the pioneers in introducing handheld guides in 1952 [Kamal, Petrie, Power, 2011, p. 92]. More recently, the use of ICT has dramatically changed the way information is presented to the different publics. The ubiquity of smartphones makes it possible to download- either paid for or free audio guides produced by the exhibitors themselves or, in some cases, by enthusiastic self-appointed guides.

On the plus side, unlike for some onsite audio guides available on loan, no special equipment is needed (just an MP3 player) and a basic production can be afforded by most budgets. More advanced is the professional studio production using actors' voices to represent different characters, adding background music and sound effects, all of which entail a cost but enhance the result.

An added nuance is the possibility of adapting the content to the public receiving the guide, offering audio guides in different languages, different tours of the same collection, or featuring special content for children, first time visitors, experts, etc. At the same time, audio guides can be adapted for people with disabilities, whereby graphic descriptions of exhibits on display can be created for the visually impaired or made available in Easy Read format so that they can be understood by people with cognitive disabilities.

Pre-conditions for the method's application

- Writing a sketch of the visit and recording it.
- Making it available to the public beforehand on a proprietary website, a generic site for podcasts or through an online store (in its more sophisticated app version).
- Having the means to publicize it and engage the audience.

Pros	Cons
<ul style="list-style-type: none"> • Easy to produce. • Inexpensive at its most basic. • Prepares the visitor for the experience. • Caters to different audiences with different needs. • Offers detailed explanations of exhibits. • Combines visual and aural stimulus. • Can also be enjoyed by people who do not visit. • Popular with younger generations. 	<ul style="list-style-type: none"> • Insufficient research about how audio guides influence the actual visit. • Lack of interactivity, as users are mere listeners. • Can lead to TMI (Too Much Information) Syndrome or information saturation. • Prospective visitors can lose interest in visiting.

Image



Further reading / Recommendations

- Lee, S. J. (2017). A review of audio guides in the era of smart tourism. *Information Systems Frontiers*, 19(4), pp. 705–715.
- Othman, M. K., Petrie, H., Power, C. (2011). Engaging visitors in museums with technology: scales for the measurement of visitor and multimedia guide experience. In *IFIP Conference on Human-Computer Interaction* (pp. 92–99). Springer, Berlin, Heidelberg.
- Snyder, J. (2005). Audio description: The visual made verbal. *International Congress Series*, 1282, pp. 935–939.
- Phillips, E. (2019). Frieze Sculpture opens in Regent’s Park. Retrieved from: <https://www.townandcountrymag.com/uk/culture/arts/a28289763/frieze-sculpture-opening-london/>

Conferences (to be watched off-site)

Description

With the advancement of ICTs, conferences and other events held in museums and other cultural heritage sites, can now be broadcast in streaming, so that people from all over the world can see them live. Furthermore, they can also be recorded and viewed before or after visiting the exhibition, as a complement to enhance the visitor's appreciation of the cultural heritage.

When an aspect of cultural heritage visits a new location or is opened up to the public for the first time, different institutions might organize an event to promote or explain it. Thus, when an exhibition features a living artist, the artist may be invited for an interview or a conference where he or she tells the public about the works displayed. In other cases, the curator of an exhibition or an expert (or group of experts) could be invited to talk about related relevant topics.

Such conferences can be recorded and uploaded to the webpage of the institution in different formats: just a teaser to promote visits, as part of a more elaborate documentary, or in its original form without any video editing.

Examples:

- Thyssen-Bornemisza National Museum. On the occasion of the exhibition about fashion designer Balenciaga and Spanish painting, several videos featuring the “making of” presented by the curator of the exhibition have been uploaded to the website and can also be watched in the museum's YouTube site under the tag #Thyssenmultimedia.
- Likewise, the March Foundation and Telefónica Foundation offer videos of conferences held on their premises.

Pre-conditions for the method's application

- Recruiting an expert or experts who can speak about the topic at hand.
- Getting the technologies required to record the conference.
- Disseminating the recordings through the appropriate channels: website, YouTube, application, etc.

Pros	Cons
<ul style="list-style-type: none"> • Widely available: anyone can watch at any time. • Efficiency: held once lived, enjoyed many times. • Enhances the visitor experience in a didactic and enjoyable way. • Inexpensive for the institution, at no cost for the receiver. • The ubiquity of TICs, most people have devices (mobile phones, tablets, PCs) on which they can watch the event. 	<ul style="list-style-type: none"> • Some preparation is needed. • Should be used as a complementary resource, not as the main one. • Could go unnoticed if videos are not placed in the right place. • If not translated or subtitled it will be of little use to speakers from other languages. • If not properly scripted, could be boring for the viewer.

Image



Further reading / Recommendations

- The Van Gogh Museum (n.d.): Lessons and Teaching Materials. Retrieved from: <https://www.vangoghmuseum.nl/en/group-and-school-visits/schools/lessons-and-teaching-materials?v=1>
- Art Class Curator (n.d.): E-Learning resources for school closures. Retrieved from: <https://artclasscurator.com/5-art-museum-websites-with-fantastic-and-free-educational-resources/>
- Lakerveld, J.V, Tilkin, G. (2016): Educational Goals of Interpretation. In Tilkin, G. (ed.): *Professional Development in Heritage Interpretation*, Landcommanderij: Alden Biesen. Retrieved from: <http://www.interpret-europe.net/fileadmin/Documents/projects/InHerit/Manual-InHerit-EN.pdf>

Interviews

Description

Provides the visitor with a description and analysis of different concepts related to the element being observed, which in the case of an artwork may include the period, style, artist, historical development, and social relevance. Interviews are usually conducted with experts based on a script in which the interviewer encourages the expert to highlight the most relevant or interesting facets. They may also focus on anecdotes or lesser known facts, to stimulate the viewer's curiosity in order to strengthen their interest in the element being observed.

When the creator participates in the interview, personal experiences and motivations add to the aforementioned elements, all aimed at encouraging the viewer to visit the heritage attraction. The interviews are available on specific links within the heritage attraction website, and they are usually freely accessible. Very often, interviews are linked to temporary exhibitions, thus increasing the appeal to the public, as not only does the interviewee emphasize the importance of the cultural event or element, but he/she also stresses the fact that it is the event is temporary, and those interested in visiting it should do so as soon as possible.

Examples:

- **Spain: Interview to Andreas Huyssen at the “Museo Nacional Centro de Arte Reina Sofía”.** In 2011, Huyssen described the dilemma of whether going back to the past undernotes a melancholic perspective or is a way of looking at it from a critical perspective. He also hinted at a new concept of “modernity” that set power relations, hierarchies, and geographical aspects apart.
- **The Netherlands: Multisensory Museum. Interview with the Architects (Van AbbeMuseum – Eindhoven).** In this case, the architects that designed the museum building provide the spectator with different keys to enjoy visiting the site using all their senses. This is how they make their original idea of creating a multisensory museum reach the wider public.

Pre-conditions for the method's application (3 bullet points)

- User's knowledge and the domain of computers, smartphones, or electronic devices in general.
- Specific interest in the museum or exhibition.
- Suitable Wi-Fi connection.

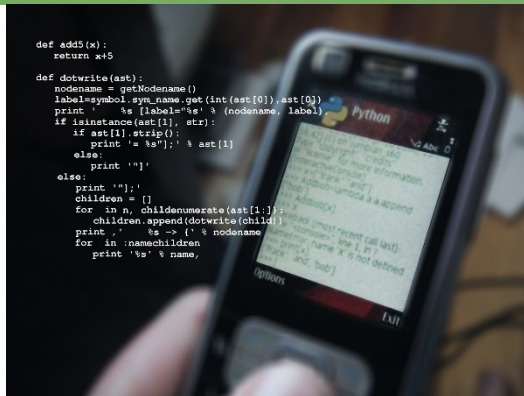
Pros

- Clear explanations of the work of art and everything that surrounds it.
- Deeper knowledge about certain theoretical debates that may be of interest to the specialised public.
- Possibility of viewing the video at anytime and anywhere.

Cons

- Inability to interact with the people that participate in the interview.
- Sometimes links expire, so the user cannot access the content unless he/she has previously downloaded it.
- Some interviews are too specialised, and viewers might find them boring instead of encouraging.

Image



Further reading / Recommendations

- Martino, V., Lovari, A. (2016). Cultivating media relations through brand heritage. *Public Relations Review* 42(4), pp. 539–547.
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- Viñarás Abad, M. (2005). Una aproximación a la gestión de la comunicación en los museos: Cambios y tendencias en el cambio de siglo. *Vivat Academia* 67, pp. 37–63.

Explanations for different targets (off-site)

Description

Not everyone can travel to Paris or Rome to visit a cultural heritage site or a monument. There is therefore a huge need for all those who want an explanation of, or interaction with, such elements for it to take place through alternative means. This includes a wide potential audience including students, teachers, art aficionados, and so on.

For this, there is a wide array of supporting materials, both physical and online/intangible. In particular, the growth of the Internet and its widespread use at every social level, and especially in education, has opened up multiple new opportunities.

Examples:

- **Books:** Throughout history, books have been a common and effective way to become familiar with content. Whether involving scientific content or more straightforward material, books have brought cultural heritage closer to the public.
- **Radio:** For years radio broadcasting corporations have created programmes to explain and raise interest in different topics.
- **Video:** Video content makes it easier to understand a wide variety of cultural elements since it adds the graphic element. TV broadcasters have produced programmes and documentaries in which such topics have been the main subject.
- **Internet video/YouTube:** The Internet era brings us instant access to multimedia content, especially with video platforms such as YouTube, Vimeo and alike. In these websites, we can already find specialized channels in which great cultural works are described and thoroughly explained.
- **Tactile artwork for the blind and visually impaired:** By converting 2D images into 3D objects, visiting a site and interacting with it has become accessible for those with visual limitations.
- **Podcasts:** These are audio platforms in which professional and independent broadcasters convey interesting content about diverse topics.
- **Online courses:** Hybrid and full online teaching materials allow us to approach and attain a deeper knowledge of culture through varied content, i.e. videos, texts, online seminars, forums, etc. More recently, platforms for massive online courses (also known as MOOCs) such as Coursera or Udemy provide people with the opportunity to obtain a lot of knowledge for free or at a very low price.

- Art games: Video games with an educational purpose, in which culture or a concrete person or concept is part of the plot or the main topic of it.
- Virtual visits: large companies such as Alphabet already offer free access to virtual tours of many cultural sites around the world. The website “Google Arts and Culture” currently offers visits to some museums in different locations of the world.

Pre-conditions for the method’s application

- Access to the Internet in the case of Internet-based contents such as online videos or training platforms.
- Access to libraries of purchasing power to buy art books.
- Ability understand the most frequently used languages in which content about art is developed.

Pros	Cons
<ul style="list-style-type: none"> • All year-round access. • Free or very cheap in most cases. • Convenient, allows us to access the content from anywhere. • Shareable. • The content can be accessed even if it is not owned (libraries). 	<ul style="list-style-type: none"> • Lack of contact with other human beings while “interpreting” art. • Fewer senses are engaged during the interaction. • It is up to the individual to deepen into the knowledge. • Sometimes the content might be incorrect or partially wrong. • Less emotionality.

Image



Further reading / Recommendations

<ul style="list-style-type: none"> • Ward, C. W., Wilkinson, A. E. (2006). Conducting meaningful interpretation: A field guide for success. Golden, Colo: Fulcrum Pub.

Teaching material for different educational levels

Description

For decades, books have been the major source of information for students of primary and secondary schools in discovering and understanding their local and international cultural heritage. Materials prepared by lecturers also simplified the interpretation of heritage where it was related to the teaching curriculum. With universal access to personal computers, teachers have been able to work in a more meaningful way throughout keynotes, videos, photographs, interactive visits, and the like. Today, there is a plethora of teaching materials available, which can be used to bring culture close to students of any age.

Books remain the main path for acquiring quality knowledge, even though the previously mentioned tech-based contents have helped teachers give a more thorough and hands-on approach to heritage.

Examples:

- **Lecture:** The teacher or expert explains a specific item of general concept, supported by different written or multimedia materials, from chalkboard to screen, puzzles, comics or videogames.
- **Readings:** Preparation for the class or material to be used during the session.
- **Video:** Content making it easier to understand heritage, since it provides a graphic approach. TV broadcasters have produced programmes and documentaries in which heritage and history has been the main topic.
- **Internet video/YouTube:** The Internet permits instant access to multimedia content, especially with video platforms such as YouTube, Vimeo and others. In these websites, there are specialized channels in which pieces of art are described and thoroughly explained.
- **Podcasts:** These are audio platforms in which professional and independent broadcasters convey interesting content about diverse topics.
- **Online courses:** Hybrid and full online teaching materials permit an approach to attaining a deeper knowledge through varied content, i.e. videos, texts, online seminars, forums, etc. More recently, platforms for massive online courses (also known as MOOCs) such as Coursera or Udemy provide the opportunity to obtain knowledge for free or for a very limited price.
- **Virtual visits:** Large companies such as Alphabet already offer free virtual tours of major world museums. The website “Google Arts and Culture” provides visits to different cultural heritage sites in varied locations around the world.

Pre-conditions for the method's application

- Content must be part of an educational programme and have specific objectives.
- Teacher must be trained to convey the message and use the right materials as he or she sees fit.
- Students need to know how they will be assessed and evaluated in line with the objectives of the curriculum.

Pros

- Long tradition of heritage-related studies worldwide, which provides broad experience in educational tools, materials, etc.
- Closer interaction between professor and student.
- Usually the teacher has ample experience on the best ways to explain art to his or her students.
- Technology nowadays helps lecturers to give a broader and more accurate perspective.

Cons

- Sometimes students are not motivated.
- Approaches that are more theoretical may have little impact on students.
- Old educational methodologies do not attain the expected goals.
- Young students need a richer and more tech-based approach to education.

Image



Further reading / Recommendations

- Ward, C. W., Wilkinson, A. E. (2006). Conducting meaningful interpretation: A field guide for success. Golden, Colo: Fulcrum Pub.

Concerts

Description

The concert is a way of performing music. The performance of music basically requires two categories of participants: on the one side musicians and on the other side listeners. This kind of musical performance refers historically to the minnesong, where troubadours sang to lay people and their beloved ones in order to tell the stories about the world and to impress their auditorium. “Concerto” in its Italian origin means “to compete” and “to get together”. In this sense the method of the concert is useful for interpreting the European cultures of different music styles like for example folksongs, religious singing, pop concerts and solo concerts of Mozart.

The concert is a form of performance, which attracts interested listeners to an auditorium. The only role of the audience is to enjoy the musical performance by listening and observing. The performance of music is also used at events like dancing events, shows and ball events. The difference between these event forms in contrast to the concert lies in the grade of interactivity of the audience. A dancing event like a ball invites guests to interact with the flow of the music by dancing.

The method of the “concert” puts music on the stage and thus into the focus of attention. Musical traditions and culture from all over the world can be performed with the help of skilled musicians on every stage. The form of a live concert is place independent. With the help of media technology musical performance also becomes time independent.

A concert performance is able to raise awareness about rare and minor music cultures, when put on stage. The attractiveness increases with the dramaturgy of explicit focus.

The sujet of a concert is suitable for the target group of culture tourists and regionally interested tourists, as the guests need no kind of further expertise to experience the performance.

The organisation of a concert requires at the minimum: identification and invitation of musicians, performance place (stage and auditorium room), advertising materials (e.g. info flyer, poster, website), advertising process (exp. media dissemination), budgeting (e.g. wages, music fee, room rent, pricing...), technical equipment for performance (e.g. microphones, boxes) and recording (postproduction).

Pre-conditions for the method’s application

- Music performers.
- Stage and Auditorium room.
- Audio-visual equipment.

Pros

- Increasing demand for music culture via stage performance.
- Auditorium needs no expertise.
- Useful for every kind of music style.
- Music traditions of minorities or endangered music styles can be promoted in a respectable way.
- Direct returns for tourism are accompanied with indirect returns for regional cultural life.

Cons

- Less interactive.
- Needs further interpretation and communication via media marketing.
- Profit is visitor dependent and therefore risky.
- Music preferences may not be compatible with music supply of the tourism destination.

Image



Further reading / Recommendations

- Hughes, L. H. (1987). Culture as a tourist resource – a theoretical consideration. *Tourism Management*, 8(3), pp. 205–216.
- Hoeven, A., Hitters, E. (2019). The social and cultural values of live music: Sustaining urban live music ecologies. *Cities*, 90, pp. 263–267.
- Hudson, R. (2006) Regions and place: music, identity and place. *Progress in Human Geography*, 30(5), pp. 626–634.

Festival

Description

A festival is characterized as a celebration of cultural acts, like musical performances, dance, film, theatre and sport often accompanied by exhibitions, marketplace and workshops.

Festivals gather several acts over more than one day, like for example the Woodstock Festival (USA), the Salzburger Festival (A) or the Glastonbury Festival (GB). Although it is possible also to celebrate also in wintertime the majority of festivals, take place in the warmer seasons in open-air venues.

“Festivals are universally important for their social and cultural roles, and increasingly they have been promoted and created as tourist attractions. They are also viewed as tools in place marketing and destination image making, and are valued for their ability to animate cities, resorts, and attractions.”
[Andersson, Getz 2008]

Festivals have the ability to raise awareness and popularity of performed cultural heritage. Festivalgoers evaluate their experience in a subjective response, they enjoy the festival as a time for being in an extraordinary space and time away from everyday life. The dimensions of experience contain not only the physical organization of the festival and communication of culture, but the high intensity of social interaction. The communal celebration with others gives them time and space to share collective myths and to initialize cultural revolution, like Woodstock.

Festivals offer a forum for social interaction. They provide benefits not only to local business, but also to industries, related to the festival core culture, for example, a film festival supports the popularity not only of film, but also of filmmakers and distributors and a music festival increases the demand for music media.

The tasks of event management in the case of a festival organisation contain not only basics like marketing, finance, human resource management and coordination, but also further the big picture of entertainment. In reference to the time management of a festival, which takes place over several days, this means not only holding a popular opening ceremony and a great finale but creating a conscious dramaturgy of a festival climax.

Pricing strategy should include all-in-tickets and/or pricing for certain parts of the festival, e.g. days or parts of days. All-in-tickets can support the attendance of less popular acts, whereas partial pricing can lead to visitor peaks for more popular acts and times.

Pre-conditions for the method's application (3 bullet points)

- Attractive open-air venue.
- Popular artists.
- Municipal support and regional acceptance.
- Interested group of customers.

Pros	Cons
<ul style="list-style-type: none"> • Celebrations raise the Happiness Index for guests and locals. • Regional branding via a festival raises the attractiveness of the region as a tourist destination. • Fostering creativity. • Cultural events covering several days affect indirect returns like gastronomy and the hotel trade. 	<ul style="list-style-type: none"> • Weather dependent. • Dependent on major suppliers like artists and celebrities. • One, nearly homogeneous market segment. • Institutionalisation over the years. • Rising costs. • Risky entertainment factor past the climax.

Image



Further reading / Recommendations

- Andersson, T. D., Getz D. (2008). Stakeholder Management Strategies of Festivals. *Journal of Convention, Event Tourism*, 9(3), pp. 199–220.
- Lemmi, E., Sacco, P. L., Crociata, A., Agovino, M. (2018). The Lucca Comics and Games Festival as a platform for transformational cultural tourism: Evidence from the perceptions of residents. *Tourism Management Perspectives*, 27, pp. 162–173.
- Andersson, T., Getz, D. (2007). Resource dependency, costs and revenues of a street festival. *Tourism Economics*, 13(1), pp. 143–162.
- Yeoman I., Robertson, M., Ali-Knight, J., Drummond, S., McMahon-Beattie, U. (2003). *Festival and Events Management*. London: Routledge.
- Getz, D. (1991). *Festivals, special events and tourism*. New York: Van Nostrand.

Exhibition

Description

Looking at exhibitions as a method of interpretation, one has to differentiate between several main types of exhibitions. Firstly, there is the classical art exhibition, which in most cases is permanent as is the venue, in which it is taking place. Secondly, there are temporary exhibitions, often being held at the occasion of e.g. some anniversary. Then there are commercial exhibitions such as trade fairs or technology shows. Relatively new in this field are digital exhibitions, such as the virtual reality Museum of Fine Art on the Vive, which is entirely digital, and cannot be physically visited.

A more complex category of exhibitions is that of interpretative exhibitions. The latter require much more information and a well-balanced mix of interpretation methods to explain the items, topic or period of history put on display. It lies in the nature of interpretation that there is room for debate about how to interpret. There might be misconceptions arising from conflicting definitions [Tilden 1957]. Tilden [1957] writes that the following principles are the key to interpretative exhibitions:

- Interpretation has to relate to the displayed objects.
- Interpretation is more the information – it is revelation. However – all interpretation includes information.
- Interpretation must combine many forms of presentation.
- The aim of interpretation is not instruction, but provocation.
- Any interpretation has to follow a holistic approach.
- Interpretation intended for children should not be a watered-down version of the interpretation to adults but require specially designed programmes.

Pre-conditions for the method's application

- Thorough scientific backup.
- Access to infrastructure suitable for interpretative exhibitions.
- Capacity to plan a suitable interpretative design for different audiences.

Pros	Cons
<ul style="list-style-type: none"> • High involvement of the target group. • Memorable experience throughout. • Positive effect on the surrounding area. • Once established, it has low labour intensity. 	<ul style="list-style-type: none"> • Cost intensive – depending on design and infrastructure. • Might provoke controversy depending on theme and design of interpretation.

Image



Further reading / Recommendations

- Tilden, F. (1957). *Interpreting Our Heritage*. Chapel Hill: The University of North Carolina Press.
- Baker, S., Istvandy, L., Nowak, R. (2016). Curating popular music heritage: storytelling and narrative engagement in popular music museums and exhibitions. *Museum Management and Curatorship*, 31(4), pp. 369–385.
- Leonard, M. (2010). Exhibiting Popular Music: Museum Audiences, Inclusion and Social History. *Journal of New Music Research*, 39(2), pp. 171–181.
- Lennon, J. J., Foley, M. (1999). Interpretation of the Unimaginable: The U.S. Holocaust Memorial Museum, Washington, D.C., and “Dark Tourism”. *Journal of Travel Research*, 38(1), pp. 46–50.

Contests

Method's description

Contests and competitions are the most fundamental form of social struggle. Sutherland, Woodward and Maxwell [1952] state, that “competition is an impersonal, unconscious struggle between individuals or groups for satisfaction”. Contests and competitions such as sports events have always attracted visitors and spectators since the beginning of recorded history.

There are always those who actively take part in contests and competitions and those who passively consume. Sports events have become major attractions not only in the context of global competitions such as World and European Championships and Olympic games, but also on a smaller scale as means of cultural interpretation. Events such as the Scottish highland games attract tens of thousands of visitors every year, celebrating and upholding Scottish and Gaelic culture.

Research has shown that contests and competitions can have a positive effect on the creation of a place's identity [Hinch and Nichiolas, 2017], which is a prerequisite to successful destination branding.

The **Eroica**, a heritage cycling event with its origin in Tuscany, is a cross-over of sports event and technical and sports heritage conservation initiative. Started in 1997 as small private initiative, it has grown into a global movement, with spin offs in Germany, Spain, Great Britain, Japan and South Africa.

Participants have to ride a 200km course on historic gravel roads on bikes built before 1988. There are strict regulations on which technical equipment is allowed and vintage which style clothing and accessories are recommended. In 2019 the Tuscany event attracted more than 8,000 participants and thousands of spectators. The race is accompanied by numerous side events such as wine and local cuisine tastings, a film festival and a heritage fair with traditional crafts on display. The Eroica has become a landmark event in Italian tourism generating considerable turnover in the destination and has contributed to activating the off-season, as the event takes place in October.

Contests and competitions may include:

- Sports events such as football matches, Paralympics, Olympic games, tennis championships, Marathons, etc.
- Heritage events such as vintage bicycle races or historic car meetings.
- Representations of immaterial culture.

Pre-conditions of the method's application

- High level of competence in event organisation.
- Willingness to cooperate – organiser, local community, police, local administration etc.
- Infrastructure for hosting contests and competitions must already exist.

Pros	Cons
<ul style="list-style-type: none"> • High emotional involvement of participants. • A means to boost the off-season. • Positive contribution to destination identity. 	<ul style="list-style-type: none"> • Contests and competitions may put stress on communities (e.g. large crowds). • Devaluation of the core subject through commercialisation. • Effects that may be counterproductive to sustainability.

Image



Further readings / Recommendations

- Valls, J. F., Mota, L., & Franco, M. (2019). Sport tourism and destination planning, *15*, pp. 13–18.
- Hinch, T., & Higham, J. E. S. (2004). *Sport tourism development*. Buffalo: Channel View.
- Hinch, T., & Holt, N. L. (2017). Sustaining places and participatory sport tourism events. *Journal of Sustainable Tourism*, *25*(8), pp. 1084–1099.

Tastings

Method's description

Fischler [1988] states that “Food is central to our sense of identity”, and at the same time defines the individuality and distinctiveness of whoever eats or drinks. There is more than just the simple nutritional function to food – it defines a psychological and social collective. With a trend towards a more authentic, regional and educational experience in tourism, food has emerged as a key factor in achieving success in destination branding and marketing. Food, certain dishes or drinks often play a central role in the definition of the self of communities. The UNESCO has listed a number of culinary traditions as intangible cultural heritage, such as the Vienna Coffeehouse and the Vienna Heurigen restaurants. Food plays an important role in creating identity claims. [Brulotte et al. 2014]

Every destination offers culinary specialities. A recent study has revealed that the French associate wine with friendship, cheese, sharing, heritage, and conviviality. [Mouret et al. 2013] In France, wine is inseparable from the terroir, which forms wine and its taste. A terroir contains a mixture of soil, the winemaker's skills, technology, wine and climate that defines a wine and reflects its geographic origin. Even though the effect is scientifically disputed, it plays an important role in wine- and tourism marketing. It allows the promotion of a product closely linked to an origin – or as in our case a destination.

Wine producing regions can benefit from linking the destination to wine as a product that reflects the geography, climate and community of the place visited. Wine tasting tours and packages are well-established in the repertoire of tourism providers, leading to an increase in travel satisfaction [Stone et.al. 2018]. As in other methods, the ultimate goal is to provide a memorable experience, as they guarantee returning customers.


Südtirol Wienstrasse in Italy has become the good example in wine tasting tourism. Travellers can book a whole range of packages from simple tastings in wineries to lavish dinners. Tourism services offered include:

- Most wineries have tasting rooms and offer a wide range of tastings for all levels of involvement.
- Winery tours with a focus on wine making techniques.
- Cooperage and winemaking courses for the interested amateur.
- Accompanied Wine / Food pairing experiences.
- Vineyard hikes accompanied by tastings.
- Wine and dine experiences.
- Continued education courses in winemaking.

Cultural events such as music, cinema and theatre festivals accompanied by wine and dine experiences.

Pre-conditions for the method's application

- Existing food and/or drink production with close ties to the destination.
- Established infrastructure such as tasting rooms or venues.
- Experts providing insights about the products tasted.

Pros	Cons
<ul style="list-style-type: none"> • Positive effect on other tourism branches such as restaurants and accommodations. • Contribution to safeguarding culinary heritage. • High involvement of travellers with lasting effect. • Increase in travel satisfaction. 	<ul style="list-style-type: none"> • Maybe limited to specific season. • Tastings involving alcohol may face legal or administrative challenges.
Image	
	
Further reading / Recommendations	
<ul style="list-style-type: none"> • Fischler, C. (1988). Food, self and identity. Information. <i>International Social Science Council</i>, 27(2), pp. 275–292. • Sigala, M., Robinson, R. N. S. (Eds.). (2019). <i>Management and Marketing of Wine Tourism Business: Theory, Practice, and Cases</i>. Cham: Springer International Publishing; Imprint: Palgrave Macmillan. • Croce, E., Perri, G. (2017). <i>Food and Wine Tourism: Integrating Food, Travel and Terroir</i> (2nd ed.). (2017). Wallingford: CAB International. • Brulotte, R. L., Di Giovine, M. A. (2014). <i>Edible Identities: Food as Cultural Heritage</i>. London, England: Routledge. • Tresidder, R., Hirst, C. (2016). <i>Marketing in food, hospitality, tourism and events: A critical approach</i> (2nd edition). Oxford: Goodfellow Publishers Limited. • Stone, M. J., Soulard, J., Migacz, S., Wolf, E. (2018). Elements of memorable food, drink, and culinary tourism experiences. <i>Journal of Travel Research</i>, 57(8), pp. 1121–1132. 	

Training and workshops

Method's description

Craftsmanship is most likely the most tangible manifestation of intangible cultural heritage. It is for that reason, the 2003 UNESCO Convention is seeking to safeguard knowledge and skills, rather than the product itself. There are countless expressions of artisan-, craftsmanship and skills tied to a region or a community, that has been passing on these skills for generations.

The modern tourist is increasingly seeking an authentic experience with an educational value. The market has reacted by offering all kinds of workshops and trainings adding extra value to the average holiday experience. Targeted audiences for those experiences often seek a deeper insight into the social network of visited destinations. Especially in times of gentrification and the phenomenon of over tourism these trainings can contribute to raising awareness of the community at the tourist's destination.

In the past 70 years approximately 70% of residents have left Venice, to make space for apartment rentals and Chinese run souvenir shops. **Venezia Autentica** is offering a whole range of services to allow tourists to “discover and support authentic Venice” in order to have a more meaningful experience. Venezia Autentica has teamed up with more than 150 local businesses, to promote traditional shops and workshops to help them to stay in Venice. The aim is to save “endangered traditional craftsmanship” and to empower “Venetian artisans to continue living in their city”.

The workshops and trainings offered by Venezia Autentica include:

- Introduction to the art of mosaics.
- Murano glass bead making.
- Ancient art of bookbinding.
- Decorating Venetian carnival masks.
- Learning how to row traditional Venetian boats.
- Cooking courses and workshops, using local ingredients.

Today's many travellers do not simply want to bring back distinctive souvenirs from their trip, they want to learn how to make them and meet the artists, designers and craftspeople who pass on the knowledge. Workshops and trainings are a successful method of both satisfying the customer and safeguarding the passing on of cultural heritage.

Trainings and workshops as aspects of educational tourism have the great potential to counteract an increase in cultural and religious intolerance [McGladdery, Lubbe 2018].

Pre-conditions for the method's application

- Trained staff, capable of transferring knowledge and skills.
- Workshops equipped to handle training sessions.
- Existence of crafts typical for the destination.

Pros	Cons
<ul style="list-style-type: none"> • Authentic experience. • Contribution to sustainable tourism. • Survival of skills and techniques, that would otherwise be lost. 	<ul style="list-style-type: none"> • Danger of commercialisation of craft or skill.

Image



Further reading / Recommendations

- Mateos, M. R., Rojas, R. D. H. (2019). MSMEs craft, tourism and local development strategies: Challenges and opportunities in a historical-heritage city (Córdoba, Spain). *Estudios Geográficos*, 79(285), pp. 529–553.
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Shows and Demonstrations

Description

Events such as shows, and demonstrations have become an important driving force for tourism. They are important attractions in the development and marketing of tourist destinations. Touristic exploited shows and demonstrations, a growing segment in tourism, contribute to a destination's attractiveness and are related to the positive economic development of a region. Tourism events promote employment in a region and improve its income development. "An important factor ... is the analysis of the impact of an event on the satisfaction of the needs of visitors. From the point of view of influence on the development of tourism, special events should be preferred, aimed at meeting the interests of homogeneous groups of tourists, or long-term recurring events listed in the calendar of tourist events... It is advisable, however, to pay attention, as some authors have pointed out, to the fact that not all events need to be tourism-oriented, due to some potential negative impacts, which may be associated with adopting marketing orientation: Custido and Perna [2008] identify these problems as loss of authenticity, opportunity cost and inflated prices, and community resistance. Focusing deeply on the economic impact, Brida et al. [2010] examine the question of causality between tourism and economic growth, investigating the so called 'tourism-led growth'... Results show that, among others, tourism specialization has a positive impact on the level of both income and prices, suggesting a positive effect of tourism on productivity, community-building, urban renewal, cultural development and fostering national identities...there are potential benefits when countries actively pursue business tourism in harmony with environmentally friendly practices." [Nadotti 2019, p. 119]. Tourism events can help communities improve cultural traditions and offer tourists a unique opportunity to witness cultural atmosphere and get in touch with locals as they engage in events tied to a certain region. Community festivals are examples of sustainable tourism practice and invite a wider audience to view and/or take part in certain cultural events. Authentic events attract cultural tourism and as such ensure that these events are kept alive [Attanasi et al. 2019]. These events allow the local population to welcome new visitors and teach them about cultural diversity and thus promote mutual understanding. Such events help to make the host communities better known to an international audience. Of course, there are also some drawbacks to setting up events-related tourism activities. They include rising prices for goods and services, increased spending on infrastructure, construction and price rises in real estate. Some research also suggests that some of the negative aspects of tourism shows and demonstrations entail higher crime rates and interruptions to the lives of local communities and a negative impact on a regions environment due to increased noise and pollution. Overall, however, research suggests that the positive impact of shows and demonstrations in tourism outweighs the negative impact for destinations opening up their cultural heritage to tourists. Among the leading positive arguments for marketing cultural events and shows are rising sales for local merchants, increasing employment rates among locals and the conservation of a culture's heritage. Also, by staging such cultural events, local cultures become popular beyond their borders, which has a unifying effect among peoples. [Ivanova, 2017].

Pre-conditions for the method's application

- Events need to have been part of a long cultural tradition.
- Infrastructure has to support welcoming visitors.
- Community has to be in support of turning cultural event into a tourism attraction.

Pros

- Positive economic development of a region.
- Increased attractiveness of a destination.
- Boosted sustainability of goods and services.
- Authentic cultural ambience.
- Possible conservation of disappearing rare events.

Cons

- Erosion of distinct cultural traits.
- Selling out of cultural identity of a people.
- Commercialisation of long-standing traditions.
- Shows rather than authentic cultural practice.
- Negative environmental impact and rising prices.

Image



Further reading / Recommendations

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Living History Sites

Method's description

Skansens are ethnographic open-air museums, often located in rural areas that provide visitors and members of local communities with a historical setting in which they can learn about their history and partake in leisure time activities. The word “Skans” is Swedish and means “small fort” [Bak et al., 2014]. Skansens exhibit collections of historic and rural buildings in which they bring the past to life. They allow visitors to engage all their senses in the museum experience. Such open-air museums feature gastronomic services in order to present the food culture and rural tradition of the region to their visitors. This is done to improve the Skansens’ attractiveness and raise their economic support, which in turn has a positive impact on the local community. Skansens promote a more sustainable form of cultural tourism. The Skansen in Stockholm (opened in 1891), the Norsk Folkmuseum near Oslo (opened in 1881) and Edo – Tokyo Open Air Architectural Museum in Tokyo [Rentzhog, 2007; Magelssen, 2007] are world-famous examples of this type of folk museum [Pawlikowska-Piechotka et al., 2016]. Skansens are especially popular in Northern Europe and Russia. They are a distinct type of open-air museum established in Scandinavia around the end of the 19th century. Petr Baranovsky (1892–1984), well-known preservationist and architectural conservator, was concerned with the protection of architectural monuments of the Russian North. In the 1920s P. Baranovsky founded the first Russian Skansen – an open-air museum of wooden architecture in Kolomenskoye outside Moscow. He managed to transport examples of wooden architecture that were bound to be destroyed to Kolomenskoye. The transport of the historic buildings was a highly challenging task, some of the monuments barely survived and some of them, like the “Mokhovaya Tower of the Sumsky Ostrog” – was assembled and installed in Kolomenskoye as late as the 1990s [Tzvetnov, 2018]. The Skansen concept soon spread throughout Europe and North America, later Asia. Since the late 19th century, numerous open-air museums have been created all over the globe. Skansens aim to document earlier ways of living, cultural habits, and folk customs. Skansens form a popular venue and backdrop for performances staged by folklore ensembles or entire folklore festivals, which in turn attract a lot of public. Often, these festivals are connected with religious events and liturgies. Skansens arrange folk architecture in its natural environment. Rural settlements are staged comprising public buildings such as churches, and schools, commercial buildings such as blacksmiths and bakers, as well as farmsteads and ordinary people’s dwellings. The individual buildings show the artisans’ traditions and living situations of ordinary people alike and once common household items turn into historical showpieces [Chervinskyi, 2014]. Skansens raise some share of their annual operating budget through ticket sales, sponsorship and the sale of regional food and folk art. Most Skansens have websites, providing information about their profile and opening hours, admission fee policy, temporary and permanent exhibitions, museum lessons,

cultural events, job opportunities. In addition, they also give information about renting halls for private festivities and other services like gastronomy available on site. Some Skansens have costumed employees staging everyday life. The various forms of interpretation mainly focus on folk culture and heritage of the Skansen's region embedded in rural traditional architecture, displaying historic furniture, clothing and tools.

Pre-conditions for the method's application

- Distinct rural tradition/architecture/way of life that should be preserved.
- Cultural context in which visitors can see the evolution of their heritage.
- A framework for a type of "time travel" into the past in order to learn about one's heritage quasi first-hand.

Pros	Cons
<ul style="list-style-type: none"> • Involves all senses. • Good for all ages. • Perfect for schools, so students can actually see how life was in the past and try out artefacts. • Conservation of heritage. • Makes history come to life. 	<ul style="list-style-type: none"> • Mostly in harder to reach rural areas. • Expensive in terms of upkeep. • Very large areas may be difficult for persons with special needs to visit.

Image



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Interpretation Centres

Description

In 1967 Freeman Tilden laid down 6 principles for tourism and heritage interpretation that still apply today. Institutions that focus on the interpretation of cultural attractions in tourism have common goals: the preservation of heritage and the development of centres that support these preservation efforts. These principles are:

- Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile – this is especially important for guided tours, given the interpersonal connection between the guide and the visitors.
- Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information – the accuracy and ethics of quality interpretation is based on a balanced mix of science and art.
- The ultimate goal of interpretation is to provide a memorable experience rather than train at any cost.
- The chief aim of interpretation is not instruction, but provocation.
- Tourism interpretation should present a whole, rather than a part, should capitalize on the heritage through contextualization.
- Interpretation intended for to children should not be a dilution of the presentation to adults but should follow a different approach.

Tilden's 6 principles encourage dialogue and engagement, provocation and intrigue. Successful interpretation centres keep these principles in mind, regardless of them being skansens, museums, visitor centres, (virtual) guided walks, trails, bus/boat tours, concerts, architectural gems, historic buildings like churches or important places for trade and handicraft. [Dumbraveanu et al., 2016, p. 64ff] Weiler et al. [2016] stress the importance of following best practice principles for interpretation, such as “actively engaging audiences”, “using cognitive and affective messaging”, “multisensory interpretation” and “interpretation, that is relevant to the audience”. This means that successful interpretation centres allow tourists to use the visited space actively.

Both intangible features such as a regions' or city's culture or the mentality of its inhabitants should encompass more tangible aspects such as its museums and sites of cultural heritage. Literature indicates that guided tours are highly effective means for interpreting a wide range of attractions in cultural tourism. This suggests that the human element is key in the successful interpretation of cultural goods. Telling stories was particularly interesting as part of an interpretative strategy, while educational objectives can be met, too [Mitsche et al., 2014].

Pre-conditions for the method's application

- Interpretation centres collect historical data/stories/items.
- Such centres process the collected artefacts so as to make them accessible to various public groups.
- Interpretation goes hand in hand with knowledge transfer and enriching visitors cultural and historic understanding.

Pros

- Information is accessible in one defined space.
- Artefacts are on display and explained to visitors of all ages, cultural and educational backgrounds.
- Multi-media enhancements make interpretation easily accessible to visually impaired visitors and audio guides are available in various languages.

Cons

- The artefacts on display or accessible are defined by some curation process and thus pre-selected by someone else.
- Sites may be limited to certain visitor groups.
- Any interpretation is always subject to the point of view of the interpreters.
- The quality of an interpretation is linked to the quality of the presentation/the personnel presenting it.

Image



Further reading / Recommendations

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A narrow canal in a European city, likely Venice, with colorful buildings on either side. The water reflects the sky and buildings. The sky is blue with scattered white clouds. The buildings are multi-story, with windows and balconies. The canal is narrow and runs through the center of the street.

**DIFFERENT INTERPRETATION
FOR DIFFERENT
TYPES OF ATTRACTIONS**



3.1 Introduction

Cultural heritage includes different features related to the development of the society. This chapter briefly presents six important parts of European tangible and intangible cultural heritage, which are essential for European cultural identity. These are: architecture, fine arts, religious monuments, music, gastronomy, and folklore with folk traditions. They all represent very important tourist attractions for any visitors, participants in tourism.

Each sub-chapter contains:

- Short characteristics of the given field of cultural heritage and a basic overview with examples of major tourist attractions. The aim is to facilitate an idea about cultural heritage of Europe to students with different background knowledge. Due to the scale and aim of this study text, it is not possible to provide a more detailed and complex information on European cultural heritage. However, there is enough professional literature concerned with cultural heritage from artistic and historical view for further reading.
- Specifics of the particular parts of cultural heritage from the view of interpretation. When the interpretation is being planned, it is necessary to start with general principles of interpretation described in chapter 2, to respect specifics of the interpreted field of the heritage described in chapter 3 and to choose the methods of interpretation which are most appropriate for the given type of heritage, and the type of the audience. The chapter also shows some examples of typical and most suitable interpretation methods for each particular field of heritage.
- A case study of an interesting interpretation in the given field of cultural heritage.
- Questions and tasks to solve, and other sources recommended for further reading.



3.2 Interpretation of Architecture: Selected Good Practice Throughout Europe

3.2.1 Introduction to Architecture

Politicians, scientists and artists form the face of the World, however, architects have always played a key role in creating its physical appearance.

The word architecture comes from Greek *architekton* and means carpenter, builder.

Professional literature mostly defines architecture as a top form of building activity. Architecture is defined as an art of creating 3D structures and works which mostly reflect practical purpose and ideological requirements of a given period by the choice of materials, workmanship, tools, form, space, colour and light. Works of art should not only meet the requirements of utilization, they should evoke imagination, feelings, emotions, thoughts and new ideas. [Všeobecná encyklopedie, 1999]

Having tourism in mind, architecture co-creates the environment in which a visitor is moving, and, in many cases, architecture is the main motivation for people to visit a destination.

Built monuments (architectural monuments) belong to immovable cultural monuments. However, besides important preserved architectural monuments, cultural architectural heritage also includes ruins at archaeological sites and other items connected with architecture, such as preserved plans and drawings of structures, descriptions of building techniques, etc.

Categorization of architectural monuments mostly follows the purpose of the structure. The basic division is into religious and secular architecture.

Religious structures are e.g.:

- cathedrals, temples, churches, basilicas, rotundas, chapels;
- baptisteries;
- monasteries and convents;
- loretta, pilgrimage sites;
- synagogues;
- mosques;
- minor sacral architecture in the country – wayside columns.

Secular structures form the most diversified group, including e.g.:

- residences of sovereigns: castles, chateaus, palaces, countryseats, strongholds, citadels;
- historical centres of towns:
 - houses of townspeople, villas, blocks of flats;
 - town gates and fortifications, towers, armouries, belfries, arcades and porticos;
 - representative buildings: town halls, theatres, communal/cultural houses, seats of companies;
 - buildings of public utility: museums, galleries, theatres, libraries, pharmacies, hospitals, sport facilities, shopping malls and shopping centres, hotels, restaurants, educational facilities (universities, schools, observatories, planetariums, Zoos), railway stations, prisons;
 - architecture of spa towns – spa houses, colonnades, spring pavilions;
- technical structures:
 - transport infrastructure (bridges, viaducts, flyovers, railways and their infrastructure, tunnels, cable cars, postal infrastructure);
 - factories (glass works, ironworks, etc.);
 - structures of water engineering (dams, water canals, aqueducts, waterpower plants, waterworks towers, fountains);
 - infrastructure for agricultural production (mills, breweries, sugar factories, granaries);
 - look-out towers;
 - other technical monuments (transmitters, paper mills, mints, mazes);
- military structures (bunkers, fortresses, barracks);
- structures of folk architecture – structures made by folk builders following folk traditions:
 - country houses, farms, agricultural structures, etc.;
- funeral monuments (tombs and graves, mausoleums).

Specific are structures of garden architecture (gardens and garden structures – bridges, water pools, arbours, look-out points, and the like).

Another possibility is to divide architectural monuments according to the period they were built in, which means according to architectural styles (see chapter 3.2.2).

Architectural monuments are usually at the original place – i.e. in situ monuments. If they were moved to some other place, they are called ex situ monuments (or transferred monuments), e.g. structures in open-air museums.



Architecture has multiple links to the life of local communities – their economy, technical development, culture, arts, religion, ideology and tourism. “Architecture is not only an issue for architects. It also concerns those, who order the building and those, who rule. The story of architecture is also a story of priests, kings, queens, captains of industry, business, master builders, enlightened patrons and misled politicians” [Glancey, 2007, p. 21]. Understanding the architecture of different epochs increases the understanding of the history, fates, culture and politics of individual nations [Glancey, 2007].

This is the reason why interpretation of European architecture is very important for understanding European society, its history, culture, and identity.

3.2.2 Specifics of European Architecture

European architecture as well as all European culture is very diverse and has a very rich history. This diversity is a result of the historical development of the continent and geographical differences between individual European regions.

Historical diversity of European architecture results from changes in individual architectural styles across several centuries. Structures from prehistoric times up to modern architecture can be found in Europe.

Geographical diversity of European architecture is given by local specifics and traditions, which in turn are influenced by the availability and choice of building materials, form of structures and their decorating. For example, gothic cathedrals or renaissance palaces have the same features typical for these architectural styles everywhere in Europe. Nevertheless, they look different in individual regions. Compare e.g. the gothic cathedrals in Reims in France, in Milan in Italy and in Ulm in Germany.

Generic diversity of European architecture is based on a wide range of structures used for different purposes. The main line can be drawn between religious structures (churches, basilicas, rotundas, synagogues, monasteries, small religious architecture in the countryside) and secular structures (residential structures, town buildings, structures of public utility, transport infrastructure, etc.).

This diversity of European architecture forms a wide variety of tourist destinations for visitors to Europe and makes each region an original. On the other hand, however, this leads to high demands on the individual approach to the interpretation of different pieces of architecture.



In the course of history, European architecture has been exported to other continents. Thus, baroque religious architecture can be found in South America and in the Philippines, where it was brought by missionaries, along with the catholic religion. Functionalist architecture and architecture of moderna in Africa in Asmara (Eritrea) appeared with colonisation. The development of international trade in the 19th century brought the moderna all the way to Kulangs (China). European architects emigrating from Europe before World War II brought Bauhaus architecture to the USA.

When interpreting European architecture, it is desirable to take into consideration both the visitor's country of origin as well as the visitor's experience with the architecture in their country/continent. Visitors from other continents in particular, often have different experience with the perception of historical architecture and the variety of European structures fascinates them. Traditional Asian architecture is specific, however, over whole millenniums it stuck to the same morphology, which is very similar for both religious and secular structures. American architecture is dominated by modern structures of the 20th century. It's only modern architecture that removes the differences between continents. Distinctive solitaire structures are often prestigious city projects, usually very original ones, which mostly are not based on traditional architecture.

3.2.3 Brief Characteristics of Architectural Styles in Europe

Architecture has developed hand in hand with changes in society in the course of its history. It was influenced not only by social, ideological, and political requirements of the time, but also by changes in the esthetical feelings of people. It goes without saying that any architecture depends on the available materials and building technologies in the particular region.

Characteristic features of European architecture have changed across centuries. More than 20 different building styles can be found on the territory of Europe. The styles differ by shapes, building materials and decorations used.

New building styles spread throughout Europe from their place of origin with a certain delay and they used to be regionally modified and locally specific. Whenever a new style emerged, there was overlapping of the old and new styles in the region (and even at one site) that could last for several decades. In most styles, early, top and late phases can be distinguished. Such a development results in the exquisitely diverse architectural heritage of Europe.

Table 3.2.3 | Overview of architectural styles in chronological order

Architectural style	Period
Prehistoric architecture	10–2 thousand B.C.
Architecture of ancient empires (Greece, Rom)	13th century B.C. – 6th century A.D.
Pre-Romanesque/Pre-Carolingian architecture, Carolingian and Ottoman Renaissance	5th–11th century A.D.
Romanesque style	12th–13th century
Gothic style	13th – beginning of the 16th century
Renaissance style	15th–17th century
Mannerism	Turn of the 16th and 17th century
Baroque style and its modifications <ul style="list-style-type: none"> - Baroque gothic - Countryside baroque 	16th–18th century Turn of the 16th and 17th century Turn of the 17th and 18th century
Rococo	18th century
Classicism (Neo-classical revivals)	18th–19th century
Empire	Beginning of the 19th century
Romanticism and New styles	18th–19th century
Secession	Turn of the 19th and 20th century
Styles of the 20th century <ul style="list-style-type: none"> - Cubism - Art deco - Functionalism - Bauhaus - Constructivism - Sorrel - Brutalism - Deconstructivism - Organic architecture - High-tech architecture 	1904–1908 1906–1933 1950s–1980s 1950s–1970s Turn of the 20th and 21st century Turn of the 20th and 21st century

Source: Author’s own table, based on Sedláková [2004], Koch [1988].

Brief characteristics of architectural styles in Europe

Prehistoric architecture



Prehistoric architecture relates to the beginnings of the development of society. It is characterized by simple shapes, the accumulation of materials (piled stones) and pale constructions. Of course, materials were natural materials – wood, stone or tamped clay.

Typical constructions of this period are Neolithic settlements (Skara Brae in the Orkney Islands, GB) and iconic structures (tombs, menhirs, megalithic structures). There are more than 10 thousand iconic structures preserved in Europe, the best-known being Stonehenge (GB), Menhirs near Carnac (F), and the megalithic temple site Hagar Qim in Malta.

Prehistoric architectural monuments are presented in situ mostly in the form of heritage trails leading to archaeological sites that feature a visitor centre with an exhibition.

There are prehistoric architectural monuments presented ex situ in museums, mostly in the form of drawings, models, 3D animations, etc. (e.g. pale dwellings in the Alps in Switzerland and Slovenia).

A specific form of interpretation of prehistoric architecture is presented by archaeological open-air museums – these museums house hypothetical reconstructions of prehistoric settlements based on archaeological findings. Their aim is to show the life of prehistoric people and therefore they are often animated by accompanying programmes for visitors focused mostly on handcrafts of the represented period. For example, there is such a museum in Modrá (CZ) that interprets the life of inhabitants of Great Moravia (8th–9th centuries).

Architecture of ancient empires



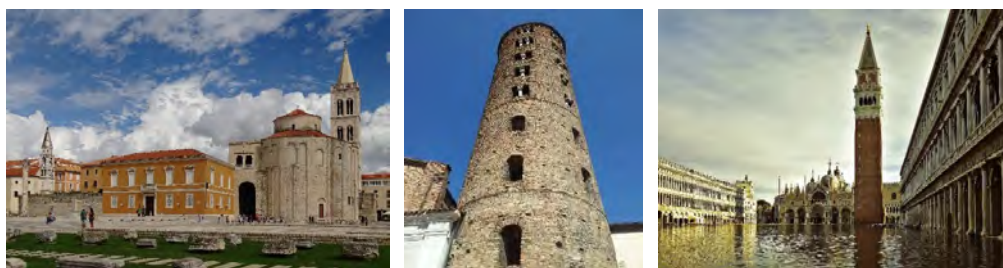
Classical architecture includes architectural works from ancient Greece and Rome. Development of town states gave rise to a new lifestyle emphasizing mental and physical development of people. This period is thus not only about the architecture of buildings, but it is also about the development of urban planning and the art of sculptures. Geometric shapes, symmetry, vertical and horizontal lines, regularity (rectangular plan), pillars, ornamental decorations were in focus. Preferred building materials were mortar (concrete), stone blocks, terracotta, wood, and marble.

Typical structures of antique architecture are residences, temples, sanctuaries, public buildings such as theatres, amphitheatres, mausoleums, tombs, spas, libraries, gardens and sport facilities (e.g. hippodromes, a stadium for ancient Olympic games (Athens, GR)), public utility (e.g. roads, bridges, aqueducts, canalization, fortifications).

Some antique architectural monuments are preserved and presented in situ – e.g. the Vespasian amphitheatre – the Colosseum in Rome (I), or buildings at the Acropolis in Athens (GR). Some reconstructed monuments, e.g. the Limes Romanus (frontier of the Roman Empire) in Idstein (D) are also presented in situ.

Ex situ are architectural monuments presented in museums where visitors can see selected exhibits (transferred parts of structures) e.g. the Pergamon Altar and Ishtar Gate and Processional Way from Babylon at the Pergamon Museum in Berlin (D).

Pre-Romanesque architecture



There are solitary structures dating back to the 5th–10th centuries preserved all around Europe. There are important architectural sites from the Carolingian and Ottoman periods in Central Europe, from the Merovingian culture in France, the Lombardian culture in Northern Italy and the Visigoth's culture on the Iberian Peninsula. The architecture of this period is characterised by the transition from wooden structures to structures made of stone with thick walls. A strong influence of the Byzantine culture (shapes of domes, frescos and mosaics in the interiors) can be seen everywhere. Typical structures of this period are palaces and sacral buildings, such as rotundas, churches, basilicas or monasteries, like the churches in Ravenna (I), St. Marco basilica in Venice (I), the church of St. George in Oberzell on the island of Reichenau on Lake Constance (D). The monastery in Corvey (D), the Oktogon, the Capella palatine in Aachen (D) and the church of St. Donate in Zadar (HR) represent structures dating back to this period.

Architectural structures preserved from the pre-Romanesque period usually lost their function and now they are popular tourist destinations presented in situ mostly through guided tours.

Romanesque architecture



The Romanesque style (in Great Britain referred to as Norman architecture) emerged in the territory of the Roman Empire and started to spread throughout Europe together with Christianity after 1100 [Chotěbor, 1999]. This is a period of the rise of holy orders – the time when the Benedictines, Cistercians and Premonstratensians built their monasteries. The style's name is derived from the name of the town of Rome (I). The materials used were stone, often limestone worked into blocks, wood and in some countries, builders used bricks. Characteristic features of the Romanesque style are massive walls without any plaster, barrel vaulting and semi-circular arches, portals with figurative decorations, arcading and stout pillars with heavy capitals. Windows are small, sometimes divided with columns. Interiors are decorated with mosaics or painted with frescos.

Typical structures are castles, strongholds, citadels, town palaces and houses, religious structures – rotundas, basilicas, baptisteries, public utility (stone bridges, fortifications). Many monasteries and churches from the Romanesque period are preserved in Germany, France and Italy. The best-known monuments are the monastery in Cluny (F), the Dome and Tower in Pisa (I), the cathedral of St. Mary and St. Stephen in Speyer (D).

Over the centuries, many monuments from this period were reconstructed and today they form a core of later large structures (cellars of houses, palaces, basis of cathedrals, etc.). Preserved architectural monuments are presented in situ through free or guided tours.

Gothic

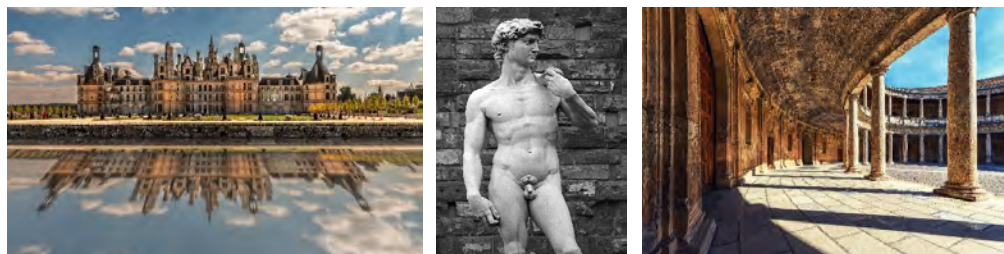


This new style emerged in France in the 12th century. Its name comes from a Barbarian tribe called the Goths. Developments in science enabled the introduction of innovative techniques in building practices. Relieving the walls with pointed arches and vault ribs which gave rise to thinner walls, larger windows and higher structures [Chotěbor, 2000a]. Characteristic features are verticality, flying buttress systems, pointed arches, rib stone vaults, large stained-glass windows with window panes decorated with pinnacles featuring motifs of flowers or crabs. The structures have a very rich inner and outer sculptural decoration.

Typical religious structures are cathedrals and monasteries, civic architecture is represented by town houses, palaces and town infrastructure such as bridges, fortifications, towers, town halls, hospitals, universities, armouries, granaries, fountains. There are preserved documentations of building works going back to the gothic period and we also know the names of their architects. The most important ones being: Jean d’Oisy, Giotto, Anton Pilgram, Petr Parler, Matthias of Arras, Matěj Rejsek, Arnolfo di Cambio, Michael of Canterbury.

Many gothic religious structures are still used for their original purpose and therefore their presentation and interpretation are adequate to their purpose.

Renaissance



Renaissance architecture comes from Italy and as the name itself shows, it brought with it a revival of antique styles. Influenced by humanism, the earthly life of a human became the frontline of interest and that was reflected also in the architecture of that time. New buildings were more comfortable [Chotěbor, 2000b]. Building materials were stone, bricks and wood. Semi-timbered masonry was used.

Characteristic features of the renaissance style are horizontal lines, symmetry, porticos, balconies on the upper floors, balustrades. Glass windows are flat, facades are plastered and decorated with graffiti. Ornamental decoration is rich, ceilings are flat or coffered. The space considers human dimensions [Fischer, 2005].

Fewer religious buildings were built in the renaissance period than in the preceding periods. The development of comfortable representative aristocratic residences, palaces, chateaus, villas, summer residences, hunting castles, town mansions) was emphasized. Hand in hand with palaces, garden architecture is being developed. Typical renaissance gardens have geometric shapes and cut promenades, garden houses, music pavilions, ball halls, fountains and lakes. Town halls, market halls, theatres, belfries, fortifications and shooting galleries were built in towns. A specific art in this period’s architecture was the creation of artificial ponds and lakes [Fischer, 2005].

Some well-known architects of this period are Filippo Brunelleschi, Juan Bautista de Toledo, Bonifac Wolmut, Andrea Palladio, Giacomo Barozzi da Vignola, Sébastien Vauban.

The best known monuments of this period are the Hospital in Florence (I), the Dome of Santa Maria del Fiore in Florence (I), the monastery El Escorial (ES), the chateau Chambord (F), Litomyšl (CZ), the town halls in Antwerp (NL), Bremen (D), Levoča (SK), towns centers of Slavonice, Telč, Nové Město nad Metují (CZ) and the region along the river Weser (D) where one can see the so-called Weser renaissance.

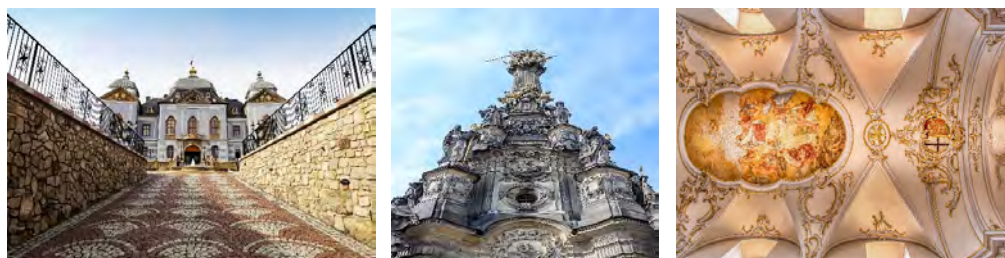
Mannerism



Mannerism is based on the renaissance and so sometimes this period is called late renaissance. Imaginativeness, even surrealism up to bizarreness, experimentation, allegory and symbolism are typical for this period and style. Although paintings in this style are more famous (painters Giuseppe Arcimboldo, El Greco, Hieronymus Bosch), there are also several interesting architectural monuments preserved in France, Italy and the Czech Republic. Structures in this style were aimed at creating effect and so luxurious villas, palaces, summer residences were built.

Well-known architects of this period were Federico Zuccari and Paolo de la Stella. The most important monuments are gardens with waterspout fountains like the one at the bishop's residence in Hellbrunn near Salzburg (A), the summer residence Hvězda in Prague (CZ), the Palazzo Zuccari in Rome (I) and the Palazzo Te Mantova (I).

Baroque



Baroque was a period of splendour, arts, good food and beverages and religiosity. Evolving in Italy in the 16th century, the name originally had a pejorative meaning. It comes from the Portuguese word “barocco” which means pompous. It was denigrated as a decadent style. It was considered too much ornate and theatrical for a long time [Chotěbor, 2001a]. Baroque developed into two directions – classicist baroque following antique traditions and dynamic baroque, which has spectacularly buckled shapes and decorations [Chotěbor, 2001a]. Stone and bricks were used as building materials. Characteristic features are axial symmetry monumentality, rich decoration and links between architecture, painting and sculptures, the space creates a feeling that it is elusive, broader and longer. Facades are colourful, yellow and red dominate. Artificial marble, stucco and gold are used for decoration.

Due to the strengthened position of the Catholic church in most of Europe after the 30-years' war, typical structures and religious buildings such as churches, monasteries, monastery libraries, pilgrimage sites (Loretto) were built. Small, secular architecture

was placed in the countryside. Aristocracy built chateaus and manors. In the cities, there appear townsmen houses, fountains, pharmacies, plague columns, fortifications with bastions, gates, homes for invalids, hospitals and opera houses. Gardens received new designs.

Architects of the time were Kilián Ignác Dientzenhofer, Gian Lorenzo Bernini, Johann Bernhard Fischer, John Vanbrugh, Jan Blažej Santini-Aichel, and André Le Nôtre.

Typical monuments of this period are the Opera Bayreuth (D), the Bom Jesus do Morte in Braga (PT), the Cathedral in Santiago de Compostela (ES), the Holy Trinity Column in Olomouc (CZ) and the spa resort of Kuks (CZ).

A specific modification of the baroque style is baroque gothic, the style which combines gothic and baroque elements. Examples of this can be seen in the work by Jan Blažej Aichl Santini, whose best-known structures are on the UNESCO Heritage List. The Church of St. J. Nepomuk on Zelená Hora (hill) near Žďár nad Sázavou and the church of Virgin Mary in Sedlec (both CZ).

Folk architecture in Southern Bohemia dating back to the late 18th and early 19th century is called *farmer's baroque*. Typical features of baroque architecture (monumental columns, volute gables), so common in towns, were adopted in the architecture in villages – farms, mills, granaries, black-smitheries and small chapels. Many of these villages and small towns are preserved as urban reserves. Examples from the Czech Republic are Holašovice (on the UNESCO Heritage List), Záluží, Komárov.

Rococo



Rococo developed in France under the reign of Louis XV and refined baroque architecture. It features asymmetry and pastel colours. Popular ornaments are “rocaille a coquille“, which gave the style its name. Typical rococo structures are chateaus and palaces with interiors decorated with mirrors and stucco and surrounded by garden architecture. Examples: Versailles (F), Schönbrunn (A).

A well-known rococo architect is Matthäus Daniel Pöppelmann.

Examples of well-known monuments of this period are the chateau Zwinger in Dresden (D), Catherine palace in Tsarskoye Selo (RU), the palace Sanssouci in Potsdam (D).

Classicism



This style is inspired by classical antique architecture [Chotěbor, 2001b]. It is characterised by geometric shapes, and clarity, rational order, symmetry, dignity, almost in an austere style. The structures usually have fronts with triangle gables and facades decorated with columns or semi-columns, medallions, festoons, vases and laurel wreaths are typical decoration motifs. It gave rise to a new type of monumental structures such as obelisks, triumph arches. In town, new districts were built out of the fortifications, block of flats, houses with courtyard galleries, representative houses of civic societies, libraries, theatres, gymnasiums, hospitals, schools, courts of justice, barracks, look-out towers. Industrial architecture was being developed (sugar factories, textile factories, iron works) as well as transport infrastructure (railway stations, chain bridges, tunnels, viaducts) and spa towns with colonnades and aesthetical garden architecture. English landscape parks were introduced as a new park design.

Well-known architects of the classicism period are Étienne-Louis Boullée, Peter Nobile, Jean-François Chalgrin, Leo von Klenz.

Well-known monuments in this style are the church of La Madeleine in Paris (F), the Arc de Triomphe in Paris (F), the fortification town Terezín (CZ), the spa town Františkovy Lázně (CZ), the British Museum in London (GB), the Winter Palace in Saint Petersburg (RU).

Empire style



This style is influenced by Napoleon's campaigns in Egypt. Empire style is applied particularly to decorations. It features military and Egyptian motifs, heads of beasts, Egyptian Gods, initials, motif of the sun on the door, gratings, and banisters.

Well-known monuments are the gate Brandenburger Tor in Berlin (D), the Obelisk in Paris (F).

Romanticism and new styles



Romanticism was nostalgically inspired by idealized history and by cultures of the near and far East (China, Japan and Egypt). Building and decorative methods of previous styles are used, however with new materials, such as bricks, concrete and iron. Although all styles can be traced in romanticism, the most popular one was English gothic. The main aim is picturesqueness. Representative city structures, grand houses, public buildings (theatres, department stores, town halls and churches) – are built. The building of technical structures e.g. Eiffel tower in Paris, (F), railway bridges like Iron Bridge (GB) went hand in hand with the development of science and industry. Larger landscape units were designed. Greenhouses and romantic structures inspired by medieval architecture and oriental and antique motifs are built in large parks. Romanticism was also a period when the interest in restoration of monuments, reconstruction and finalising construction of medieval structures arose. Many cathedrals in Europe were finished in this period. There are other names used for this style of architecture, e.g. in Great Britain it is referred to as regency or Georgian architecture. This style is characterized by symmetry, columns and pediments and it was used not only for the above-mentioned public buildings, but also for elegant rows of terraced houses.

Architects working with this style are Josef Hlávka, Gottfried Semper, John Nash. Important structures in this style are the Houses of Parliament in London (GB), chateau Bojnice (SK), chateau Neuschwanstein (D), Lednicko-Valtický complex (CZ), Fisherman's Bastion in Budapest (H), Windsor castle (GB), Royal pavilion in Brighton (GB).

Secession



Secession style is an ornamental style characterized by fluent curved lines, rich decorations with plant and figure motifs, ceramic elements, iron details, windowpanes and unusual shades of colours. Typically, this style was used for villas, new town districts and representative public buildings such as social buildings, spa structures, swimming-pools, and hotels.

Well-known architects are Victor Horta, Antoni Gaudí, Dušan Jurkovič.

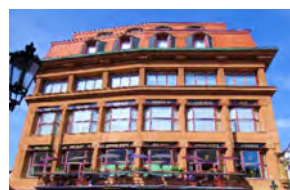
Well-known structures from this period include the Representative House in Prague (CZ), town houses in Prague (CZ), Riga (LT), Wien (A), Barcelona (ES), entrance into the underground in Paris (F), and Güell Park in Barcelona (ES).

Other styles of the 20th and 21st century

This period is characterised by diversified architecture, utilisation of new materials, new building procedures and modern technologies. Ecological aspects of structures inclusive ecological aspects of their operation were considered and incorporated. Significant solitaire structures often used as a tool of company's or town's representation, emerged. The structures include cultural houses, museums, sport facilities, conference centres and transport infrastructure.

Cubism

Cubist style simplified the shapes and transformed them into geometric forms. Sharply cut edges (so-called diamond cuts) are typical for this style. Pure cubism in architecture can be found only in the Czech Republic, mainly in Prague, where residential houses, villas and department stores were built in this style.

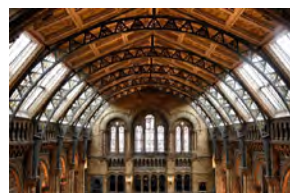


The most important architects working in this style were Josef Gočár, Pavel Janák.

The most famous building of this style is the House of the Black Madonna in Prague, (CZ).

Art deco

Speaking about architecture, art deco is sometimes said to be the first truly international style. It is a pastiche of styles; however, cubism and secession style elements are clearly found in the art deco style. It stresses decorativeness, feeling of luxury and exceptionality. Its typical elements are flowers, mirrors, coloured glass and polished wood.



In later periods, different names were used for the styles to come.

Moderna

This is a style which used modern materials. Architects, who used this style in their structures, were Josip Plečnik, Otto Wagner, Josef Hoffmann.

The library in Ljubljana (SLO) is one of the well-known structures of this period.



Functionalism

Benefits from new materials – steel constructions, iron and concrete, constructions, glass walls, smooth facades, large windows, flat roofs with terraces, open floor plan. This period experienced development of social housing, building of administrative and industrial buildings, trade fair sites, airports, bridges and dams.



Globally known architects of this style were Le Corbusier, Ludwig Mies van der Rohe, and Adolf Loos.

Important monuments are the chapel in Ronchamp (F), Berliner Philharmonic (D), villa Tugendhat in Brno (CZ), colonies of family houses in Prague – Baba (CZ) or in Stuttgart – Weissenhoff (D), the Centre Georges Pompidou in Paris (F).

Bauhaus

This architectural style connects architecture, applied arts and design and so it is a kind of “total work of art” yet with a minimum of ornamentation. The holistic approach is clear as constructions are designed with a focus on details, including the interiors. The seat of the Bauhaus school was in Dessau, Weimar and Berlin (D). Typical structures were industrial structures and apartment houses with balcony access, e.g. in Dessau (D) or Berlin (D).



Architects are for example Walter Gropius, Ludwig Mies van der Rohe.
Most important monuments: White City in Tel Aviv (Israel).

Sorel

The style of socialist realism was developed in the Soviet Union and other Eastern-European countries after World War II. This style emphasized the ideological values of socialism and so it used a lot of revolutionary symbols. Typical structures were those of public utility, transport infrastructures, panel housing estates and monumental memorials.



Known architect is Lev Vladimirovič Rudněv.

The best-known structures in this style are the Lomonosov University in Moscow (RU), World War II Memorial in Brest (Belorussia), the Hotel Internacional in Prague (CZ), the town Nowa Huta near Krakow (PL), the Palace of Culture in Warsaw (PL).

Brutalism

Massive structures made of poured unpainted concrete with a “blocky appearance“. Its name comes from the French word for poured unpainted concrete – “brute“. Typical for this style were structures of public utility, such as department stores, seats of companies, embassies, housing estates and churches.



One of the best-known architects of this period was Le Corbusier.

Famous monuments are the Holy Trinity church in Vienne (A), housing complex in Trieste (I), and the hotel Thermal in Karlovy Vary (CZ).

Deconstructivism

Structures have acute angles, non-rectilinear shapes with no respect to vertical or horizontal lines and individual levels of the structure overlap.

Architects: Daniel Libeskind, Frank O. Gehry.

Famous structures: Jewish museum in Berlin (D), Guggenheim museum in Bilbao (ES), Dancing House in Prague (CZ).



Organic architecture

Architecture inspired by nature strives to blend the structure with its natural environment to create a unified whole. It prioritises the use of natural materials (wood and stone).

Well known architects of this style are for example Friedensreich Hundertwasser, Jan Kaplický, Zaha Hadid, Hans Scharoun.

Famous structures are e.g. the Cucumber in London (GB), brewery in Abensberg (D), Grüne Zitadelle in Magdeburg (D), Kunsthaus in Graz (A).



High-tech architecture

Architects incorporate the most advanced construction techniques and high-tech materials into the design of their structures. Ecological and economical operation of the structure is emphasized. Structures have so-called “smart facades“.

Architects are e.g. Eva Jiřičná, Santiago Calatrava, Richard Rogers, Norman Foster, Jean Nouvel.

Famous structures include e.g. the bridge and tunnel Copenhagen – Malmö (DK – S), city of arts and science Valence (ES).



Guiding Questions

- 1) Which architectural styles feature in the most important structures in your country?
- 2) Which architectural structures belong to the most popular tourist destinations in Europe?
- 3) Which architectural structures belong to the most popular tourist destinations in your country?

3.2.4 Architecture as a Tourist Attraction in Europe

The potential of a destination for the development of tourism is given by the following preconditions: location, execution, and selection. Location is closely connected with attractions. These are divided into 5 categories: cultural and historical attractions, nature attractions, social attractions, organized attractions and entertainment attractions. Architecture in its vast diversity plays a key role when speaking about cultural and historical attractions [Jarolímková, 2017].



Architectural monuments are one of the most visited tourist destinations (see e.g. the number of visitors to tourist destinations in the Czech Republic [CzechTourism, 2017]. Architecture in tourism can have the following functions:

1. Architecture as a primary attraction means that certain structures provide the main motivation why to visit the destination:
 - a. an important architectural monument – a solitaire structure the visitor wants to visit. The structure and its workmanship itself and its cultural value are attractive. For example, the castle Neuschwanstein (D), the Eiffel Tower in Paris (F), the chateaux and gardens in Versailles (F) and monasteries in Meteora (GR) belong to the tourist attractions with the highest numbers of visitors;
 - b. an architectural site, where the concentration of structures or a whole set of structures makes the destination unique. Examples are the historical centres of Prague (CZ), Venice and Florence (I), the modern district La Défense in Paris (F), Rothenburg ob der Tauber (D).
2. The secondary function of architecture is to be the backdrop for a different tourism product. Here, architecture is perceived in a broader context and completes the image and atmosphere of a destination:

-
- c. architecture creates a backdrop for other motives of a visit – usually the motive is a cultural experience (an exhibition hall, museum, conference centre, concert hall), however, it can also be hiking, beer tourism, wine tourism, etc. The best known and most visited in Europe are e.g.: Guggenheim museum in Bilbao (ES). Other examples are the results of 2 programmes:
- “Mountains and architecture“ in the Alps, where look-out towers interesting from the architectural view (in Innsbruck and Bavaria) or the transmitter and hotel on the hill Jested in the Czech Republic make the destination more attractive, give the destination a unique appearance, and so attract other segments of visitors to a certain region.
 - “Wine and architecture“ brings together winery products in Spain (e.g. The Bodega Marques de Riscal, a winery and hotel in La Rioja in Spain, designed by Frank Gehry), Italy, Austria, France with modern architecture.
- d. Architecture is a specific item of the infrastructure, like transport structures, design hotels, restaurants, wellness facilities, e.g. the spa resort in Bad Blumau (A), the bridge Öresundsbron between Denmark and Sweden. These items are often designed in an original or unique way.

Structure and characteristics of such tourist attractions in the destination are the basis for marketing activities and for the creation of tourism products. “Attractions hold the potential for generating revenues and job opportunities” [Jarolímková. 2017, p. 17]. Architectural monuments and sites are mostly linked to cultural tourism, social or experience tourism.

Architecture has the potential to be used to create tourism products. In some cases, these products are forms of interpretation of cultural heritage which the visitors are willing to pay for at the same time:

- tours of monuments;
- historical, artistic and other exhibitions – e.g. museum of motorbikes at chateau Kámen in the Czech Republic;
- cultural and social activities (concerts, theatre performances, composed evenings, festivals, balls) at the premises of architecturally unique structures, for example a music festival Colours of Ostrava (CZ), Hamburg Philharmonic (D);
- historical activities (markets, shows of handicrafts, tournaments);
- experience programmes (animated tours, medieval banquets and feasts).

Rental of the premises for private activities (weddings, family reunions at different occasions), corporate activities such as conferences, high-level meetings (castle Kroměříž, CZ), company presentations and social activities for the public such as balls, festive programmes like awards ceremonies, courses (chateau Blenheim, GB) are just further opportunities for commercial utilization of architectural monuments in connection

with tourism, often incentive or business tourism. Converting structures originally built for a different purpose into buildings used for the hospitality industry is a common practice, thus making these structures a part of the tourism infrastructure, i.e. conversion of castles, chateaus, secularized churches and former factories into hotels, restaurants, cafés, concert halls, galleries, sport or multifunctional facilities.



An interpretation of this part of cultural heritage to visitors is possible and desirable in all of the above-mentioned cases.

Architectural monuments can be utilized in tourism only if the necessary supportive infrastructure, such as access roads and accompanying services (information service, parking, public toilets, etc.) is provided. It is not only necessary to organize the visitors' regime to the visitor's satisfaction but this should always be in harmony with the principles of sustainable management.

However, utilization of architectural monuments in tourism has certain limits. These limits depend on:

- Physical disposition of the structure:
 - insufficient accompanying infrastructure;
 - limited accessibility (especially for visitors with limited mobility);
 - technical limits given by the period in which the structure was built, by the materials used, etc.;
 - space limits (limited capacity);
 - present physical condition of the structure with potential safety risks for visitors.
- reservation of monuments:
 - preservation of the monument in accordance with laws on preservation of heritage;
 - measures against damage, vandalism, and theft;
 - ethical view – preservation of genius loci, respect to ethical standards valid for the given structure (e.g. a former church is not apt for a museum of sex);
 - respect for the strategy of sustainable development of the structure.
- Economic and legal view:
 - lack of funds for maintenance;
 - inefficient operation;
 - unwillingness of the owner to open the site to the public.

3.2.5 Interpretation of Architecture

Methods of interpretation of Architecture, its techniques and focus – specifics of interpretation of architecture

Architecture co-creates the image and atmosphere of a whole destination and is often used in the promotion of the destination. This is often visualized in the minds of people through iconic structures, the images of which are repeatedly used in promoting a destination, e.g. the Eiffel Tower in Paris (F) or Prague with its panorama of Charles Bridge and Hradčany castle (CZ).

Figure 3.2.5a | Paris and Prague



Source: <https://pixabay.com/cs/>.

Many destinations have architecture as one of the major topics in their offers of tours or they offer a lot of topics connected with architecture. Tour providers offer other topics connected with architecture. Architecture is presented in basic promotional and information materials. There are also specific types of interpretation offered as products for visitors, as is mentioned below. There are even separate promotional campaigns of destinations based on architecture, e.g. the following campaigns in the Czech Republic or in Germany:

- we live in monuments 2012 South Bohemia;
- baroque in the Czech Republic 2017 (Live the Baroque through all your senses);
- 100 years of Bauhaus 2019 in Germany.

Quality interpretation enriches visitors and has a strong influence on their perception of the place. The aim of interpretation is to understand local/European identity, cultural heritage and to link the past, present and future. Interpretation helps visitors understand the visited place better and appreciate local history and culture. It offers the visitor a deeper experience and awakens in them an interest in preserving monuments. Interpretation also brings visitors in line with the principles of sustainable tourism development. Besides meeting the demands and expectations of visitors, interpretation should not hurt the genius loci of a place and should respect the local community and contribute to its prosperity.

Interpretation of architecture must address the specifics of this kind of cultural heritage. Architectural monuments are immobile and often very large in size. Their interpretation mostly takes place at the authentic site (**in situ**) of the architectural monument/structure or city district. Interpretation is usually provided in the form of tours of the exteriors and interiors of the structures, walking city tours, walking tours of gardens, etc. In order to make the tour more interesting or available to different segments of visitors, the offer includes also tours by horse-drawn carriages or carts, veteran cars, small electrical trains. Hands-on touch models of buildings or even city plans facilitate the perception of architecture to visually impaired visitors. The basic forms of interpretation of architecture are as follows:

- guided tours;
- tours with an audio-guide;
- tours with the support of a mobile application;
- papers or brochures with informative texts for individual tours;
- interpretation at the site in the form information panels;
- information boards on the walls of buildings.



Interpretation ex situ takes place either on the premises of authentic monuments, or at the sites to which the monuments have been transferred, like an open-air museum. Open-air museums usually house structures of folk architecture (sometimes their replicas) representing a certain region. The aim of open-air museums is to preserve rural structures, rural traditions and folk arts and to facilitate new generations, and especially people from cities learning about traditional life and activities in the countryside. This is ensured not only by making these structures accessible, but also by offering various educational programmes and experiences (e.g. markets, fairs, country Shrovetides and other traditional carnivals, shows and presentations of old and often already forgotten handicrafts, tasting of traditional food and beverages).

Another possible way of interpreting architecture ex situ is in museums in the form of permanent or temporary exhibitions, where exhibits related to architecture are presented. The most common exhibits are as follows:

- original fragments of structures or their copies in real size;
- reduced-size models of whole structures or their parts;
- plans, drawings, projects (sometimes showing even projected but never built structures);
- historical paintings showing the structure in different periods of its history;

- photos showing individual details and air photos which a visitor cannot see during a regular tour, documentary photos showing the course of a building's construction of reconstruction and/or the refurbishing of the structure;
- documentaries about the sight, the artists and their works, owners of the structure, donators, etc.;
- virtual 3D models, animated building procedures, changes of the structure across the centuries.

Museums housing permanent exhibitions related to architecture:

- Museum of architects: e.g. castle Lužany converted into a museum of architect Josef Hlávka, Museum in the native house of architect Josef Hoffmann in Brtnice (both CZ).
- Museums of architecture: e.g. Museum of Architecture in Wrocław (PL), Muzeum nové generace (Museum of New Generation) in Žďár nad Sázavou, (CZ), Bauhaus Museum Weimar (D).

Exhibition Halls focused on architecture e.g. the Architekturzentrum Wien in Vienna (A), Jaroslav Fragner's gallery in Prague (CZ) house temporary exhibitions oriented mainly towards a professional public. They prepare themed exhibitions such as exhibitions of the best structures winning various awards, exhibitions on the occasion of anniversaries of well-known architects, etc.

Temporary exhibitions with topics of architecture in non-specialised galleries target at a broader public, offer attractive topics, e.g. the works of famous architects and their influence on other artistic activities such as design, theatre designing, photography and the like, such as the exhibition of the works by S. Calatrava held in the Gallery of the capital city in Prague (CZ) in 2019.

Accompanying interpretation methods are tours with commentaries given by curators of the exhibition or by professional lecturers, creative and "hands-on" workshops, programmes complemented with film shows, or follow-up discussions. Catalogues and professional monographs are usually provided.

Interpretation centres (sometimes also so-called visitor centres) represent a specific space for the interpretation of architecture, e.g. the Educational and presentation centre of UNESCO cultural heritage Dačický House in Kutná Hora (CZ), Besucherzentrum Welterbe Regensburg (D). Exhibits used for the interpretation are original fragments of structures or their copies in real size, smaller models of whole structures or their parts, drawings, plans, plans of projects that have never been implemented, historical paintings (showing the structure at different periods and stages of construction and/or preservation), photo documents with aerial photographs, i.e. views a visitor can't experience otherwise, documentary films about the monument or about the authors (builders and artists) and their lives and work, virtual 3D presentation and augmented reality. Besides permanent exhibitions, numerous educational programmes are provided for various target groups of visitors.

The contents of an interpretation of architecture can focus on various topics which are adapted to specific goals of an interpretation and to the interests of the visitors to the site. The interpretation can address the following topics:

- Architecture – architectural style, typical features.
- Technical and building solution.
- Social and historical context of the structure, the situation in which it was built, its historical importance.
- Relation of the structure to its surroundings.
- Personalities (architects, builders, donators, artists participating in the decoration, owners, users).
- Current utilization of the structure.
- Preservation and/or reconstruction of the monument.

Interpretation based on "story telling" can recount tales of:

- people (architects, builders, donators, artists participating in the decoration, investors, owners, users);
- structures – their history and fate;
- places – benefits and impacts of the structures on their surroundings;
- events – which historical events the structure witnessed (prosperity, stay of important guests, plunders, capture).

Some specific methods of interpretation have become typical for different types of architectural monuments

Historical city centres use guided sightseeing tours as the main means of interpretation. These can be guided sightseeing tours on foot or by coach. Where the situation allows, guided tours are offered also by cruise ships (river cruises) or by electric panoramic trains, thus meeting the requirements of sustainable tourism development. Guided sightseeing tours can focus on different topics, as e.g. in Berlin (D): Original Bauhaus, Architecture of the Moderna, Moderna after the World War II. Sometimes guides are dressed in historical costumes of the respective period in order to enhance the experience.

Various information materials are also provided for visitors who wish to explore the location or attraction on their own. The city of Zlín (CZ) published a detailed description of Zlín's architecture. In it, a visitor can read about the city and about the functional concept applied in the first half of the 20th century. Visitors can learn about the construction of the city and how the principles of standardization, unification and economy were applied. The city Semering (A) offers a brochure called Semering Architecture, familiarizing visitors with interesting structures of this spa town. Visitors can rent audio-guides, or use various mobile applications, respectively QR codes in order to get the information if they prefer exploring the place without a guide.

There are marked sightseeing trails in many historical towns facilitating orientation for independent visitors. The visitors can follow guiding lines on the pavements and read information panels installed at key structures. Thanks to modern technologies these panels can be designed in very creative ways. For example in Krems (A), a visitor comes across glass panels displaying reproductions of structures no longer present at places

where the vista gives the visitors the opportunity to imagine what the town looked like in the past (see the image below). The sightseeing trails are often equipped with relief maps of the city featuring models of structures. Often, the names of the structures are added in braille alphabet in order to give visually impaired visitors the opportunity to find out more about the town.

Other interpretation methods for city architecture incorporate “gamification elements” such as city rallies or quizzes. There are also interpretation centres in the many centres of important tourist destinations.

Figure 3.2.5b | Information panel in Krems

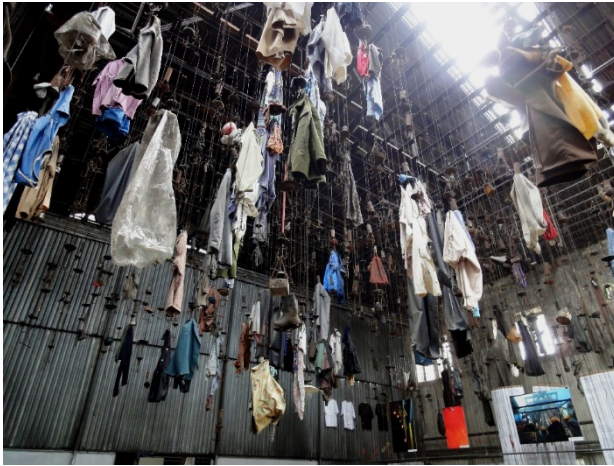


Source: Author's archive [Jarolímková, 2019].

Castles, chateaus, palaces, etc. usually offer guided tours as a basic form of interpretation. They use a complementary form – information sheets or audio-guides to overcome the issue of language barriers. Guided tours may be focused on some specialized topics (e.g. Christmas at the castle) or target groups (e.g. school children). Guides may work in costumes in order to increase the attractiveness of the tour.

Technical architectural monuments (former industrial sites) may house a specific type of exhibitions, e.g. the so-called presentation of the last day, which evokes the atmosphere of a daily routine of an ordinary working day and thus render the tour more authenticity.

Figure 3.2.5c | Presentation of the last day, Mine Michal in Ostrava (CZ)



Source: Author's archive [Jarolímková, 2017].

The interest of people in architecture can also be increased by organizing special events, e.g.:

- Days/weeks of architecture.
- European Heritage Days – free entry to monuments/buildings which are usually not open to the public.
- Castle Nights.
- Castle Advent.
- Project of the Czech National Heritage Institute called “the Room No.13” opening of unusual rooms for loyal visitors (towers, depositories, etc.).

Trends in the interpretation of architecture

The interpretation of architectural heritage is influenced by many phenomena. Here is a list of at least some of them:

- the continuous development in society, especially due to globalization,
- changes in demographic and social and cultural structure of the society,
- development in information and communication technologies and deepening of digitalization processes,
- changes in the tourism market,
- diversification and other changes in consumer behaviour and preferences of visitors,
- development of leisure activities and experience economy.

Some basic trends are:

- Changes in the contents of the presented information. There is a shift from artistic and historical descriptions and contents of the message to a broader contextual message. Architecture is interpreted in a holistic way, i.e. in a broad social, cultural, geographical and historical context.
- The offer of interpretation programmes and tours are being re-innovated. New topics are offered. For example, in Cheb (CZ), visitors can book a “Tour of Cheb’s Attics” and learn something about the roofing of old houses in the city centre built in different periods (14th–20th centuries). The route of the tour is safe for visitors, the attics are scenically floodlit to emphasize the constructional details and the handcraft of former generations.
- New innovative and original solutions can be introduced also thanks to technical tools offering new views. Some examples of good practice are as follows:
 - Mirrors installed under a high vault or under frescos offer new views of more hidden details.
 - Empty frames, viewing tubes or binoculars direct visitor’s attention to specific details.
- **Creative artistic interpretation** – a piece of art can facilitate emotional perception. A good example used at architectural sites is video mapping.
 - At the Church of St. George in Lukova (CZ) – installed statues represent souls of resettled Sudeten Germans and points at the consequences of history for the region and the church.

Figure 3.2.5d | Church of St. George in Lukova (CZ)



Source: Author’s archive [Jarolímková, 2020].

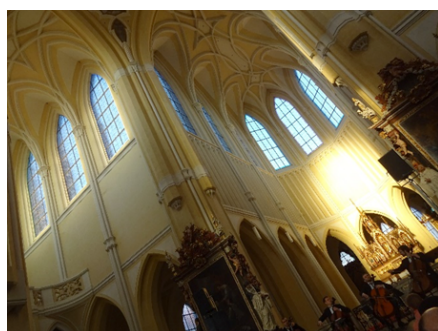
Figure 3.2.5e | Artistic interpretation, Church of St. George in Lukova (CZ)



Source: Author's archive [Jarolímková, 2020].

- The utilization of technologies in interpretation leads to a **shift from textual to visual interpretation**. It also gives way to higher interactivity during interpretation. Interpretation centres are examples of good implementation of new technologies. In the case of Gloucester cathedral (GB), mobile applications help with interpretation. Virtual reality facilitates visualizing how structures were being constructed.
- **Gamification, in other words the use of games for interpretation is another trend. It joins interpretation and edutainment**. An example is a coded game called “Stories of Casemates” for visitors at Špilberk castle in Brno (CZ), which make the tour more attractive.
- **Haptic elements** together with interpretation enable visitors to employ the sense of touch multiplying thus the experience. In Gloucester cathedral (GB) visitors can experience how to make windowpanes and gargoyles with their own hands.
- Non-traditional, exceptional experiences during interpretation address mainly the emotional part of the brain. Very popular are night tours or tours in the form of revived history. An unforgettable experience is a visit to the cathedral in Sedlec (CZ) at equinox, when the setting sun shines on the main altar. Seeing this, the visitor can appreciate Santini Aichel's work even more. The experience is heightened by a concert of classical music that accompanies the scene.

Figure 3.2.5f | Equinox in the cathedral in Sedlec



Source: Author's archive [Jarolímková, 2018].

3.2.6 Examples of Good Practice

Museum of a new generation in Žďár nad Sázavou

An example of a multimedia experience exhibition, interactive museum devoted to baroque and work by architect Jan Blažej Santini Aichl.

The museum is situated in the premises of a former Cistercian monastery and chateaux in Žďár nad Sázavou in the Eastern part of the Czech Republic. The exhibition is based on the most modern audio and visual technologies and includes many multimedia effects. Individual exhibits are floodlit and animated in harmony with the movement of the visitor which means the visitor can perceive the exhibition with all senses.

The visitor is guided by a virtual guide. A monk's voice tells the story of the former Cistercian monastery and the current chateaux, emphasizes the beauty of Cistercian arts and makes visitors familiar not only with important personalities connected to the complex (Abbot Vejmluva, architect J. B. Santini Aichl), but also with the life and work of monks and production of books in the middle ages. The second part of the exhibition is about baroque and visitors enter it through a mirror kaleidoscope. Music, light, shadows and moving pictures form the entrance space. The exhibition is designed as a kaleidoscope of a period of prosperity, since the baroque period was a period of boom in arts, science, medicine and architecture. It makes visitors familiar with the work of a genius architect Jan Blažej Santini Aichl, who incorporated a strange mystique in the style of so-called baroque gothic. On Zelená hora, a hill above the museum one can visit his best-known work – the pilgrimage Church of St. Jan Nepomuk, which is on the UNESCO World Heritage List.

Figure 3.2.6a | Mirror kaleidoscope



Source: Author's archive [Jarolímková, 2017].

Figure 3.2.6b | Pilgrimage church of St. Jan Nepomuk on the hill Zelená hora in Žďár nad Sázavou



Source: <https://pixabay.com/cs/>.

Exhibition “Prefab Housing Estate” (Uměleckoprůmyslové museum v Praze, 2017)

Example of complex interpretation. A vast scale of topics which related to the 2nd half of the 20th century in the Czech Republic but are still “hot” even today were presented and interpreted here. (Almost 1/3 of people in the Czech Republic live in prefab houses). These topics are discussed even abroad – urbanism, architecture, design, culture of housing, fine arts, lifestyle civil engineering, demography, social policy, etc.

Prefab housing estates represent an important urbanistic, architectural and historical phenomenon. They were the most typical and widespread form of collective housing structures in the 1950s–1980s in the Czech Republic (and also in other countries). The exhibition in the Museum of Applied Arts in Prague (January – May 2018) responded to the growing interest in prefab housing not only among experts but also among the general public. Plans, models and photos of the respective periods were used to present the history of 73 housing estates in the Czech Republic linked to relevant social, political, economic and cultural contexts and technologies available in the construction industry of each period. There were also exhibits from the field of fine arts, housing culture and design on display. Visitors could take part in follow-up programmes such as guided tours of the exhibition commented by curators or lecturers, cycles of lectures or workshops for general public.

Exhibition Ten Centuries of Architecture (DAM.architekti, 2001; Skřivánek, 2001; Polívková, 2019)

An example of rare interpretation of development of architecture on the territory of the Czech Republic, which attracted the attention of many Czech and foreign visitors.

It is a unique project regarding the scale and content whose aim was to present the most significant styles of architecture in the Czech Republic. The exhibition had a very interesting scenario, the exhibits were displayed at authentic premises and so visitors had direct contact with the real architecture of the given period. Original exhibits were completed with plans and models of the structures. Music, sounds, e.g. recorded noise from marketplaces and streets and light effects co-created the atmosphere of individual exhibitions. The exhibition was divided into six parts and placed in six premises of Prague Castle:

Romanesque Architecture – stone witness: on the ancient Romanesque floor of the Royal palace. Darkness and cold everywhere, stone walls of halls, fragments of constructions from the period of Great Moravia (833–1055 A.D.) created the atmosphere of the period more than ten centuries ago. The visitor came across the remains of the original Romanesque fortification of Prague Castle and the space of an original Romanesque chapel, a model of St. Vitus's rotunda, townsmen houses and a relief of the tympanum from St. George basilica.

Gothic Architecture – way towards light: the gothic period was a boom period in the Czech kingdom. The exhibition showed characteristic features and important constructions in the gothic style, particularly the architecture of cathedrals. The exhibition included a tour of the Equestrian Stairs and Vladislav Hall.

Renaissance Architecture – wisdom and sensibility: a model of a fictional square of a typical Czech renaissance town that met the architectural criteria of humanism in Europe was presented in the Summer Residence of Queen Ann (a palace often said to be the nicest renaissance building to the North of Italy). This was done so as to present the renaissance beauties of the whole Czech Republic and to portray the aesthetic ideals of renaissance architects.

Baroque architecture – play of lights and shadows: This exhibition introduced some basic baroque themes: the contrast of materials, colours and geometry. Pictures of vaulted ceilings and domes of baroque churches were projected onto the ceilings of the exhibition rooms. The landscape work of baroque architects and its intended and conceptual links with buildings and other structures were shown on a model of Špork's chateaux Kuks. Baroque theatricality was demonstrated by a large-scale Gate of Glory on the occasion of Jan Nepomuk's canonization. The exhibition was completed with works of great baroque sculptors.

Architecture of the 19th century – enchantment by progress: The exhibition was placed in a replica of one structure typical for the 19th century – a cast iron greenhouse from Lednice in Moravia. The greenhouse was built by the Viennese architect Wingelmüller in 1842–45. This smart structure made of cast iron and glass is an excellent example of the utilization of new building materials, which initiated a revolution in civil engineering. The presence of live flowers and plants, fountains and cages with parrots and singing canary birds intensified the illusion of a greenhouse. In this atmosphere the visitor learned about different influences of that time and their reflexion in architecture. This period, called “Romanticism” was characterized by a return to the history, development of a modern town, development of transport and the founding of spas.

Architecture of the 20th century – a place for our life: Representative premises of Prague Castle modernized by Josip Plečnik at the beginning of the 20th century housed the exhibition depicting the most significant activities in the field of Czech architecture, such as the Villa Müller by Adolf Loos in Prague, the villa Tugendhat in Brno, the first “skyscraper” by Vladimír Karfík in Zlín, the tower hotel and TV transmitter on the mountain Ještěd by architect Hubáček. The Tatra 87 – a car made in 1947 in which travellers Jiří Hanzelka and Miroslav Zikmund completed their tour around the world was also exhibited there as a rarity.

The exhibition was prepared by a team of experts and took more than 3 years to complete. The exhibition was accompanied by a set of 6 books, each introducing one historical style. All together they comprise 1500 pages of text and 2500 photos. The exhibition was held from April to October 2001 in Prague. A lot of documentaries about this topic have been filmed, the most popular one being repeatedly broadcast by Czech TV and thus opening the topic of Czech architecture to many people.

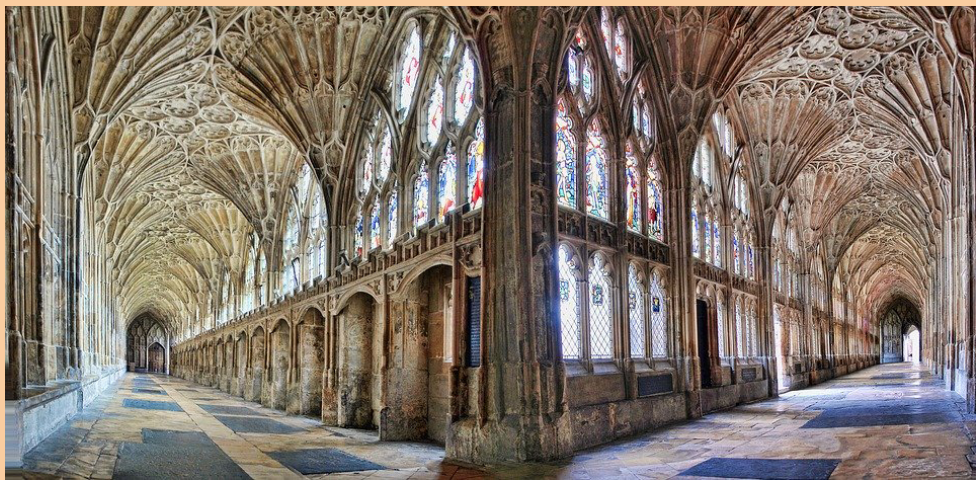
Gloucester Cathedral in Great Britain

A good example how a cathedral can interpret its story to a wide audience made up of both religious and secular visitors.

The cathedral was built of stone in 1089 and stone plays one of the key roles in interpretation today. The experience starts in the square in front of the cathedral, where individual stones represent the milestones in the history of both the cathedral and the city of Gloucester. Besides the options of individual tours, guided tours, tours with audio-guides or a sophisticated mobile application, “visitors can experience interactive fun” and learn a lot about medieval architecture and the life throughout history. In the main nave, a visitor can admire the high vaulting with help of a large mirror, positioned horizontally on the floor. Thanks to their own stone masonry team and their workshop, visitors can find out how medieval masons built the cathedral and compare it with how masons work today. In the new tribune gallery visitors can see, try and compare mason’s tools from the past and today, they can design their own gargoyle. The tribune gallery houses copies, photos and descriptions of the original

gargoyles on the walls of the cathedral. Walking through the gallery and admiring the ribbed vault, visitors can dress up as a character from the Front East Window. This makes especially children walk and look around the cathedral with more awareness and attention.

Figure 3.2.6c | Gloucester Cathedral Tools of Interpretation



Source: <https://pixabay.com/cs/>.



Source: Author's archive [Jarolímková, 2017].

Guiding Questions

- 1) Find examples of structures for each architectural style in your country.
- 2) What programmes on architecture does your native town/country offer to visitors?

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3.2.7 Case Study: Architecture

Guiding services at castles and Châteaux in the Czech Republic – Château Veltrusý Future of guiding services at castles and Châteaux

Goals of the case study

- Assessment of prospects of offering guiding services at castles and Châteaux in the Czech Republic.
- Assessment of possibilities and appropriateness of innovations in comparison with the preservation of traditional ways of cultural heritage interpretation.
- Planning of interpretation.
 - Analysis of the current situation.
 - Proposal of potential methods of interpretation.
 - Selection criteria for an interpretation method mix.
 - Proposal for a suitable set of interpretation methods and arguments advocating the choices (demand, tradition, genius loci, economic efficiency).

Introduction – Castles and Châteaux as cultural heritage in the Czech Republic

Castles and Châteaux in the Czech Republic represent an integral part of Czech cultural heritage. They are inherent items of the Czech landscape, they are not only relics of Czech history, but they are also centres of cultural life experience and popular trip destinations. [NPÚ, 2014]

Around 2,500 castles, fortifications and Châteaux have been preserved in the territory of the Czech Republic. The purpose of these settlements has changed many times in the course of history. Fortified settlements with a predominantly defensive function emerged from the 6th century (e.g. Tetín, Levý Hradec, Mikulčice, Staré Město). From the mid – 10th century on, a Premyslids' gothic castle system started to be built, where castles had administrative, residential and economic functions (e.g. Bezděz, Křivoklát, Zvíkov, Buchlov). At the turn of middle- and modern ages, castles lost their functions and the nobility began to build more comfortable Châteaux, which became representative examples of lifestyle in the time of the renaissance, baroque and classicism (e.g. Jaroměřice nad Rokytnou, Buchlovice, Lednice, CZ). Châteaux interiors served

residential and representative purposes, they were often used as sites featuring family art collections or collections of curiosities.

Because of historical events in the Czechoslovak Republic of the 20th century (land and agrarian reform after World War I, property confiscation after World War II and the socialist regime after 1948) castles and Châteaux including their inventory items became state-owned property. The most important heritage sites were made accessible to the public within the programme of cultural and educational utilisation of historical sites.

In the course of restitution efforts, after 1989, some heritage sites were returned to their original owners (e.g. Častolovice, Mělník, Karlova Koruna in Chlumec nad Cidlinou). Important heritage sites gained the status of cultural heritage sites and the seven most prestigious sites were inscribed in the UNESCO World Heritage List (Prague castle, castle and Château Český Krumlov and Châteaux Kroměříž, Telč, Litomyšl, Lednice and Valtice).

Description of the situation – Development of guiding service at castles and Châteaux in the Czech Republic

In terms of interpretation of history and cultural heritage through heritage sites, castles and Châteaux have a long tradition in the Czech Republic. Several sites had already opened to the public in the 19th century. The first site opened to the public in the currently known concept of interpretation was castle Frýdlant in North Bohemia [Kubů, 2014]. Already in those days, the most common form of interpretation was a guided tour.

After World War II, the state heritage administration (National Cultural Committee) was in charge of not only complex heritage care but it focused also on educational activities. Guiding services at castles and Châteaux were subject to a unified system and methodology set by the state heritage administration. The methodology focused on the quality of guiding services and included all stages of the activity – selection, training and preparation, organization and control of guides. The main tool was prepared texts of scenario type, which means a guide gets text-related material for presentation at each stop during a guided tour. The text is divided into 3 parts:

- Key information (data on the history, basic information on selected exhibits) the guide must tell the visitors.
- Complimentary information the guide can share, depending on the group that is guided to deepen the information given or to make the interpretation more interesting.
- Complimentary information usually not included in the interpretation itself but that makes up a database of knowledge required for answering individual visitor's questions.

The National Heritage Institute, a state-funded institute under the Ministry of Culture of the Czech Republic has been responsible for heritage care in the Czech Republic since 2003. It is also the operator of 111 heritage sites that belong to the most important architectural cultural heritage of the Czech Republic. Despite decentralisation of guiding activities in the 21st century, the traditional approach to providing guiding

services at castles and Châteaux according to the methodology of the 2nd half of the 20th century still survives.

In contrast to visits to museums, where visitors buy the tickets and then walk individually through the building, interiors of castles and Châteaux in the Czech Republic are accessible only in the form of organized guided tours in groups. Tours start usually at each full hour/half an hour and visitors go with a guide at a given time and pace. The size of groups varies from 5 to 40 people (limits are given according to the size of rooms and the safety and security needs of displayed exhibits). Larger castles and châteaux offer different thematic tours. A tour usually lasts 45–90 minutes. The composition of tours has recently been modernized. Contents move from artistic-historical lectures on displayed exhibits to a more comprehensive interpretation of the site and its inhabitants in the context of social development. Sites visited by foreign visitors offer tours in foreign languages. An individual tour without a guide is usually not possible.

As this model of tours has been offered in the Czech Republic for about 100 years, Czech visitors to castles and Châteaux are familiar with it and take it for granted. However, this does not mean, that it appeals to everybody.

With a changing labour market, it is more and more difficult for castles and Châteaux to maintain the scale and quality of guiding services. Requirements and demands of visitors change and diversify. That is why sites are considering the sustainability of guiding services, innovations, and changes in the form of interpretation. Hence, the question arises about how strictly to manage visitor regimes and maintain guiding service in the future.

Research carried out by the National Heritage Institute among visitors in 2015 yielded ambiguous results:

- 1/3 of visitors prefer the current way of interpretation in the form of a guided tour;
- 1/3 of visitors don't like guiding services and would prefer individual tours of sites or some other type of interpretation;
- 1/3 of visitors don't have any clear opinion.

Nevertheless, it is still the same model of visitor management in the form of a guided tour, only a more attractive one.

Offering guiding services to foreign visitors is still a problem. A professional guided tour in English might not be fully understandable to a visitor from a different language region with limited knowledge of English. Offering tours in all native languages of visitors is not realistic. Other complementary forms of interpretation, e.g. printed information texts in each room en-route, or audio-guides are offered in these cases.

Organized guided tours of interiors are not used in all countries. In Western Europe many historical sites can be visited individually during opening hours, a visitor goes individually through the rooms and interpretation is offered in the form of an audio-guide or information panels (e.g. Versailles in France, Blenheim in Great Britain). A guided tour is offered only for fees on special request.

3.2.7.1 Case Study – Château Veltrusy

Based on information from 2019 gained during an interview with the Château manager.

Description of the Château

Châteaux Veltrusy is a well-preserved complex of late baroque architecture. With about 300ha it is the largest Château estate in Bohemia. Architect Giovanni Battista Alliprandi built the Châteaux as a manor house for the noble family Chotek in the first half of the 18th century. Members of the Chotek family held important state positions and played an important role in the economic development of the Bohemian Kingdom. The building of a monumental representative family manor house in Veltrusy fully reflected their position. An important event at the Château was the world's first trade fair called the "Great Goods Trade Fair of the Bohemian Kingdom" that was held at the Château and in its park in 1754. Even the then monarch Maria Theresa visited the fair. A commander of the Austrian army, Gideon



Ernst von Laudon, stayed at the Château in the period of the War of Bavarian Succession. [NPÚ, 2019a]. The Chotek family lived at the Château until 1945. After World War II the Château was confiscated, transferred under the management of the National Heritage Institute and opened to the public. It has been a national cultural monument since 2002 [NPÚ, 2019a].

The building of the Château has a central oval building with four adjoining lower wings. There is a court of honour in front of the Château entrance decorated with several allegorical statues made by the important baroque sculptor Matyas Bernard Braun.

Since serious damage to the whole site caused by floods in 2002, long-term revitalisation has been going on and the main building is still under reconstruction. Therefore, the Château's guided tours include the first floor of the nobility's residential wing. Interior equipment is partly original, and it is completed with items from other funds to give people a better picture of what life was like at the Château.

The Château is surrounded by a romantic park, one of the oldest and largest natural landscape parks in Bohemia [Město Veltrusy, 2019]. There are rare tree species and small romantic constructions (pavilions), statues and outbuildings.

Visitors

In 2018, approx. 22 thousand people visited the Château, 95% of which were domestic visitors. Foreign visitors come mostly from German-speaking countries. School groups interested in some of the educational programmes represent a very important and substantial visitor segment. Educational programmes are becoming more and more attractive even for groups from other social organizations, such as the Scouts, etc.

Interpretation of cultural heritage at Veltrusy Château

Château Veltrusy is open to the public and offers guided tours, educational programmes, exhibitions, and several cultural events. The Château's park is accessible to the public free of charge. The Château is open almost all year round, 6 days a week in the tourist season from May to September (Monday is traditionally a closing day at Czech monuments), during the rest of the year it is open on weekends and holidays. The Château is closed from mid-December to the end of January. The park is open all year round.

Organization of tours [NPÚ, 2019b]

There are two types of regular guided tours for the public through the interior centring on the following themes:

- “The aristocracy: the beginning of the end” – a life story of the last owners of Veltrusy estate Karel and Livie Chotek, explaining the role of the aristocracy in state administration, their lifestyle and the end of the nobility in Bohemian countries in general. The tour takes 45 minutes and can be held 6–7 times a day. The maximum capacity is 15 persons.
- “Commander Laudon goes through Veltrusy” – this tour informs the visitor about the stay of a legendary warrior at the Château Veltrusy during the so-called Potato War/Plum Fuss (Wars of Bavarian Succession) in 1778–1779. The tour takes 20 minutes and can be held 12 times a day. The maximum capacity is 15 persons.

The guided tour is in Czech, the Château provides the tour in English on request. The content is context-based (see the themes of the guided tours).

There is a printed text in English and German prepared for foreign visitors. The text is adjusted to a so-called “self-service tour” of the Château. The concept of this tour is different; it respects the interests and needs of foreign visitors. It is focused on the history of the site and the description of the equipment and important exhibits. Therefore, there is also a layout of each room depicting the location of important exhibits. Foreign visitors go through the Château together with a Czech group and read the texts provided (hence called “self-serviced”) for each room.

An individual “free tour” is available for two exhibitions, which have information labels throughout the expositions:

- exhibition: Measurements, scales and sets of weights at the Château;
- exhibition of historic carriages.

Then a guided cycle-tour with a guide's commentary offered in the Château's park (length 9 km, 11 stops).

There is an educational centre named Schola Naturalis at the Châteaux. This centre prepares not only the above-mentioned tours but also professional educational programmes for school groups of all levels.

- One of the most successful programmes is the programme called “The baroque not only for the sake of appearances”. Other offered programmes are e.g.
- “At the Château 100 years ago”.
- “Exotics should be kept in a greenhouse”.
- “Gardens and parks”.
- “Measurements, scales, and sets of weights at the Châteaux will show you...”

Accompanying services are offered by a Château restaurant, café and information centre. In the main season movement in the park is facilitated by a horse carriage.

The team of guides

A guide is a very important representative of the Château, as he/she is probably the only person the visitors meet at the Château. The visitor’s experience depends very much on the explanation, appearance, and behaviour of the guide.

The Château employs one permanent guide. In the main season they need 6 guides a day to provide all the tours. To provide smooth operation of all guided tours in the season they need about 35 guides. These are usually students of secondary schools and universities. Five experts in the given fields cooperate ad hoc in the provision of educational programmes. The guides work on different types of contracts (allowing only a restricted number of work hours).

Guiding activity is demanding both psychologically and physically. Demands on a guide are high, especially on their communicational skills. A guide must have cultivated appearance and behaviour, must be able to speak in public, present the interpretation text in a high quality, which requires professional knowledge as well as general cultural and historical awareness and background. A guide must have good manners and must be able to manage the organization of a group of visitors and respond to various unexpected situations. Of course, a guide must be reliable and responsible for the job itself, but also for the exceptional environment in which the job is performed. A formal requirement that goes without saying is socially acceptable and representative dress.

Every applicant for the position of a guide must participate in the selection process. Shortlisted candidates are invited for an interview where the head of the customer’s office assesses the applicant’s qualities and suitability for this job. Successful candidates for the position receive the interpretation text so they can study them. Initial training of new guides includes help with preparation of the professional concept of the tour and instructions on organization, safety, and security. New guides attend the tours guided by more experienced colleagues. The quality of the guides’ performance is regularly monitored.

Unfortunately, the highly demanding job of a guide at a castle/Château is not rewarded adequately, neither regarding remuneration, nor regarding social prestige. This is the reason, why the number of applicants is declining and every year it is more and more difficult for the Château to provide quality guide services.

Economic aspects of guiding service

The costs of guiding service are relatively low, as the remuneration of a guide is low. Guide's wages are governed by the salary and wage scale of the National Heritage Institute. Currently, a guide gets CZK 85–120 per hour, which is the same or slightly lower remuneration as other students' temporary jobs, where, however, the demands are usually lower.

Investment in the training of a guide is relatively low compared to investment in any technical forms of interpretation (audio-guide, mobile phone applications, etc.). Flexibility, allowing a guide to adapt to a new situation or change the contents of interpretation if needed, speaks in favour of guides.

Conclusion

There is no comprehensive solution to heritage interpretation at castles and Châteaux in the Czech Republic. Managed flow of visitors with a provided guiding service is a common traditional form of interpretation.

There is a question about whether the current way will remain satisfactory in the future and if changes in the society and the tourism market will result in the need for innovations and changes in the forms of interpretation at castles and Châteaux. The question must undoubtedly be approached from many points of view. The whole issue of guided tours at castles and Châteaux has more aspects:

- Are guided tours a suitable form of interpretation of cultural heritage at castles and Châteaux?
- Will guided tours be an attractive form of interpretation for visitors even in the future?
- Under which conditions will heritage sites be able to provide quality guide services in the future?
- Is the Czech traditional way of interpretation exemplary and would it be useful to spread the experience with this visitor regime abroad, or on the contrary, to take over the models of free tours from abroad and apply them in Czech practice?

Discussion

- What is your personal experience with individual forms of interpretation at heritage sites?
- Which forms do you prefer? Why?
- What are the positives and negatives of a guiding service?
- What are the goals of cultural heritage interpretation?
- Which versions of forms of interpretation at castles and Châteaux exist?
- How does the structure of visitors influence the forms of interpretation? Is there also an opposite influence, i.e. does the form of interpretation influence the structure of visitors?
- In your opinion, what is the future perspective of guiding services?

Guiding Questions

- 1) Based on the above material, analyse the situation and assess the needs and possibilities of providing a guiding service at Château Veltrusy.
- 2) Identify the main problems with providing the guiding service at Château Veltrusy.
- 3) Propose a procedure for the analysis of the situation to find a suitable mix of interpretation forms at castles and Châteaux.
- 4) Propose criteria for the choice of interpretation forms.
- 5) Make a list of restrictions for the choice of suitable forms of interpretation.
- 6) Propose and advocate a suitable mix of forms of interpretation for Château Veltrusy or another castle/Château you know.
- 7) Calculate the economic efficiency of individual forms of interpretation.
- 8) Think about the feasibility and sustainability of proposed innovations.

Further reading

<https://www.zamek-veltrusy.cz/cs>

<https://www.npu.cz/cs>

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3.3 Interpretation of Fine Arts:

Selected Good Practice Throughout Europe

3.3.1 Introduction to Fine Art

Fine art can be traced back to a period of prehistory, known as the Acheulian period, in sculptures such as the Venus of Berekhat Ram (approximately 250,000 B.C.) or the Venus of Tan-Tan (at least 300,000 B.C.), as well as through paintings created by cave dwellers such as those found in the regions of Altamira (ES) and Lascaux (F).

During the Greek, Roman and Byzantine civilizations, as well as during the medieval Carolingian, Romanesque, Ottonian and for much of the Gothic period, fine art was often seen as principally decorative. Examples include jewellery and carvings, where the artistic elements serve to make the piece more aesthetically pleasing. However, during the Renaissance period, the profession of “artist” came to be regarded in a new light, with more focus on the importance of the creative process and the *disegno* the artist intended to create in the piece [Encyclopaedia of Arts, 2018].

While there has been a constant evolution of the concept of fine art, it can be summarized as an art form practiced primarily with the objective of creating a visually attractive element. Some schools considered it “art for art’s sake”, differentiating fine art from functional or applied art, which is aimed at creating artistic elements with a particular objective. Certain practices, for example architecture, can be difficult to classify as depending on the style, it can be considered as either applied or fine art. Architectural landmarks such as the Great Wall of China, the Egyptian Pyramids, the Colosseum, the Greek Parthenon and the Taj Mahal are examples of architecture as fine art, as the style of the building is symbolic of the cultural values of the civilization that built it.

Thanks to the creation of the *Accademia dell’Arte del Disegno* (Florence, Italy) and the *Accademia di San Luca* (Rome, Italy), fine art became more important in the 16th century, and artists began to learn different skills in specialized academies. When the English Arts and Crafts Movement emerged at the end of the 19th century, fine art covered drawing, painting, sculpture, printmaking and some forms of architecture. Figure 3.3 shows some of the subsets of each of these areas.

Figure 3.3 | The main areas and subsets of fine art



Source: Author compiled.

In the 20th century, artistic movements and the implementation of various technologies lead to a widening of this concept, incorporating areas such as visual art. In addition to this, some types of decorative arts such as ceramics were also included, specifically when the pieces were produced with the aim of presenting beauty and style, rather than to be used in any functional way. Finally, calligraphy, photography, manuscript illumination and animation have also been incorporated into 21st century definitions, when their purpose is to create elements that are attractive from an aesthetic point of view.

3.3.1.1 Brief History of Fine Art in Europe

Egyptian and Mesopotamian art influenced the first artistic developments in Crete, an island in the eastern Mediterranean governed by powerful rulers, which traded with the surrounding empires. Culture travelled with this trade, and the first Minoan temples and sculptures appeared around the third Millennium BC, clearly inspired by what artisans were creating on the Egyptian side of the Mediterranean coast [Gombrich, 1999].

With minor changes, Minoan Art was adapted by Mycenaean Culture a thousand years later, but this was still quite simplistic when compared with Greek Classical Art. The latter became a dominant trend in the fifth century BC, when Athens was the leading city in Greece under Pericles, the first ruler of a regime that defined itself as a democracy. Not only did Pericles care about his city becoming the leading economic and military power in the Mediterranean, he also wanted Athens to display this power through its art. He supported well-respected artists of his time, such as Phidias, and those involved in creating buildings, sculptures, and paintings that reflected the social life of the city, and the influence of philosophy in Greek society, including the Athenian *Parthenon*, and the *Doryphoros*, by Polykleitos. Thus, Greek Classical Art was born, an ideal of beauty, proportion, and harmony that spread as far as Southern Italy and Sicily (Magna Graecia), the Iberian Peninsula [Eco, 2004], and other territories colonised by the Greeks.

Greek Classical Art was the first example of an artistic trend originating in a specific region, and going on to inspire other parts of the (known) world, creating the sense of a united artistic identity, in the same way that Greek philosophy was building

the foundations for European thinking. The Romans assumed Greek cultural heritage almost completely, which explains, for instance, the undeniable beauty and intensity of the *Brutus* statue, dated to the beginning of the Roman Republic, in the late 6th century BC.

The ascending power of the Roman Republic was partly because of the weakening of Greek culture and military strength. Once Alexander the Great's dream of a united world failed when he died in 323 BC, there was no obstacle to Rome's expansion, both in the Mediterranean and across the European continent. Roman culture, especially the Latin language, Roman law, and Roman and Greek artistic styles penetrated the regions that Roman legions conquered, who then "civilized" the local populations, taking cultural and military colonisation to extremes never previously seen. At first, Roman Art imitated the equilibrium and serenity learned from the Greeks: in fact, the statue of *Augustus of Prima Porta* shows almost no differences compared to other works from Ancient Greece.

Temples and paintings copied Greek elements, too, adapting them to a Roman context and creating new decorative styles [Gombrich, 1999].

One factor made the difference between Roman and Greek culture, though. The Roman Empire lasted much longer than Greek civilization, but eventually it too began to weaken, and the political crisis that caused its gradual disappearance was reflected in fine art. Little by little, as the empire broke up into individual kingdoms, skills and technological knowledge were lost. This meant that materials were being used that were of lower quality, and art pieces were more easily destroyed or became difficult to maintain over many years. Slowly, Roman civilization began to lose the memory of its former perfection [García Bellido, 1955]. Some have attributed the Roman crisis to the admission of barbarians into Roman society, and later becoming Roman citizens, including the possibility of being elected Emperor. Whether there is much truth in this has been debated endlessly, but the principal reason for Roman decay was that the empire had expanded to a territory so huge that it could not be easily controlled, as there were not enough resources to do so. The economic crisis derived in a generalised atmosphere of decay that brought to an end the Ancient Times and, with the invasion of Rome by Alaric in 410, the beginning of the Middle Ages [Gibbon, 2000].

If Roman Civilization had meant the union of culture, administration, and law, Rome's crisis in the fifth century and the start of the Middle Age meant atomization in many parts of Europe, with independent kingdoms being built upon the ruins of former Roman provinces. These new regions, and the peoples that lived in them, were more worried about protecting themselves against invasion from their neighbours, rather than looking to share artistic knowledge to enable the reconstruction of a lost common culture. Latin disappeared as the *lingua franca*, being preserved only in monasteries, and multiple dialects emerged across Europe. In the climate of atomization and insecurity that prevailed, one common element remained. This was a new form of art, which soon came to be called Romanic, represented by a wish to preserve a certain sense of perspective and harmony. For example, neither the painting of *Pantocrator* in San Clemente de Tahull nor the temple of *Notre Dame la Grande* look like Roman Art, except



in these aspects of balance and harmony. These concepts had been lost during several centuries in the early Middle Ages and it would be several centuries before they would be fully recovered (*Notre Dame la Grande* was built in the 11th century and *Pantocrator* sculptured in the 12th).

Moreover, in the middle of the cultural, economic, and military crisis of the Middle Ages, Christendom continued to bind all the peoples in Europe. It became the official faith of the Roman Empire in the late fourth century thanks to Emperor Theodosius, and when the barbarians destroyed Rome, everyone seemed to agree on one point: defeat was God's punishment for not being loyal to him. As a result, fine art would be highly inspired by religion for much of the following thousand years [Toman, 2015].

At the early stages of the Romanic Period, fear of divine rage was a major theme, based on the conviction that past disasters were due to God's revenge against his children, and that the world would end in the year 1000. Within that context, religious buildings and images across the continent were severe, and demanded prayer, respect, and fear. When the new millennium arrived and the world did not end, rituals and symbols began to celebrate the triumph of life, and churches were built up high, with tall spires reaching towards Heaven. Gothic art provided a transformation in the use of light, proportion, and colour. Out went dark buildings that provided the visitor with an atmosphere of silence, peace, and fear of the Devil, such as *Notre Dame la Grande* (F) or the *Cathedral of Worms* (D). In their place came *Notre Dame de Paris* (F), the *Cathedral of Reims* (F), and new religious iconography showing that proportions were being re-discovered by artists and new techniques being used by architects, enabling the construction of larger and taller cathedrals that allowed more light to enter, thus inspiring joy and relief, after centuries of darkness [Focillon, 1988].

The Middle Ages came to a definite end in 1453, when the Turkish Empire conquered places where the cultural legacy of Ancient Greece and Rome had survived, but once they came under the control of Turkish (Muslim) troops, many religious communities felt obliged to flee and settle in the West. With them, they brought works by Classical thinkers, such as Plato, Aristotle, and Cicero, as well as works on proportion, style, and other topics, including some by Aristotle himself and the architect, civil engineer and military engineer Vitruvius. Re-discovering this ancient cultural legacy was a huge moment: God was not at the centre of the universe anymore, and man had taken His place. Such thinking was reflected in a new trend in art, with three principal characteristics. Firstly, the revival of proportion and perspective, together with a celebration of the human body (*The Birth of Venus*, by Botticelli). Secondly, the end of religious exclusivism in the defence and production of fine art, as various politicians and entrepreneurs used their money to support famous artists, such as Da Vinci, Raphael, and Michelangelo. Thirdly, as a consequence of the previous point, the multiplication of non-religious works, including palaces such as the *Uffizi Gallery (I)*, by Giorgio Vasari, heathen statues such as *Dying slave*, by Michel Angelo, and mythological paintings such as *School of Athens*, by Raphael [Eco, 2004].

The Renaissance was the dominant current in Europe, despite the fact that the violent religious conflicts that caused the break-up of the Church in the 16th century shook the continent politically, militarily, and economically. The same artistic features could be seen everywhere, as was to happen again a century later with the beginning of the Baroque Period. Traditionally identified with exaggeration, twisted architectural

and sculpture lines, and suffering and superstition in paintings, the Baroque period was a reflection of the several international conflicts that shook the continent for one hundred years. Long-term peace seemed unachievable, traditional powers such as the Spanish Empire were dissolving, and humanitarian catastrophes such as plagues spread across Europe. Such events convinced the leading artists and their patrons that a step back from the precipice was needed. New works of art were meant to torment the believer, to make him think of the punishment in the afterlife unless God was blindly worshiped again. Francesco Borromini found a way of showing his mental unrest in *San Carlo Alle Quattro Fontane*, in Rome (I), while Gian Lorenzo Bernini sculpted *King David* in the act of getting ready to attack Goliath, tensing all his muscles in a final effort against his enemy [Waterhouse, 1969]. In painting, Juan Valdés Leal reflected on the world's foolishness in *Finis Gloriam Mundi* [Brown, 1991].

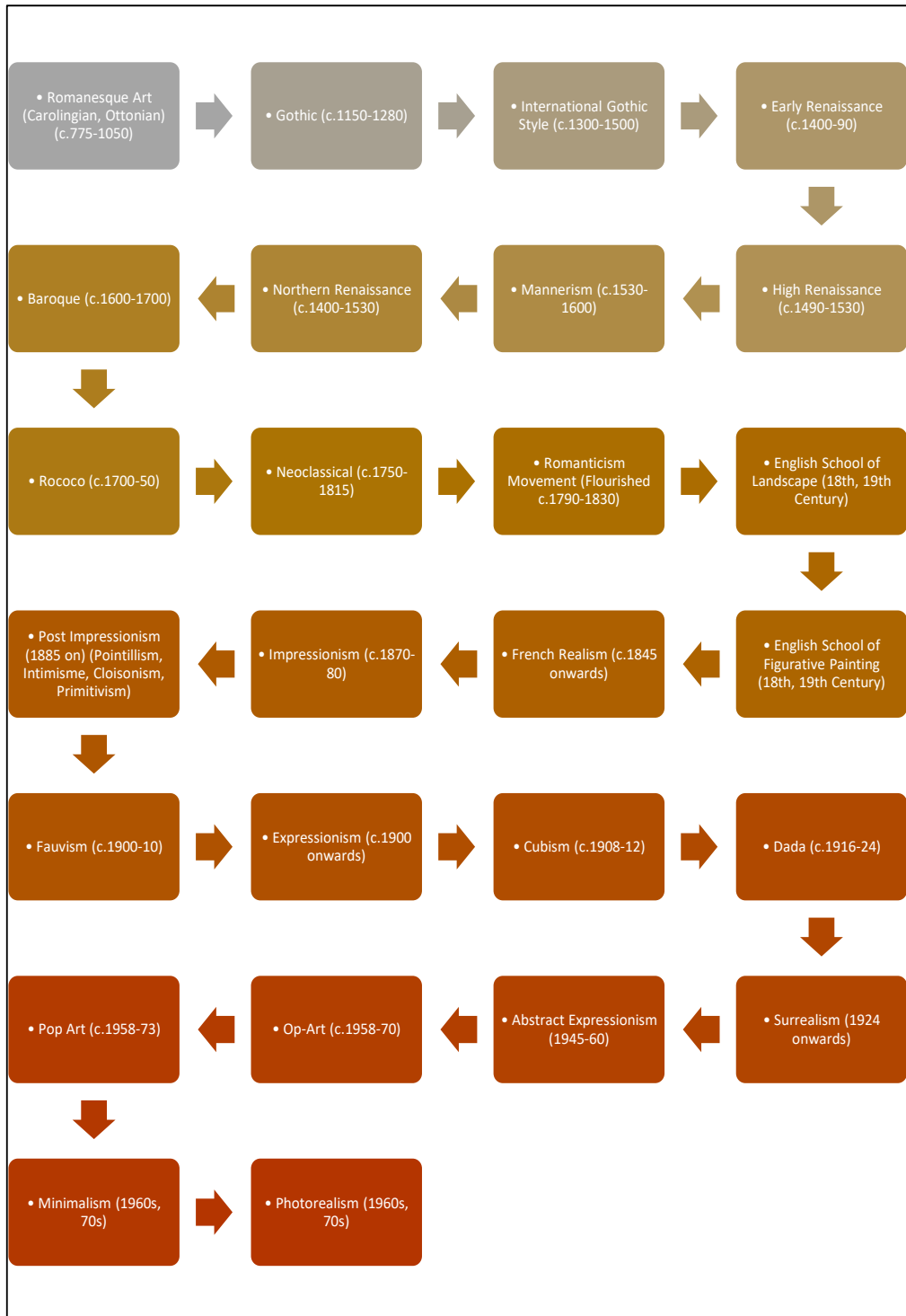
Only one century later, that superstition seemed to have been definitely beaten by scientific reasoning and logic, with the Enlightenment emphasizing the need to recover values and ideas from Ancient Classical Greece and Rome. Kings were looking for ways to govern people without abusing them, counting on the assistance of enlightened thinkers (Jovellanos in Spain, Kant in Prussia), and the Neoclassic Art reproduced what past generations had already known during the Renaissance period [Bornay, 1988]. Unfortunately, the end of the 18th century saw the start of the Napoleonic Wars, which sought the imposition of French culture everywhere, thereby leading to local identities feeling threatened and consequently arousing national feelings all over Europe. As a reaction against Neoclassical Art, and against French Enlightenment as a whole, Romanticism prioritized feelings again and the national spirit or *Volkgeist* (Goya, Turner). Realism then looked to underline and understand things as they were, without exaggeration (Rodin, Pelliza da Volpedo), and the Impressionists reflected a wish for new experiences and techniques, especially in painting (Van Gogh).



In general, the pace of change accelerated from the 18th century onwards, in part due to higher educational levels and the growth of different communication tools. This pace of change became more evident in the 20th century, when the violent ideologies that affected Europe provoked a crisis in values and the appearance of the avant-garde movement.

Figure 3.3.1.1 provides a map of the major schools of fine art. Nowadays, it is difficult to talk about a single dominating artistic trend. However, that is not to say that throughout Europe, since Ancient Times, the cultural transformations that have provoked changes in the fine arts have been similar. As time went by, regional differences became more evident, but the main guidelines have always been the same, thus allowing us to talk about a European common cultural heritage that still prevails today.

Figure 3.3.1.1 | Short chronological list of the major schools of fine art



Source: Author compiled.

3.3.1.2 Fine Art as a Tourism Attraction

Visiting a new city, region or country can be based on an inner desire to learn more about a particular country, visit sites seen in books, TV or the internet through “*taking trips and making visits to historical sites and monuments, museums and galleries, artistic performances and festivals, as well as places displaying lifestyles of communities*” [Medlik, 2003, p. 48]. Visitors expect to have a cultural experience [Lomine and Edmunds, 2007] and this is still today the main reason for travellers to choose a particular destination to visit [Douglas et al., 2001]. This cultural tourism can be defined as “*any individual who visits cultural institutions or places such as museums, archaeological and heritage sites, operas, theatres, festivals or architecture while away from home*” [Stylianou-Lambert, 2011, p. 405].

Culture and cultural heritage are the basis of many of today’s tourism products. Approximately 40% of international tourists are cultural tourists motivated by learning about new cultures [Garaña, 2017]. These people focus their attention on destinations with museum spaces, through which they can understand and enjoy the culture and heritage (which can be tangible or intangible), of the destination community. These destinations, in turn, develop products based on culture and heritage for the visitors, either hoping to reinforce the destination’s image, or to innovate and diversify their more traditional tourist attractions.

Tourism use and management of historical and cultural resources increases a destination’s competitiveness. Authenticity is a key factor that allows one destination to differentiate itself from other destinations that initially may appear to offer a similar experience. Increasing the competitiveness of a tourist destination through the use of cultural and heritage resources also has positive effects on the inhabitants’ quality of life, in that cultural attractions form a basis for economic improvement. Additionally, with today’s focus on sustainable tourism, other effects include the emergence of tourists with different consumption and behavioural traits, a changing perception of local communities towards tourism, and increasing participation by local populations in the management of their local, regional or national tourist attractions.

Indeed, the new cultural tourist is also a more creative tourist and has a special interest in discovering and getting to know the local culture. Attending to these needs opens infinite possibilities and brings added income and value to the destinations that rely on creative tourism, based on their culture and cultural heritage.

The use of cultural goods in tourism also reinforces the identity of the local communities, through supporting the preservation of the living cultural heritage, promoting urban creativity, and generating space for education and intercultural dialogue. All of these are key elements in the current models of tourism governance [OMT, 2018].

During the last few decades, Europe has increased the supply of its cultural attractions, which has led to an increase in competitiveness between different European destinations [Richards, 2001]. As a result, a challenge for those involved in the commercialization of these cultural products is the creation of multi-destination packages that are highly attractive for long-distance markets interested in visiting Europe’s great cultural icons [Garaña, 2017].

This “European cultural tourism policy” is enabling countries not only to support, to a greater or lesser extent, the concept of European culture as a whole, but also to reinforce their national or regional identities. Thus, art galleries, museums of all kinds, libraries,

bookstores, architectural heritage, open spaces with different types of goods (sculptures, archaeological sites, etc.), and temporary exhibitions, are being promoted under innovative and accessible formulae for tourism consumption, generating significant tourist flows and a strong cultural offer.

According to some researchers, tourists that indulge in cultural tourism have a higher level of education than the average tourist [Richards, 1996] and are strongly interested in the cultural experience that a particular site can offer to them [Smith et al., 2010]. Art in its various forms is one of the drivers of cultural tourism, which can lead to a subset definition of art tourism, which “*focuses on both visual and performing arts, as well as cultural festivals and events*” [Smith et al., 2010, p. 32]. Consequently, art tourism focuses on galleries, museums, concerts and theatres as the main sightseeing highlights for visitors. In particular, museums’ missions align with this objective, as their goal is to offer “*individuals the opportunity to withdraw from the busy world and to gaze on works of art at their own pace and choice*” [Ibid, p. 77]. Additionally, museums play other roles in the broad perspective of cultural tourism, as they can contribute to “*the reactivation (and/or diversification) of the economy of their cities*” [Plaza and Haarich, 2009, p. 259]. This is particularly true when they are able to become a globally recognized landmark (e.g. Guggenheim, Louvre, Galleria degli Uffizi) and this directly reflects on the atmosphere and attraction of a city [Hamnett and Shoval, 2003].

3.3.1.3 Fine Art and Museums

Museums or museum spaces, mainly in urban environments, are an increasingly important attraction for many travellers. All of the most-visited museums in Europe have a heavy focus on fine art [Rubin, 2016]. Some of these museums, such as the British Museum, the National Gallery (both GB), the Louvre (F), the Reina Sofía or the Prado Museum (both ES), are examples of how the destination has become strongly identified with the institution. The number of visitors to each of these museums in 2017 was between three and seven million [European Commission, n.d.]. The architecture of these buildings, their age, the collections and large exhibitions held within their walls, and the new experiential activities on offer, are undoubtedly part of the reason for their success.

Museums and museum spaces that are part of the tourism economy are a major factor in the image of cultural destinations, and their activities benefit the local population in many ways. They are an important part of the competitiveness of cities as tourist attractions, and provide a range of services, including opportunities to generate diverse cultural experiences and products, spaces to create and innovate, and systems to transform knowledge and apply new technologies. Such services are not only found in large cities and cultural tourism destinations with global reputations. Increasingly, smaller cities and public administrations in rural areas are opting for the creation of museum spaces or other types of facilities with museum functions as part of their growth and economic development policies [Prieto et al., 2002].

The city of Malaga (ES) is an example of this type of policy. Malaga currently has 37 museums and is one of the cities with the highest density of museums in its old town quarter. These include the Picasso Museum, the Pompidou Centre of Malaga, and the Malaga Contemporary Art Centre. Over the last ten years, the city has worked to promote

cultural tourism, with the result that there has been a substantial increase in tourist numbers, directly influenced by the existence of an attractive and interesting cultural offer. The policy has also managed to increase the competitiveness of the destination, creating employment opportunities, generating income and reinforcing feelings of local pride and self-esteem [García and García, 2016].

Within European cultural policy, the commitment to products based on cultural routes is becoming more important. This approach makes it possible to offer, within the same product, different cultural and heritage resources, including museums. In 1987, the Council of Europe launched a specific programme to promote Europe's cultural heritage, thanks to which various cross-border cultural routes and itineraries have been created. There are now 31 such routes that cross more than 50 countries, combining and covering different types of heritage such as industry, art, architecture, archaeology, landscapes, gastronomy, music and literature [European Commission, n.d.]. These cultural itineraries have generated possibilities to stimulate responsible tourism and sustainable business development, favouring above all the food and hotel sectors.

Initiatives such as cultural clusters or districts also offer an option to innovate and enhance the cultural assets of a destination. Thus, cultural institutions such as museums and related activities, which are located and concentrated in the same destination, can unite and benefit economically by sharing resources when designing joint products. According to Frost-Kumpf [1998], a high concentration of cultural services, such as museums, can be very attractive for the development of other activities. Examples include the Paseo del Arte in Madrid, the Murano in Venice, and the Museums quartier in Vienna.

3.3.2 Fine Arts Interpretation Methods, Techniques and Focus

From a humanistic viewpoint, the history of art has a precise objective, which is to interpret artistic work to discover meaning. The purpose of art, or the reason for its creation, is to communicate a meaning that influences the viewer. This meaning may be the implanting of ideas, the reflection of different realities, the creation or recreation of fantasies, or the provocation of emotions and feelings. This constitutes what we might call the first level of significance, which is established the moment someone sees the artwork.

A second level of significance concerns context. This involves the awareness that a work of art is never isolated, but rather is part of an intricate set of factors that affect interpretation, and include people, places, moments in history, and social conditions. In short, what is done today takes into account what was done yesterday, either to respect it or to reject it, and plays a role in preparing what will come afterwards. Disseminators of art must work to demonstrate this context and allow viewers opportunities to interpret how these factors influence the artwork itself, as well as their perception of it.

There is a wide range of interpretative methods that can be used to communicate different learning objectives linked to a specific piece, or collection of fine art. As has already been noted, the great museums of fine art in Europe are attracting millions of visitors and making long-term investments in the way they enhance the public's interaction with their collections. In this sense, these large museums are centres of innovation in interpretation methods applied to heritage, and they continue to develop new methods and techniques that can be used in other heritage tourism resources.

Taking into account the variety of disciplines to be found within the fine arts (see Figure 3.3.1.1), the interpretive methods defined in this book are potentially applicable to all of these areas, including painting, sculpture, cinema, theatre, photography and poetry. The following section will build upon the information already outlined, providing a series of examples, as well as highlighting the different approaches or learning outcomes that interpretation can offer.

Figure 3.3.2 | The Modigliani VR

Modigliani Atelier Virtual Reality, Tate Gallery, UK

The Ochre Atelier reimagines Modigliani's final Parisian studio, where he lived and worked in the final months of his life in 1919 and 1920. A previously undocumented space, the artist's studio has been brought back to life through more than 60 objects, works of art and materials. Almost 100 years since the artist's death, visitors can hear the words of those who knew Modigliani best and explore the studio where he is said to have painted "Self-Portrait 1919". There are no photographs of the studio from the 1910s. Using the actual space as a template, as well as first-hand accounts and historical and technical research, researchers have reconstructed the studio to reflect accurately the artist's living environment. Each object included in the experience has been carefully researched, validated by art historians and modelled authentically by the team at Preloaded.

For more information visit: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/modigliani/modigliani-vr-ochre-atelier>

Source: Author compiled.

3.3.2.1 Interpreting the Meaning of a Work of Art

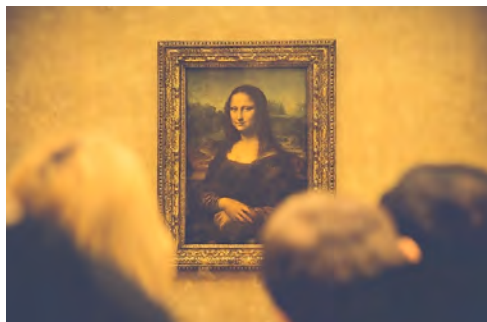
To understand a work of art it is necessary to analyse it at three separate levels of meaning:

- The motivation that moved its authors and promoters to create it. This includes the identification of material, spiritual or other needs that led to its creation.
- The particular historical context in which the work was created. This can be an important factor in understanding it.
- The relevance of the work through the ages. In many cases, viewers will not recognize a work in its original meaning, but instead create their own, thereby permitting the work to remain relevant over time. This is influenced by its technical qualities or symbolic potential, as well as by the means that ensure its survival, and the capacity of society to value and enjoy it. Such enjoyment in turn requires support from museums, recognition of the artistic heritage of each country and region, the education of the community, and the involvement of the relevant institutions.

3.3.2.2 Interpreting History Through Art

Art can mean many different things at different times and places. However, it is very important to be aware of the historical context in which a work was developed to understand its essence. The dimensions of art are always historical, and art is more than a simple

reflection of the social, political and economic issues of the day, but rather an example of changes evolving over centuries. Artistic movements are studied within this perspective as an inherent reflection of varied social, political and economic contexts. Interpretive techniques actively contribute to communicating the historical context and are usually one of the first characteristics of the works of art that is transmitted to the viewing public.



3.3.2.3 Interpreting Social and Religious Factors in Art

Art, according to structuralism, is a language, and its primordial function is to act as a means of communication. However, as the sociology of art demonstrates, it also has an important function as a commentator on society, suggesting that its main purpose is a means of social communication.

Often, art is associated with a propagandistic sense of a certain political, religious or economic power, which visually influences society, showing not only the grandiloquence of its power, but also on occasion, certain ideological viewpoints. Most artistic works have some such component, as traditionally, artists and artistic styles required patrons, who usually sought to see their own glory reflected in the work. (The exception is contemporary art, which arises from the spontaneity and freedom of the individual creator).

The relationship between art and religion is similar. Through artistic works, religious powers seek to provoke in the spectator a feeling of devotion and mystical fervour that resonates with the concrete beliefs of a certain doctrine. Of course, in this case there is also an important propaganda component.

3.3.2.4 Interpreting Individual Participation in Art

Different individuals play an important role in the creation, preservation, and dissemination of art. Different interpretative techniques may focus in on any one of these roles to amplify viewers' knowledge and understanding of the work under observation.

Artists

Works of art are the result of the artistic output of an author who has lived in a specific historical and geographical context. In this sense, knowing the most relevant features of the biography of the artist and the characteristics of their professional career and private life in the particular moment in which a certain work of art was created is very relevant to understand its meaning. Doing so permits understanding of the motivations

and thoughts of the artist, the theme inspiring the work, and the purpose of its creation. Knowledge of the artist's life may also be juxtaposed with a viewer's own personal experiences. Focus may also be placed on the different artistic stages in the evolution of the artist's life to enhance interpretation.

Patrons and donors

Patrons or donors are people who have funded works of art, and therefore play an essential role in their inception. Traditionally, the vast majority of art was comprised of commissioned works, with a well-defined objective set by the patron, which could be religious portrayal, personal embellishment, historical commemoration, etc.

These patrons or donors have played an essential role in the history of art, which can be important to understand the work's context, and comprehend its meaning. It is true that patrons are not strictly necessary for art to be created, and many artists create works of art based on their own motivations and needs, especially in the contemporary era. However, historically they have played an important role and many art centres consider that such information is relevant and useful.

Owners through the ages

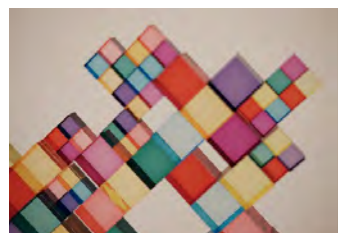
In certain occasions, the history of the work itself prior to reaching its current location contains relevant information that illustrates the impact the work has had at different times. These include, for example, armed conflicts, expropriations, fires and other natural disasters that may have affected the work of art. On the other hand, sales and auctions, including the market price, can be provided as relevant data to be included in the work's interpretation processes.

The state of conservation of the work of art is compromised by the passage of time and it is another element susceptible to interpretation. The works that have suffered major deterioration have had to undergo more extensive processes of restoration. The preservation conditions provided by museums and the materials and the restoration techniques used are a further potential element to be integrated into the interpretation of this type of heritage.

3.3.2.5 Interpreting Themes

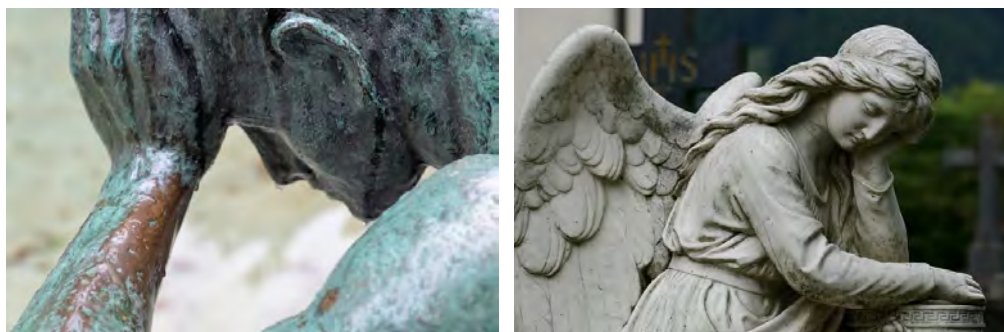
The theme of the work is an element susceptible to interpretation that must be taken into consideration. The subject, the objective and the purpose are elements susceptible to analysis so that visitors can understand it from a holistic approach.

In many works of art, the influence of religion or mythology is essential. In this sense, it is necessary to contextualize the different biblical passages or the meaning of the representations in Greek or Roman mythology that contribute to an understanding of it.



Interpreting Artistic style: techniques, materials, influences, innovation

The history of art is full of artistic movements that have been emerging chronologically over centuries as is shown in section 2 of this chapter. The use of different techniques, materials, tools, styles, influences and innovative elements reveal essential information to aid understanding of the nature of the work, which visitors should be aware of to help them discover different aspects of meaning. On many occasions, these elements confer a particular artistic character to the work itself.



Emotions and Experience

The emotions created by art at the individual level are an essential part of their enjoyment. Learning to identify and strengthen them is an important objective in the interpretation process. Human beings value not only what they know and recognize as their own heritage, and its place in defining identity, but are able to use the same cognitive techniques to draw satisfaction from that which may be new to them. For this reason, the emotions that fine arts visitors can experience are directly proportional to viewers' general level of awareness, knowledge and interest in the subject being visited.

Stimulating such feelings when interpreting fine art can improve the visitor experience, as well as generating a sense of connectivity to the object being viewed. Such feelings can then also be transferred by viewers to other art works, converting tourists into passionate cultural tourists across multiple destinations.

3.3.3 How Fine Art Interpretation Contributes to Improving Visitors' Satisfaction

Although fine arts are by definition a type of art dedicated to the aesthetic delight of its spectators, its mere observation without further information means that the experience does not develop educational and emotional potential. Therefore, the interpretation of fine arts contributes to improving the visitor experience and achieving greater levels of satisfaction and loyalty. In the case of fine art, museums play an essential role in the conservation and enhancement of the artistic works for the enjoyment of society. In this section, the role of fine arts museums in society will be analysed, as well the capacity of dissemination as a tool to educate society through the appreciation of fine art.

3.3.3.1 The Role of Fine Art Museums in Society

Museums are social institutions, in charge not only of preserving heritage but also of disseminating it. According to the International Council of Museums (ICOM), they fulfil four functions: documentation, conservation, research and dissemination. *“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”* [ICOM, 2007].

There is some controversy about the role of museums in the current era of the Internet and virtual reality. On the one hand, there are prestigious scholars who resist the idea of discarding the traditional role of a museum as a physical place where examples of fine arts are kept and exposed. Hernández Cardona and Rubio Campillo [2009] highlight the fact that while the knowledge society is supposed to be founded on the huge amounts of information that can be accessed through the Internet, much of that information tends to be misused. They argue that instead of being useful, the interactive digital tools that museums use with the intention of allowing visitors to broaden their knowledge about the work of art, are in fact useless, because they simplify different issues, and focus on anecdotes and secondary facts that do not lend themselves to better understanding. They describe the deficient information that such resources provide, depicting a future in which museums will no longer be places of learning, but instead entertainment spaces. They argue for a refocusing on the traditional function of museums as places where fine arts are shown, as no other tool can substitute directly experiencing the work of art.

On the other hand, there is an argument that says that such a perspective is somewhat pessimistic and may be somewhat biased. The internet provides multiple opportunities to demonstrate one viewpoint or another but may not do much to help understanding as to the strength of each one. Studies have analysed the possibilities that technology offers for expanding art viewing and interpretation beyond a museum’s walls, making the elements within them accessible to a broader public, and educating this public in the proper use of virtual tools to make the most of their interaction with the fine arts [Lemus and Treviño, 1993]. Joan Santacana [2006] argues that it is impossible to understand works of art without placing them in a context. Otherwise visitors who are not experts in the genre become bored, visitor numbers fall, and museums come to be seen as places where only specialists enjoy their time, because they are the only ones to understand the language spoken. That is why the public need mediators, meaning a wide range of resources and alternatives to provide them with useful information, so that they can know what they will find in the museum and what it means before seeing it, enabling them to benefit fully from the contemplation of the art piece.

Today, technology provides a huge variety of tools to interpret what is being observed, improving the possibilities of making museums more popular among publics of different ages. People in charge of creating virtual contents in museums have become aware of the need to take into consideration the features of the different public segments they want to reach, and creating effective tools to make the message understandable to different age groups, which may range from the very young to those well advanced in years [Serrano Moral, 2014].

3.3.3.2 Fine Art Dissemination: Educating Society Through Fine Art

Educating society through access to fine arts contributes to a number of objectives. These are:

- Improving visitor flow management within museums (improving carrying capacity).
- Enhancing the place of art within society (conservation, restoration, and preventing vandalism).
- Making fine art attractions more striking for visitors.
- Increasing attractiveness and revenue. A more satisfied visitor will contribute to improving tourist services and products for visitors in the future creating a feedback loop.
- Developing and deepening the tourism offer related to emotions and experiences.

The history of art has the obligation to not only research, study, and conserve, but also to disseminate to society the results of these endeavours. This is where tourism and fine art interpretation play a fundamental role as educational tools for all visitors. Some cultural and professional ethical codes expressly include public education and disclosure as a mandatory principle; and among the fundamental reasons for preserving and promoting museums and other exhibition places of the fine arts are the following:

- Managers of the fine arts are socially responsible, not only for preserving works of art but also for making them accessible – physically and intellectually – to the public.
- Through the conservation of the artistic works of the past, society can consider the value of their heritage and demand policies for its preservation and enhancement.
- Fine art displays can lead to new learning, allowing multiple perspectives and critical evaluation of the interpretations currently offered.

In recent years, there has been a vigorous debate on the need to revitalize the cultural heritage industry and to overcome old rigid management models, whereby control remains in the hands of public administrations, and the public is somewhat isolated in its ability to participate. However, new strategies should not rely on intellectual elites, as has been done traditionally, but instead give prominence to visitors, including tourists. According to this vision, civil society would gradually become involved in conservation based on knowledge that provides access to heritage.

The objective of science and research is to disseminate results to society. An ideal formula to raise awareness and educate the public is to provide a quality tourist visit with high levels of satisfaction and learning outcomes. That makes it necessary to channel management objectives towards guaranteeing research, conservation, dissemination and economic profitability for the destination hosting the cultural heritage.

The fine arts and tourism have coexisted in a natural way without much cooperation between both fields. Although fine arts are currently a significant component of tourism in Europe, it is necessary to enhance the coordination between cultural management

and tourism management. This requires the creation of interdisciplinary working teams capable of developing real tourism services and products based on the enhancement of fine arts with a focus on creativity, innovation, planning and management skills.

The economic sustainability of the fine arts is an interesting example of how the product can be enhanced by interpretation, which contributes to generating increasingly profitable tourism products and services. In this way, revenues allow a continuous improvement of the tourist experience and contribute to the fundamental tasks of conservation, restoration, research and documentation. The success in the creation of tourist services and products around the fine arts will be essential for providing feedback on the financing of new and innovative interpretive processes.

If different stakeholders are involved, the merging of multiple interests becomes more evident. On the one hand, public administrations must guarantee conservation, research and access to fine arts heritage. On the other hand, the private sector, interested in furthering an offer with quality tourist services and products, must focus on developing the economic and tourist potential of fine art, while doing so in a way that is both preservation-focused, and economically sustainable. Finally, visitors' views and intentions must be addressed, and a clear understanding reached as to why they access fine arts attractions, be it with the aim of learning, being entertained, or for personal fulfilment. This is one of the most important challenges of current cultural tourism, inscribed within the framework of an increasingly cultured, free and democratic society [del Río, 1999].

Tourism can also be put at the service of the fine arts when it comes to raising public awareness, being an important weapon to enhance conservation and local participation. Such awareness and local commitment contribute to economic development and job creation and enhances heritage protection. The key lies in the creation of cultural tourism services and products that are capable of transmitting the right message to society based on tourist services and products that meet the expectations of tourists. It is necessary to develop formulas guaranteeing the satisfaction of the tourist experience and enhancing the intrinsic educational function in the process of consumption of tourist-cultural products. To the extent that tourism achieves these objectives with different audiences, it will lead to greater appreciation of the fine arts in society as well a territorial and heritage profitability necessary to ensure the sustainability of tourism development, especially in small towns and countryside destinations.

Visual Guide to the Prado Museum

This Visual Guide is an educational resource intended to facilitate the preparation of the museum visit for people who understand better through images. It has been compiled and illustrated with the participation of people with autism spectrum disorders, and it addresses different issues related to the museum: its history, its rules, its location, its buildings, its staff, the access points, and a series of formal and personal explanations of the museum artworks. This autonomous material is intended to be a reference and support resource for educative environments and for relatives too.

For more information visit:

<https://www.museodelprado.es/en/whats-on/multimedia/visual-guide-to-the-prado-museum/4621ae59-3080-43bb-892b-34721f47ca96>

3.3.4 Conclusion

European cultural heritage belongs to society, and tourism is a very useful and successful way to allow people to interact with this heritage. Fine art, an important contributor to this heritage, is composed of aesthetically attractive elements, often referred to as “art for art’s sake”, and differentiated from functional or applied arts, which combine artistic intentions with a particular objective.

Tourism offers a way for many people to experience this fine art aspect of their heritage. The number of museums dedicated to its dissemination continue to grow. At the same time, the existence of fine art in a specific place plays an important role in improving tourism potential, ranging from brand location to leisure and educational opportunities. These opportunities are enhanced by offering visitors and viewers opportunities to interpret the work in ways that improve the viewing experience.

However, there is a lot of untapped potential, specifically in two areas. The first focuses on the different interpretative methods and techniques available, and when and how they might best enhance the interaction of the visitor with the work. The second focuses on what can be transmitted or learnt when viewing the work, and how such knowledge might affect the visit. Both points are intimately linked, and there remain many questions as to what results can be achieved when combining an interpretative technique, with a learning outcome.

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3.3.5 Case Study: Fine Arts

The Thyssen-Bornemisza National Museum: Moving from a unidirectional to a bidirectional communication paradigm

“Artists do not do the work for the eyes of one man. My legacy as a collector is to share, and I can only return this gift making it possible for more than one man to see it and understand the talent of the artist.”

Hans Heinrich Thyssen-Bornemisza

Introduction

Located in Madrid, forming a triangle with two other major fine arts museums (the Prado and the Reina Sofía), the Thyssen-Bornemisza National Museum is part of Madrid’s famous art district known as the “Paseo del Arte”. In addition, the district also includes a number of other important cultural reference points, including the Museum of Decorative Arts, CaixaForum, the Naval Museum, House of America and the Royal Botanical Garden. A stroll along this pleasant boulevard, which together with Retiro Park applied in late October 2018 to become a UNESCO World Heritage Site in the category of cultural landscape, is a must-see when visiting Madrid.

Since its opening in 1992, the Thyssen-Bornemisza National Museum has gradually increased the variety and number of temporary exhibitions, as well as cultural activities and educational programs, characterized by its paradigmatic use of ICT. This is driven by a global strategy that aims to transcend the educational work of the museum beyond its physical boundaries.

The museum works hard to maintain a dialogue with what it calls “their publics”, enhanced by the internet and social networks. As a case study, the Thyssen-Bornemisza National Museum is an example of good practices in terms of communication with the public, as well as an internationally recognized reference thanks to its Educathyssen programme.

For more information, watch the following video: Discover the Thyssen-Bornemisza Museum, Madrid – <https://www.youtube.com/watch?v=ryTZWbd89UI>.

One of the most fascinating stories behind a private collection

Valued by Sotheby’s at close to 2 billion dollars, the collection was created by the father of Baron Thyssen-Bornemisza, who in the 1920’s and 30’s, invested substantially in the growing sectors of shipyards and mining in the Netherlands. Before World War II,

he moved the collection to Switzerland, at which time it comprised mainly Old Masters. Although he had hoped it would remain in one piece, in 1947 a Swiss court ordered its distribution among his four children after his death. The baron spent years buying back paintings from his siblings and, as an art lover and collector himself, enriched the collection by acquiring 19th and 20th century masterpieces.

At the end of the 1980's, Villa Favorita in Lugano, Switzerland, which housed the collection, needed to undergo renovation to satisfy the needs of the collection. As the Swiss government was unwilling to pay for the renovation work, the baron began to look for a new home.

Comprising over 800 works of art dating from the 13th to the 20th centuries, it was the second largest private art collection just behind that of the Queen of England, and there were a number of countries, including France, Britain, and Germany, which attempted to woo Baron Thyssen Bornemisza and gain access to his collection.

The baron finally opted for Spain, not only because it offered the best conditions, but also because his Spanish wife weighed in on the decision. Out of her love for her country, she had always hoped that one day the collection could be shown in Spain. The baron was looking for a singular building located in an area with significant tourist flow and, while other European cities (such as London) had offered less centrally located facilities that did not please the baron, the building offered by Spain was close to the great national museums of the capital.

Under the initial agreement, the Spanish government committed to cover the costs of refurbishing the magnificent Palacio de Villanueva, a building with an excellent location in Paseo del Prado, in addition to paying a rent of five million dollars per year to host the collection for 10 years.

At the time, some art critics argued that Spain was paying too much. Nevertheless, it was a masterful tactic, because in 1993 the Spanish government reached an agreement with the baron to acquire the collection for 350 million dollars. Furthermore, the Thyssen-Bornemisza collection perfectly complemented the collections of the other two great museums in Madrid, the Prado and the Reina Sofía, filling an artistic gap by covering genres poorly represented in Spain, from German Renaissance and French Impressionism to Russian Constructivism and 19th century American art.

Dürer, Rafael, Titian, Rubens, Rembrandt, Caravaggio, Manet, Renoir, Cézanne, Van Gogh, Gauguin, Kandinsky, Picasso, Hopper, and Rothko are just part of the impressive list of great names that make up this collection [Thyssen-Bornemisza National Museum, 2018a].

The experience of visiting a museum

The experience of visiting a museum for a large majority of the public is still similar to that experienced by visitors in the late 19th century. It mainly consists of walking from room to room admiring the works and reading the details about the work and its author, complemented sometimes by a brief description of the work that most visitors overlook in their eagerness to get through the entire collection. The experience of visiting the museum focuses more on the quantity of works seen, than on the amount of time devoted to appreciating the qualities of the collection. As a result, the experience is aesthetical rather than educational.

In their desire to make the visit more satisfying and profitable, many museums offer visitors the option of taking a guided tour either with an expert or by using an audio guide. Nowadays, many of these audio guides have been enriched to become visual guides, which can range from explanations in sign language to images in augmented reality. However, despite these advances, the guided tour remains an irreplaceable classic. The closeness of the guide, the ability to empathize with the public and answer their questions as the visit progresses place them above ICT. That is why, despite the introduction of new ways of interpreting the cultural heritage of the collection, the Thyssen, and many other museums, continue to offer two-hour guided visits with an expert in art and history.

The Museum vision, mission and values

Museums are social institutions, in charge not only of preserving our heritage but also of disseminating it. According to the International Council of Museums (ICOM), they fulfill four functions: documentation, conservation, research and dissemination. *“A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”* [ICOM, 2004].

The Thyssen-Bornemisza National Museum’s vision and mission are aligned with the four aforementioned functions, with special focus on dissemination.

- Their **vision** is to be an international cultural and artistic reference contributing to supporting and promoting Western art and painting [Thyssen-Bornemisza National Museum, 2018b].
- Their **mission** is twofold. Its main objectives are, on the one hand, the conservation, study, exhibition and dissemination of the collection of works of art hosted in the museum, and on the other, to educate, integrate, and transmit knowledge to society as a whole, based on a cultural heritage, which includes both permanent collections and temporary exhibitions [Ibid.].
- The museum carries out its mission supported by **values** such as excellence, sustainability, innovation, integrity, involvement, trust, teamwork and avant-garde spirit, among others.

Throughout its 25-year history, the Thyssen-Bornemisza National Museum has remained true to these principles and has fulfilled its mission through a complete programme of exhibitions and a wide variety of activities, which have been renewed and improved to adapt to the needs of the different audiences to which they are directed. For example, through its commitment to the incorporation of ICT, or finding formulas to transcend the museum’s physical boundaries, and thereby reaching people who cannot visit in situ. Additionally, the collections can be accessed through the website and mobile apps, designed to both accompany the visit and bring the art to the classrooms and other interested publics.

Another key objective, in constant evolution within the institution, involves bringing formal and non-formal learning together, offering programmes whereby all kinds of audiences can participate in their cultural project.

The museum strategic alignment

The museum's strategy is to achieve streamlined administrative management, maximizing its own revenues and optimizing the investments necessary to carry out an intense cultural programme and to maintain facilities and services at the highest level. The commitment is to be a reference for high quality in the Spanish cultural market through an efficient and transparent management. Throughout its journey, the museum has always placed special emphasis on its objective of disseminating its collections, with programmes aimed at involving all types of audiences in its cultural project. This objective remains in force, as well as that of satisfying the demand of visitors and collaborators under constant quality and innovation criteria.

Times change at great speed and the public does so in a parallel manner. As a result, in order to adapt to changes, the museum's activity must become a laboratory in which to experiment with new forms of knowledge dissemination, always with the commitment to facilitate access to art for the benefit of society as a whole. As a museum, its function is to contribute to the transfer of knowledge and education, but this cannot be just done in the same way as a school or university, in which there are educational programmes that must be completed. The museum promotes learning in a non-formal context, collaborating nonetheless with primary and secondary educational institutions, and the organization of conferences in collaboration with universities, among others.

General facts about the museum

During the last few years, the Museum has had an average of 1 million visitors annually, with 57.8% of these visitors coming from outside Spain, mainly the US and Europe. At the same time, Russia and China were the markets with the largest growth potential [Thyssen-Bornemisza National Museum, 2017]. In 2016, 72.9% of their visitors rated their visiting experience as very good.

Rethinking Museums

By Maria de Lourdes Riobom [2017]

Rethinking museums is a concept which proposes that aspects of society need to be totally rethought. What kind of world do we want? What kind of education do we want to give to future generations? If the world we are aiming for is a more open, tolerant and democratic one, with critical, active and engaged citizens, rethinking museums makes perfect sense.

Rethinking museums is rethinking education. Education has been going through a crisis, with no end in sight for decades. This crisis in Education is evolving into a crisis of motivation. How can we spark the interest of the young and not so young in less immediate pleasures than the ones provided by the rampant consumer society we live in? Museums are places of knowledge and can, if properly addressed by competent educational departments and prepared teachers; contribute to raising awareness of the necessity of knowledge. They can be places where we are all confronted with ourselves, since a work of art is something that disrupts, sensitizes and forces each person to think.

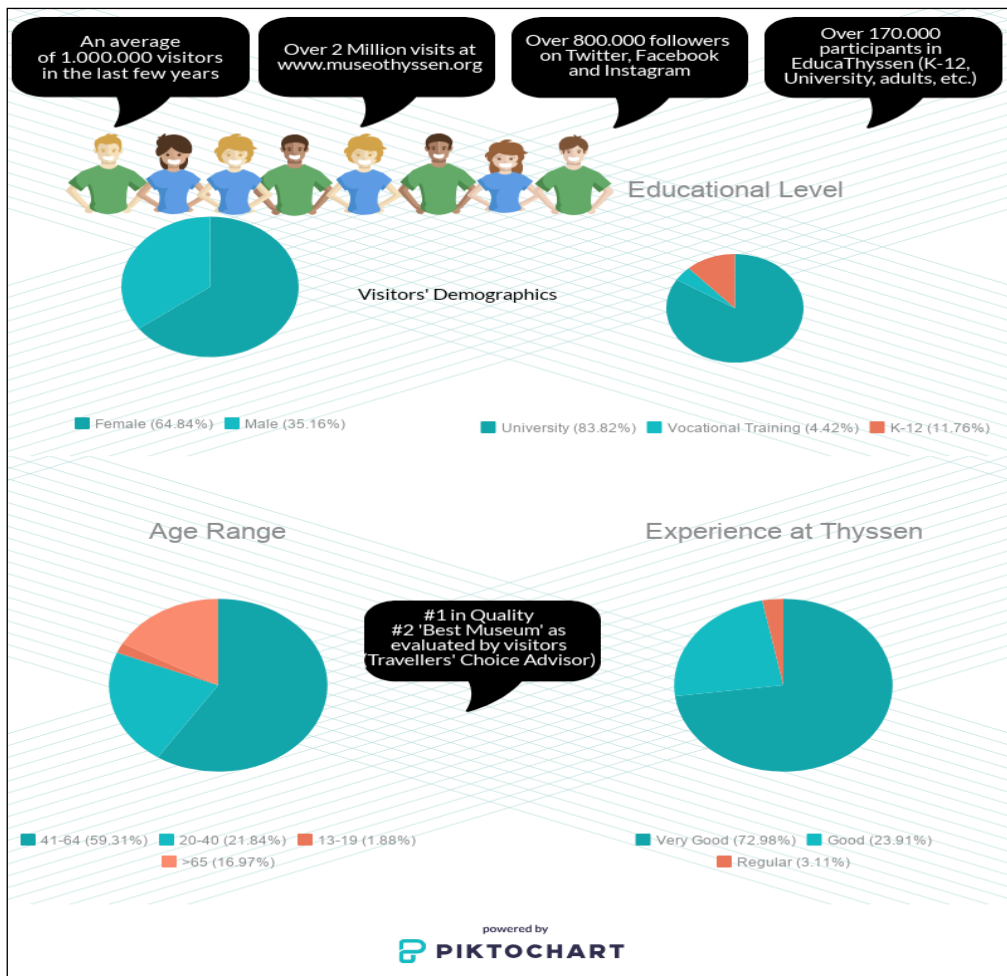
Continued on page 237

A work of art amazes, moves, wakes up. Its contact can turn completely the one who sees it, can change how each person views themselves, and the world. As museums are places where works of different peoples and times intersect, they can open up the understanding of the other, of acceptance and tolerance, for that which is different.

Museums are and will always be places for research and exhibition of works of art, but they increasingly have to be places for education. For this, it is essential to make directors and curators understand that increasing attendance or showcasing spectacular events are not their sole aims, but that they have, above all, to be places for the public, every public, in short, places for education, places for transformation.

Source: <https://www.educathyssen.org/centro-estudios/educacion-museos/rethinking-museums-means-rethinking-society?page=4>.

Figure 3.3.5 | General facts about the Thyssen-Bornemisza National Museum



Source: Thyssen-Bornemisza National Museum [2017].

What is EducaThyssen?

EducaThyssen is both an on-going educational innovation project focusing on the needs of diverse audiences keeping the public as a central character and necessary collaborator, and the name of the Thyssen-Bornemisza Museum's portal for learning. It focuses on carrying out research and gaining knowledge through various activities, programmes and learning labs.

As an educational project, EducaThyssen should be understood as a laboratory in which new ways of transmitting knowledge are experienced, in order to reach audiences that may not have access to the museum.

For its part, the Educathyssen.org website is a meeting point and exchange of knowledge, acting as an extension of the physical headquarters of the institution, where each resource provides educational content or serves as support for teaching activities carried out in the museum.

The multidisciplinary team that conforms the education area is in charge of designing, organizing and carrying out a wide-ranging programme of activities, workshops and lab sessions, which are created for both formal educational purposes (students and teachers) and informal ones (children, youths, adults in general outside the formal educational system).

EducaThyssen is in charge of the organization and integral management of the educational and communication activities, as well as of the design, execution, evaluation and continuous improvement of the educational programmes and activities that the museum develops within its function of dissemination of the collections.

EducaThyssen embraces diversity in society, offering activities for various audiences including people with special needs. It also provides educational resources, such as publications, apps and sign language guides for the collection and for art in general. Their main initiatives can be grouped in four categories:

1. **Teachers and students:** innovative activities to encourage dialogue between stakeholders.
2. **Programmes for the general public:** a permanent programme including visits, workshops and activities for children, young people, adults and those with special needs. This includes particular programmes for more specific groups, such as university students, researchers and museum professionals.
3. **Think Factory:** in a context of continuous learning approach, research becomes the central axis of the educational action of the museum. The focus is on deepening the understanding of the collections, the museology of the 21st century, and new educational models.
4. **Labs (Laboratories):** a laboratory for creation, development and dissemination of educational projects. This involves exploring other forms of experimentation and learning methodologies and considering culture as a driving force of social change.

What are EducaThyssen basic principles?

For each type of education, there is a corresponding conceptualization and a certain type of communication [Kaplún, 2002]. The museum, understood as an educational ecosystem, is very complex. This complexity requires using multiple strategies

and educational methodologies, always focused on communication, in the interaction between educators and visitors. Communication is based on the exchange of knowledge, and therefore on the contribution of the participant in their educational actions. In this way, EducaThyssen is, among other things, one of the educational communication tools used in the museum. At the same time, the museum is aware that, as a repository of works of art that belongs to all, it must exercise its educational work in a way that is decentralized from the operation of the physical museum. Therefore, EducaThyssen is a tool to influence educationally different groups that find it almost impossible to visit the museum for different reasons. Another concept present in EducaThyssen is that of the museum as an educational laboratory, since it is not being conditioned by an academic curriculum or programming imposed from the outside, the museum can experiment with new ways of educating that are very difficult to develop in formal learning environments. For this reason, EducaThyssen is configured as a space for experimentation around education [Ferrerias, 2009].

What are EducaThyssen goals?

The main objective is to innovate and inspire. For that reason, it seeks educational innovation in all its proposals based in a conception of the museum as an open entity. EducaThyssen seeks to extend the educational experience beyond its physical boundaries, which is becoming increasingly feasible thanks to the development of ICT, and therefore it is positively contributing to the realization of the museum's mission to transmit knowledge to society.

The objectives of EducaThyssen are:

- to facilitate the enjoyment of art;
- to encourage participation through knowledge accessible to all audiences;
- to provoke;
- to shape community sustainability;
- to incorporate the audience into a large family of those who work in the museum, using different platforms to reach all visitors.

What are EducaThyssen's main current initiatives?

ARCHES (Accessible Resources for Cultural Heritage EcoSystems)

ARCHES is a laboratory focused on the creation of inclusive environments in the cultural field, through the use of technology. It seeks to develop strategies and tools that allow access and enjoyment of cultural resources for everyone, regardless of their sensory and cognitive abilities.

ARCHES is a European project with a multidisciplinary collaboration that involves thirteen partners, from universities, companies and museums, dedicated to finding novel applications to facilitate access to the collections of six European museums [EducaThyssen, 2018a].

Musaraña

Musaraña is a project for innovative teachers, which establishes links between the museum and educational centres in Spain, Portugal and Latin America. It is a space to learn about art, develop and reflect on new ideas, and share experiences [EducaThyssen, 2018b].

The main aim is to co-create, investigate and disseminate new lines of educational action. For this reason, every quarter a work topic is proposed- sound, territory, movement, letters, sciences, etc. followed by face-to-face meetings with different creators, followed by the development of video-learning capsules and materials for the classroom.

Nubla

Nubla is a project that brings the world of art and videogames into dialogue. A meeting, co-creation and learning space formed by a team of young university students from the visual arts, humanities, design and sound (although open to the collaboration of other audiences), and mediated by EducaThyssen and Gamera Nest [EducaThyssen, 2018c].

Nubla is a narrative experiment that aims to draw connections between technology and art, creating dialogues and synergies from a creative, critical perspective.

Part of what makes this video game unique is the fact that it was designed inside the museum, and its settings and storyline are based on works in the collection. The game takes players on a journey through a universe where the death of creativity has made time stand still and memories fade. Identity, territory, borders, cities and dreams are just some of the themes used to articulate the game's narrative and chart a course through the museum halls.

Mobile Apps

This is a new didactic resource of the Thyssen-Bornemisza Museum Education Area, designed as a means to learn about the Museum and its collections, linking reality, fiction and adventure. It can be an individual or shared experience, with the aim of making the Museum visit different, educational and fun.

The Fundación BBVA is the museum's exclusive collaborator for its apps and digital publications that are encompassed under the name ConectaThyssen apps. Since 2012, and thanks to this agreement, the museum is the Spanish institution with the greatest number of free apps readily available to the general public and art lovers [Thyssen-Bornemisza National Museum, 2018d].

Currently available apps can be accessed and downloaded through the following link: <https://www.museothyssen.org/en/conectathyssen/apps>.

Table 3.3.5 | ConectaThyssen apps

Description
Second Canvas Thyssen is the perfect tool to get closer to the secrets of the museum and discover its magnificent masterpieces in super-high resolution. https://www.youtube.com/watch?v=QT-frdqFfV0
Crononauts immerses users in a reality-fiction adventure based on the paintings in the Thyssen, the Palacio de Villahermosa and important facts related to the surroundings of the museum.
The Exchanging Gazes app recreates a series of special exhibitions of the collections that took place when the Museo Thyssen-Bornemisza opened.
A journey to the west app is a great way to get to know the great North American painters of the 19th century. Through different tales, context maps and historical-artistic commentaries, users can discover the works of artists.
In the Thyssen Kiosk app , the user will find all the interactive magazines that will allow them to learn more about temporary exhibitions, education initiatives, activities and workshops.
The Select Works app helps one to discover a selection of the museum's most outstanding works: 143 masterpieces by 131 artists that span more than seven centuries of history.
The Giovanna app uncovers the historical, artistic and technical secrets that are hidden in the portrait of Giovanna Tornabuoni. Fascinating history and technique come together in this app dedicated exclusively to the emblematic painting by Domenico Ghirlandaio.
The Experiment Now! app encourages users' creative engagement through games that introduce some of the most important works in the museum from an educational point of view. The app invites users to experiment with the principal artistic movements through different types of games.
The Living Paintings app feeds the curiosity of the very young through an interactive dynamic, designed to stimulate their artistic sensitivity according to their age.

Source: Thyssen-Bornemisza National Museum [2017].

Conclusion

Although the number of visits to museums and large exhibitions continues to increase, many exhibitions lack the means for the public to make a personal interpretation of the work, with the result that after several hours of the visit people are barely able to remember the works they have seen. At best the visit is uninteresting, at worst “boring”, in the absence of meaningful learning through dialogue with the cultural heritage that allows them to connect with the emotions and sensations that the artist aims to convey. Museums must change their traditional approach from unidirectional to bidirectional communication so that the public feels like a participant and collaborator in the interpretation of the cultural heritage that the museum possesses. The Thyssen-Bornemisza National Museum is an example of good practice in this regard.

The innovative communicative proposal of the Thyssen manages to reach the public, speaking its language, and either adapting the visit to the special requirements and expectations of the visitor or bringing the art to the millennial public through

video games and applications for mobile devices. Above all, the museum seeks to be a significant complement to the formal learning that occurs in schools and universities.

In this sense, a didactic museum approach has been implemented. Its objective is to create a museum capable of bringing the cultural heritage, both tangible and intangible, to all types of public, regardless of their origin, education or previous knowledge, through an approach that reflects the interests of a society in constant change. The Thyssen-Bornemisza National Museum uses a wide range of tools in order to make the access to heritage more fun, more playful, more understandable and more educational, while respecting one of the key points of interpretation, that the message should be pleasant, brief and clear [Tilden, 1957]. In short, they are looking to present a heritage that might be enjoyed and understood by all.

Guiding Questions

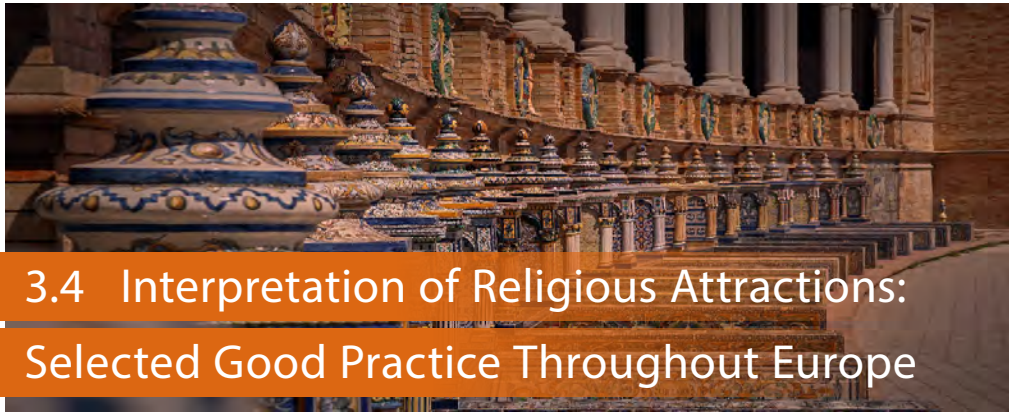
1. Draw a timeline of significant events related to the Thyssen-Bornemisza National Museum. Most of them are in the text, but you could find more ideas by doing your own research.
2. How has the experience of visiting the museum changed with the inception of ICT?
3. How has the Thyssen lived up to its mission and kept it relevant during its 25 years of existence?
4. How has the Thyssen contributed to the mission of museums in general, of conserving, exhibiting, researching, and communicating its cultural heritage?
5. Find definitions for each of the following: education, dissemination, communication and interpretation, in the context of this case study and illustrate each with relevant examples from the Thyssen?
6. The following are Beck and Cable's 15 principles of interpretation. Illustrate with different examples from the case study how the Thyssen-Bornemisza National Museum interpretation approach matches these principles.
 - a. To spark an interest, interpreters must relate the subject to the lives of the people in their audience.
 - b. The purpose of interpretation goes beyond providing information to reveal deeper meaning and truth.
 - c. The interpretive presentation- as a work of art- should be designed as a story that informs, entertains, and enlightens.
 - d. The purpose of the interpretive story is to inspire and to provoke people to broaden their horizons.
 - e. Interpretation should present a complete theme or thesis and address the whole person.
 - f. Interpretation for children, teenagers, and seniors- when these comprise uniform groups – should follow fundamentally different approaches.
 - g. Every place has a history. Interpreters can bring the past alive to make the present more enjoyable and the future more meaningful.
 - h. Technology can reveal the world in exciting new ways. However, incorporating this technology into the interpretive program must be done with foresight and thoughtful care.

- i. Interpreters must concern themselves with the quantity and quality (selection and accuracy) of information presented. Focused, well-researched interpretation will be more powerful than a longer discourse.
- j. Before applying the arts in interpretation, the interpreter must be familiar with basic communication techniques. Quality interpretation depends on the interpreter's knowledge and skills, which must be continually developed over time.
- k. Interpretive writing should address what readers would like to know, with the authority of wisdom and its accompanying humility and care.
- l. The overall interpretive programme must be capable of attracting support, such as financial, volunteer, political, administrative, or any other type of support needed for the programme to flourish.
- m. Interpretation should instill in people the ability and the desire to sense the beauty in their surroundings, provide spiritual uplift, and encourage resource preservation.
- n. Interpreters can promote optimal experiences through intentional and thoughtful programme and facility design.
- o. Passion is the essential ingredient for powerful and effective interpretation—passion for the resource and for those people who come to be inspired by it.

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3.4 Interpretation of Religious Attractions: Selected Good Practice Throughout Europe

3.4.1 Introduction to Religious Attractions

People have been led to travel since ancient times by their desire to discover new places, to explore the unknown, to conquer new territories, to fight wars, to participate in sports competitions like the Olympic games in ancient Greece, to find new cures or treatments or simply for leisure, as some Romans did. Another important reason for travelling in the past was some people's desire to visit temples or sacred sites and to pray or participate in rituals and certain events dedicated to the gods venerated at the time. The rise of Christianity and of other monotheistic religions, significant in terms of impact and number of followers (Islamism, Buddhism, Judaism) has created preconditions for a great number of pilgrims to travel to particular sites considered sacred to the respective religious community's members. The rise of these religions also sparked wars fought in the name of faith. Religions, and Christianity in particular, are religions which try to attract new followers; thus, the effort to attract new followers was the key motivation for building monumental sites. To this day, these structures serve as proof of the extremely important role religion played in organizing and leading European states. Consequently, ever since ancient times, a great number of extremely valuable monuments have been built in the name of gods or people considered gifted with divine, superior powers (the famous Greek, Egyptian or Roman temples, churches, etc.). Many of these structures can still be visited today and many of them have become important religious and cultural attractions.

During the last decade, there has been a significant increase in people's interest in spirituality. This is reflected in people's willingness to become involved in activities which imply the manifestation of feelings and fulfilment of profoundly human needs, like not being isolated, achieving others' respect and being valued, of being essentially good, of giving or searching for the deep meaning of life. While, particularly for Western Europeans, spirituality rather implies experiencing everyday life, formal ceremonies are, on the contrary, specific to Eastern European countries, where the population is keen on the religious practices implied by religious fondness [CBI, 2016].

People's willingness to search for deep meanings, to participate in highly symbolic events, to relax spiritually can be capitalized on in tourism due to its potential elements which can thus react to the influence that people's willingness exerts on the travelling market. Religious tourism (also known as spiritual tourism or faith tourism) is one of the main forms of tourism by which people can meet their spiritual needs.

The main factors which have led to a significant increase in interest in religious tourism are:

1. **people's search for authenticity:** they wish to try new things, to become involved in activities which enable them to experience religious events in traditional places;
2. **democratisation of tourism:** more and more people travel nowadays due to the incentives offered by governments as a means to support tourism activities;
3. **looking for something special:** people wish to experience novelty, to enjoy something different, something they have not tried before;
4. **increasing incomes:** in developed countries, particularly, as well as in emerging ones, more and more people can travel nowadays due to the general improvement in the living conditions occurred in the last decades;
5. **lower cost air transportation:** the development of low cost airlines and the increasing competition have motivated traditional companies to focus more on the price-performance ratio; consequently, transportation costs – which represent an important aspect in travelling – decreased, thus creating new travel opportunities for religious tourism even for customers who have lower incomes;
6. **increased interest in cultural tourism:** travellers are more and more interested in cultural tourism focusing on old cities' resources, where genuine pilgrimage centres, with numerous monuments, churches, and other religious events sites were developed. These have become very attractive for religious tourists;
7. **improvement of communication and information technologies:** the internet has changed the way people from various cultures and religious communities relate, communicate and interact. Moreover, it provides access to information on the available tourism products. The internet has created the possibility to organize individual trips for people interested in various religious sites, it provides easier access to information and the possibility of buying religion-related holiday;
8. **greater variety in tourism products:** by looking for new means to survive after the dramatic fall in the number of people participating in religious rituals and their subsequent estrangement from the church, particularly in Western Europe, religious places provide tourists with new opportunities to spend time in places once dedicated to monastic life: they opened camps and resorts for leisure and relaxation which made them very popular, particularly among senior tourists;
9. **changes in preferences regarding holiday duration:** in recent years, tourists lean more towards multiple holidays, for shorter periods of time throughout the year. This has created the framework for spending free time in various places and for searching for diverse tourism products, thus enabling the development of new forms of tourism, including religious and cultural tourism;
10. **increased awareness of the need for sustainability in tourism activities:** together with increased interest in ensuring sustainable tourism, as well as in further promoting sustainable tourism activities, more and more tourists

and companies in the field began to participate in developing a type of tourism that contributes to improving the living conditions of local communities, to protecting the environment and to preserving tourist resources, both natural and anthropogenic. They include those that religious tourism is based on (buildings, monuments, etc.). In this way, attention was focused on finding new ways to protect monuments and religious traditions – tourism can be helpful in such developments.

The above listed factors contributed to the increasing interest in religious tourism, in traditional and spiritual pilgrimages, to their resurrection after a period of decline, particularly in Western Europe. In this context, religious and cultural heritage become extremely important. Preservation and interpretation in an attractive manner able to meet a wide range of motivations, establish the basis for the future development of religious tourism.

3.4.2 Interpretation and Religion

Religious heritage is very old and differentiates a site's significance in terms of values that are not easily interpreted and presented to visitors. The reasons for these difficulties in understanding their significance are:

- the existence of different religions at different times, in geographical areas, in communities;
- the religions changed under the pressure of some historical events (especially wars);
- the lack of primary sources of information for some religions' significance;
- some sensitivities of worshippers in interpreting different events;
- the variety of sociodemographic characteristics of visitors at the religious sites.

The interpretation at a religious site has to consider all these sensitivities, cultural and religious differences, restrictions imposed by traditional religious rules. Some methods of interpretation and specific infrastructure could be successfully used at the religious sites (guided tours, for example), some may or may not be appropriate (video games, for example, at a monastery aiming to portray the ancestral ways and lives of monks).

3.4.2.1 Religious Tourism – a Definition

Religious tourism is defined by CBI (Centre for Promotion of Imports from developing countries) as a form of tourism in which travelling motivations are exclusively or at least strongly related to religion, people choosing religious holidays in order to “confirm, deepen or reflect on their faith” [CBI, 2016]. Their expectations are related to:

- connection to a sacred place;
- better understanding of religion;
- finding peace and purpose of life;
- hope and release from stress.

Religious tourism is also defined as a form of travelling including visits to religious sites relevant to one's own or others' faiths, where "religious and touristic motivations" coexist as a tourist product provided by specialized tourism agencies. Vorzsak and Gut consider that religious tourism implies, beyond visiting sites, sanctuaries, and other religious structures, participating in religious conferences, various cultural and religious events, religious exhibitions, and sacred music concerts [Vorzsak, Gut, 2009].

Anyway, many of them use local accommodation services and tourist facilities. Religious tourism may bring substantial economic advantages to communities.

From the point of view of the development characteristics of religious tourism, there are four important aspects that must be emphasized and analysed:

- holy monuments as pilgrimage places;
- religious sanctuaries;
- cultural-religious assets;
- religious destinations;
- visiting tours.

Next, a brief analysis of each element mentioned above will be provided.

Holy monuments as pilgrimage places

They are regarded as singular elements and can be accompanied by very few tourist attractions. In Romania, there are many religious monuments that inter the mortal remains of some saints (Pious Saint Parascheva's relics in Iasi) or martyrs (the relics of the first four Romanian Christian martyrs at Cocos Monastery in the north of Dobrudja).

Religious sanctuaries

They have a major touristic importance due to some historical-cultural characteristics. They can be accompanied by other cultural or landscape values or Christian festivities, representing a combination between attractions and spiritual values for believers. Although not as famous as the religious sanctuaries in Great Britain or Israel, the Dacian sanctuary at Sarmisegetusa Dacica in the Orastie Mountains (part of the Sebes Mountains in Romania) may represent a good example of the combination between the touristic value of the site and the spiritual significance of the sanctuary.

Cultural-religious assets

Having the status of architectural and artistic monuments, they represent great tourist attractions. From this point of view, Romania has a great advantage due to some well-known monuments such as: the monasteries of Bukovina, with churches whose external walls are painted, the monasteries of Moldavia and Oltenia, the fortified churches of Transylvania, Orthodox cathedrals (Sumuleu, Cluj Napoca, Brasov, Ditrau, etc.), and also Maramures wooden churches.

Religious destinations

It is here that religious manifestations take place. When this case combines with a previous one, the association of religious places and religious celebrations of national interest

may actually result in yielding an attraction for religious tourism. In Romania, relevant examples are Christmas and New Year holiday offers in the Maramures area. Other relevant examples come from the Bukovina and Moldavia.

Visiting tours

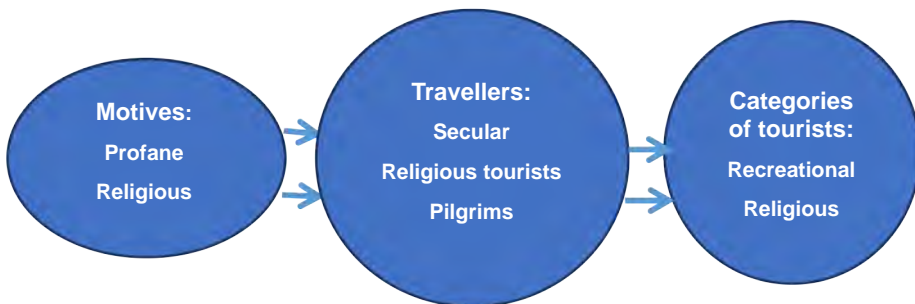
Visiting tours of some important religious places, some of them with a purely religious value, are combined with those that hold historical and artistic value. Examples for such tours are the tours of the monasteries of Moldavia, Bukovina and Oltenia, other examples are: Dobrudja, Wallachia, Buzau, Banat, all of which are in Romania.



The motivations for religious tourism

For a long period of time only pilgrims were considered as attached to religious tourism. Nowadays, we witness an increasing interest in creating classifications which also include other categories of people visiting sacred sites that are highly significant for various religions. On a scale illustrating the extent to which tourists travel for religious reasons. Depending on the motivation for travelling, we find classifications which enable us to identify multiple types of tourists [Santos, 2003].

Figure 3.4.2.1 Type of travellers, motivations and categories



Source: Own processing.

Thus, on the one side, there are secular tourists belonging to the recreational traveller’s category, who travel without religious purposes and pilgrims on the other hand, who are motivated by strong religious faith and travel for religious purposes. Both groups belong to the category of religious tourists. There is also the third category, i.e. of religious tourists who are motivated to travel by religion and by other reasons, as well.

In this respect, Bauer classifies people visiting religious sites as: pilgrims, traditional believers, liberal believers, artists, cultural or ethnological preachers and secular ideologists [Bauer, 1993]. According to him, for pilgrims, travelling is exclusively a spiritual experience which implies sacrifice and strong religious faith. The traditional, rigorous religious follower is the one who accompanies tourists, provides information and eventually holds the liturgy – in this case, the journey represents a means for religious travellers to strengthen their faith and to thank their God. The liberal follower helps tourists comprehend the significance of a religious site, both in terms of art and religion. The tourism professionals, often researchers, guide tourists in finding new motivations for travel that go beyond the religious one. Thus, this type of travel turns the journey into a study experience. This approach stresses the economic aspect of the tourist activity. To the apostle of culture, art or ethnology, churches and other religious sites are art temples or museums which were not built for their artistic significance despite the fact that modernity bestows this impression.

3.4.2.2 Brief Overview of Religious Heritage in Europe

At the European level, Christianity has been the major force that sparked the creation of treasured tourism sites, monuments, events: some examples are the Sagrada Familia in Barcelona, Spain, Notre-Dame Cathedral in Paris, France, St Paul Basilica in Rome, Italy, painted monasteries in the North of Moldavia, Romania, or the Route da Compostella that spans several European countries, are all examples of tourist attractions that have their roots in religion. They had a religious influence on the economic and social life in the past and they also have an impact on the European culture as a whole. Long before Christianity, faith in ancient Greece and in the gods of the Roman Empire influenced people's way of thinking and inspired great monuments such as Apollo's Temple, Delphi's Sanctuary, etc., to be built. The same happened in the case of the Dacian gods – the Dacian Fortress in the Orastie Mountains, is today included in the World Heritage List. However, the most impressive constructions have been preserved since the Middle Ages, despite the fact that some of them were lost in conflicts which ravaged the continent throughout time.

Numerous religious sites in EU countries are included in the World Cultural Heritage UNESCO list: 114 are registered sites. They are registered either as tourist sites as such or as urban or rural resorts which include temples, monasteries, churches, and religious pilgrimage sites. According to the data published by UNESCO, out of 1121 sites acknowledged as universal cultural heritage (worldwide), most are cultural sites (869), followed by natural sites (213) and mixed sites (39). Most of these are located in Europe and America (47.19%), in Pacific Asia (23.19%), Latin America and the Caribbean (12.67%), Africa (8.56%) and in Arab Countries (7.67%). According to UNESCO, the great diversity of religious or sacred sites makes it possible for 20% of all sites registered on the World Cultural Heritage list to include elements related to religion or traditional spirituality from various cultures of the world. Given their relation to a group or local community, it is difficult to establish whether certain sacred sites, churches, pilgrimages, monuments, etc. can actually be considered universally valuable: consequently, some good practice guides and recommendations have been determined in order to carry out their evaluation within some meetings or conferences held by organizations interested in the field. Thus, ICOMOS [ICOMOS, 2004] defined religious property as “*any form of property with religious or spiritual associations: churches, monasteries, shrines, sanctuaries, mosques, synagogues, temples, sacred*

landscapes, sacred groves, and other landscape features, etc. The term sacred space refers to areas of special spiritual significance to peoples and communities, and 'Sacred natural site' corresponds to the areas of land or water having a special spiritual significance to peoples and communities" [UNESCO, UNESCO/IUCN Guidelines for the Conservation and Management of Sacred Natural Sites, 2008].

3.4.2.3 Religion as a Tourism Attraction in Europe

Religious tourism in Europe means visiting edifices which include sanctuaries, temples, churches, cathedrals, mosques, synagogues, monasteries, mausoleums and cemeteries. Along with these, visiting religious events, concerts and sacred natural sites are also included in the definition of religious tourism.

If we consider tourists' most powerful motivation for travelling, we identify:

- **sites dedicated to pilgrimages** – places where tourists go to pray to saints' relics, and which are of no interest to profane visitors; these have a deep religious component;
- **sites with a double attraction** – places religious and non-religious tourists are interested in because of their attractions related to history, art or the scenery of the destination;
- **religious festivals** - as destinations chosen by tourists in order to participate in religious events. Rural areas with orthodox churches can have special celebrations to the honour of certain saints. On these occasions, certain villages receive visitors on a particular day that is dedicated to celebrating the patron saint of the parish church.

These sites offer tourist attractions that preserve and capitalize on a variety of tourism products. A wide range of religious tourism products provide spiritual tourism activities in Europe [Griffin and Raj, 2018]: traditional pilgrimages, religious tourism, religious events, missionary activities and volunteering are all part of the offer.

a) Traditional Pilgrimage

Participants undertake a journey to some sacred place as an act of religious devotion.

Pilgrimage is sometimes used in the religious tourism sense, but it is "motivation" which separates "modern time pilgrimage" from "pilgrimage in the past" [Božić, Spasojević, Vujičić, Stamenkovic, 2016]. While it is also a journey, a pilgrimage implies a spirituality-based religious experience, a meeting space between man and God; however, as shown above, in religious tourism, tourists' motivations can be different and so-called religious travel can have a wide variety of motives aside from spiritual ones. People endow religious sites, such as churches, temples and mosques with extremely powerful, intangible values. Consequently, pilgrimage destinations can be regarded as sites that are consecrated to memory, recollection and concentration. These sites, often well-known for their architectural excellence or beauty, are part of World Heritage or of other institutions [International Coalition of Sites of Conscience, 2018].

Pilgrimage is a special form of tourism, however, it is a form of tourism that is inherently connected to all world religions. Some sites are more attractive to the people from the countries they are located in, while others attract greater numbers of tourists from abroad. The main locations with a religious significance have responded to tourists' demands by providing accommodation facilities for a great number of tourists and/or pilgrims.

Pilgrimage is a touristic phenomenon with broad dimensions over time and in regard to various locations that go back to people's religious experiences. Its origins are difficult to trace back, yet, in terms of its geographical extension, pilgrimage is a global phenomenon. To go on a pilgrimage is an important act in the life of many believers.

Pilgrimage, when looked at from a religious anthropology point of view, is a phenomenon that concerns directly or indirectly historians, geographers, folklorists, philosophers, sociologists, ethnologists, theologians and, last but not least, economists. But believers do not reduce the act of pilgrimage to this horizontal and tangible dimension. To them, a pilgrimage is an act concerned with both "heaven and earth".

Pilgrimage is an open gate towards a rare and different path that allows one to meet supernatural forces and sacred realities. It comprises all aspects deriving from human nature itself, but it also opens itself to larger theological significance that reveals the truth of God, of man and of our salvation through the Christ.

By pilgrimage, one understands a journey whose destination is a holy place, ending in the veneration of the spiritual "centre". The meaning of the term expresses the space sacralisation and life of a sacred time, a necessary ritualization and doing something for ourselves. The expected result is access to blessing transcendence. Setting out, travelling, discovering new horizons, living in a community and, above all, experiencing an inner change represent some of the features of pilgrimage, religious tourism included.

At the same time, there is no pilgrimage without spatial limits, sensitive confirmation of a physical effort or sustained tension in order to accomplish a goal. Pilgrimage refers to:

- setting out;
- travelling;
- arriving at the holy place;
- the act of worship.



From the theological point of view, the pilgrim is a visitor who comes from anywhere, that spatially covers this "anywhere", this land that does not belong to him. But he is not doomed to wander powerlessly without end. Within this space, he will undergo a great change through the very act of pilgrimage: it is a secret participation in a reality which is different from that of the profane

experience or the immanent world. The pilgrim is the man who walks by, being by himself a stranger; a stranger to the human land he walks across and where he has to accept this situation imposed by those who watch him travelling. They know that he is going to continue his journey the next day.

The pilgrimage act is a typical experience of religious life, being individual and collective at the same time.

The spiritual dimensions of pilgrimage refer to:

- setting out for a certain place, leaving the country behind, a deliberate estrangement;
- perceiving life on earth as an exile;
- the journey to Holy Jerusalem, the Christian's true country;
- a ritual that must be performed during the journey and at its end: prayers, singing, etc.;
- transforming your own inner self as a consequence of this journey, in order to meet the requirements for being accepted to the Kingdom of Heaven;
- the feast- celebration of a sacred time sanctioning any pilgrimage manifestation.

Traditional pilgrimages have been going through a revolutionary process during the last decades; nevertheless, religious motivation most often combines with other travelling motivations such as visiting historical, artistic or cultural sites. However, traditional pilgrimages are primarily meant for tourists whose main purpose is to visit a religious site, to participate in activities which imply a deeper understanding of religion, visiting monasteries. They wish to experience religion by participating in pilgrimages to well-known places, by choosing itineraries famous ever since Medieval times or by visiting monasteries or other places of worship, generally known only by the inhabitants of particular countries or regions. For example, in Romania, a country where the majority of the population is orthodox, this phenomenon has intensified during the last decades when people belonging to all age, occupation and education groups began to participate more and more often in pilgrimages to monasteries and cathedrals famous for the moral qualities of the priests serving there, whom they talk to and whose advice on various matters they search for, or they come to pray to saints' relics particularly during special events dedicated to them. The case study we have hereby included, i.e. the pilgrimage to Iasi, with more and more participants every year is a representative example for this phenomenon.

According to the number of participants, the best-known religious pilgrimages in Europe are those to Santiago da Compostella (ES), Rome and Vatican (I), Sanctuary of Fatima (PT), Assisi (I), Athos (GR).

The best-known pilgrimage itinerary in Europe that catholic pilgrims have undertaken since the Medieval Ages in order to get their sins forgiven is **Camino de Santiago** (Saint James Route). The most popular route starts from Saint-Jean-Pied-De-Port, in South-Eastern France, and ends in the Spanish city of Santiago de Compostela, at the Cathedral built above Saint Jacob's

(one of the 12 apostles in the Bible) tomb and then in Finisterre, a small town situated 100 kilometres away, which used to be considered the end of the world before other continents were discovered. The 780-kilometre-long route to Saint Jacob Cathedral is crossed by pilgrims on foot in about 4 weeks: they cross the Pyrenees Mountains through the Low Navarra, passing by picturesque little towns and large fields of corn. Travellers can rest in monasteries, where they offer a small donation as a reward for the service provided or in rural guesthouses managed by the locals. According to statistics, over 300 000 pilgrims crossed this route in 2018 and approximately 2.4 million tourists were registered in Santiago de Compostella (ES).

Seven Pilgrim Churches of Rome, Italy is another pilgrimage site visited by millions of people every year. Rome is where Peter and Paul – two of Jesus’s apostles, died; two of the most representative churches were built there, Saint Peter Church, within the Vatican area – considered the most beautiful Christian Church and Saint Paul Basilica, 11 kilometres away from the surrounding walls of the city. It is the cradle of Catholicism, it is the home of the Pope – the head of the Catholic Church and the place where Curia, the representative forum of the Church, gathers.

Sanctuary of Fátima, Portugal was built in 1917 in a place known as Cova da Irina, close to the city of Fatima, where three shepherd children claimed that Holy Mary talked to them and thus they became her messengers to the Pope and to the people. Since it became a pilgrimage site, the government approved the construction of a church there. According to data, after 100 years since the church was built, over 9.4 million believers travelled there to celebrate the event which definitely makes it one of the most important pilgrimage sites in the world.

Assisi Pilgrimage, Italy is an itinerary chosen by pilgrims who wish to experience the path that Saint Francis of Assisi, the founder of the Franciscan Order, used. There is a route starting from the North, in la Verna, and another starting from the South, in Rome, where tourists can walk, ride a bike or a horse, thus passing by many places that Saint Francis travelled to: La Verna, Casella, Cerbaiolo, Montecasale or Montepaolo. The main destination is the city of Assisi, Umbria region, where Saint Francis spent his life, and the Saint Francis Basilica, built there during the Middle Ages. Known as the “city of peace”, Assisi contains a great number of churches and other extremely valuable cultural and historical sites, some of which are registered in the UNESCO Heritage List [<http://www.assisiweb.com>].



Besides visiting highly significant religious and historical sites, such a pilgrimage gives the traveller the opportunity to enjoy spectacular sights of rural Italy and to reconnect with the past by experiencing a modest lifestyle for a couple of days. Approximately 1 million pilgrims were registered in 2018.

Mount Athos (GR) Pilgrimage is also very popular among Orthodox Christians who travel annually to this well-known site, where the temple of Zeus and Apollo was built in Antiquity.

It is the oldest monastic republic which has managed to preserve its independence for over one thousand years. Mount Athos, one of the few sites preserved since the Byzantine Era, houses numerous monasteries where approximately two thousand orthodox priests live and where the access of women is forbidden. Tourists come here not only for religious reasons such as praying, but also because they have the opportunity to see old documents and books as well as priceless religious objects and artefacts.

Jasna Góra Monastery in Częstochowa, Poland hosts more shrines of the Virgin Mary and is therefore a very popular pilgrimage site, particularly for the Polish.

Medugorje Pilgrimage, Bosnia and Herzegovina – this is a place that over one million pilgrims from approximately one hundred countries visit annually to pray to the Virgin Mary who is said to have shown herself to six children in 1981.

Monastery of Santa Maria de Guadalupe, Spain is a place whose history dates back to the 13th century, when a shepherd named Gil Cordero from the Caceres region found a statue of the Virgin Mary on the Guadalupe riverbank, probably lost by the Christians when the Moors took over the territory in 714, and built a chapel on the site. King Alfonso of Spain bestowed the abbey which was built there during his reign a series of privileges and the Royal Sanctuary status. Considered the most important religious site in Spain for a very long time, it was taken over by the Monks' Order of Saint Jerome, which was very powerful back then. Even Christopher Columbus visited the monastery as a pilgrim after his West Indies expedition.

It holds a special place in the history of Spain and the architecture of the buildings, the fame of the school and hospital that were located there as well as the remarkable documents and artefacts kept there are extremely attractive for the millions of tourists who visit it. The official website of the monastery is: <http://monasterioguadalupe.com/>.

Pilgrimage from Glastonbury Tor to Stonehenge, UK – this is a three-thousand-year-old pilgrimage site situated in a rural area of Great Britain, an archaeological complex taking the form of two circles, the exterior one made of rocks and the interior one made of wood – an itinerary whose ritualistic significance symbolizes the respect paid to the ancestors (celebrated during the winter solstice) and prayers for the living (celebrated during

the summer solstice). St. Michael Tower is on the top of the Glastonbury Torse hill – apparently, it guides pilgrims on a resurrection journey which is able to transform them. Stonehenge is close to it, approximately 68 kilometres away: it was built over 4 500 years ago, and it is currently a site for religious ceremonies for neo-pagans and druids. This is where the summer solstice festival is held every summer in June.

Registered as a UNESCO cultural heritage site, Stonehenge attracted over 1.55 million tourists in 2018 according to statista.com.

It refers to activities which imply visiting religious “tourist attractions” because they are sacred. It includes those tourists who are motivated to visit churches or sites of prayer and shrines not only for religion, but also for other reasons (cultural, historical, and architectural). There are many religious sites included in the European Cultural Heritage (World Heritage List): The Park of the Ruperian Church of Mastera (Italy), Catalan Romanesque Churches of the Vell de Boi and the Poblet Monastery (Spain), and the Churches of Moldavia (Romania).

b) Religious Events

Religious events include travels based on religious reasons and could be crusades, “conventions”, rallies, faith-based camps, meetings, and other religious events. These activities are organized annually, but the location is not necessarily the same for every event. One can mention here some European events taking place in cities like Vienna (A), Seville (ES) etc.

Between May 30th and June 2nd, 2019, Pope Francis made a historical journey to Romania, a country with a mostly orthodox population, an event which attracted a huge number of tourists in the cities he visited. The Pope met believers and preached in favour of European values such as freedom, solidarity, environmental protection, development of solid communities in a period of incredible technological transformations. Through the message of His Sanctity, the Pope, has managed to draw attention to Romania, to its beauty and huge tourist potential, the cities he visited became genuine pilgrimage sites, both for the Catholic and Orthodox communities as well as for people simply interested in attending special historical moments and visiting the cities where the Pope chose to make his tolerant and kindness-related thoughts heard.

c) Religious music festivals are also increasingly popular events.

The Iasy Byzantin Music Festival was held between the 2nd and the 6th of October 2019 in the old Moldavian capital. Having reached its third anniversary, it is promoted as an event highlighting Byzantine art and culture, which implies both religious music concerts and liturgical moments with masses and vigils aimed at reconstructing ancient Constantinople – the former capital of Orthodoxy.

d) Missionary and Volunteering

A missionary is defined as a member of a religious group sent into an area to promote their faith or perform ministries of service, such as education, literacy, social justice, healthcare and economic development [Hale, 2003].

Missionarism is known as an old form of Christianity and other religions' way of converting people to their religion on a voluntary basis. Nowadays, it is considered a form of travel participation in voluntary or non-voluntary work, usually for a church or charity organization (not only to convert, but also to help people in difficult situations). Saint Peter is considered to have been the first missionary in the world who, as the Bible showed, continued Jesus's mission to promote the new religion – Christianity.

Today, there are a lot of organizations promoting and supporting missionary activities and volunteering for people who are interested in going abroad for a period of time to promote some values and beliefs among citizens or to help poor people from different countries. A missionary programme usually starts with one training session aimed at developing the skills and abilities required for this kind of work. After that period, the missionaries are sent to different countries/regions to accomplish a specific goal (religious, humanitarian). Statistics regarding missionary work are rather uncertain due to its subjective sources, which makes the extent to which people are currently involved in such activities rather difficult to measure. However, American and European Christian organizations are the most active in this field.

The church has been one of the institutions which has managed to create, in time, the feeling of belonging to a community and to make people engage in whatever activities contributed to its welfare. Even at present, in highly religious countries like Romania, for example, the church still plays this role. Through volunteering programmes, young people are invited to actively participate in solving some problems related to various aspects, from healthcare to charity, that communities are faced with.

A lot of Romanians participate in religious ceremonies and important orthodox feasts still bring a high number of young people to church. Pilgrimages are also extremely popular among Romanians, specific examples include Saint Parascheva's Feast in Iasi, Saint Dumitru's Feast in Bucharest, as well as local pilgrimages to monastery feasts.

e) Spiritual retreat

It is based on a visitor's need to spend time for the introspective activities of meditation or prayer, usually to (re)connect with God, at a religious site.

Ampleforth Abbey, the home of a community of Benedictine monks who seek God according to the Gospel and The Rule of S. Benedicte, situated in Yorkshire countryside (GB). The Monastery offers a variety of spiritual retreats for people who are looking for quiet and rhythm in an increasingly busy, noisy and confusing world. The aim is to provide opportunities for quiet listening, reflection and learning in the peaceful environment of a 21st century monastery.

f) Student / Youth Activity

This refers to the travelling activities of young visitors to a religious site for a short-term camp or even longer. The reason for travelling is spiritual instruction and personal development, but it often involves many other

reasons, like adventure. These religious camps are organized especially during the summer holidays. In the case of Romania, it refers to the help provided by churches of various religions to teenagers with social problems. Although unrelated to the religious aspect, we can also mention here the youth camps specialised in the field of architecture or plastic arts and religious painting set up near religious monuments in various regions. The most famous sites are those in Bukovina and Transylvania.

The “Edelweiss” Camp is organized by the Moldova and Bukovina Metropolitan Church for 9 to 14 year-old-children both in the summer and in the winter, every year. Its mission is to provide participants with the opportunity to experience their relationship with God and peers, in the orthodox spirit, in a natural, recreational and educational environment. The goals of the camp are to involve children in activities, to entertain them, to help them learn, make new friends, to experience spirituality, teamwork and responsibility.

g) Faith-based Cruises

This type of tourist products implies recreational cruises (ocean, river or lake) and visits to various cultural, historical, religious, natural landscapes and other tourist facilities. For example, on the site inspirationcruises.com, people could book a cruise named Mediterranean: A Distinctly Christian Cruise Experience, described as:

”Biblical and European history combine on a Christian cruise in the Mediterranean – the best way to experience the world-famous archaeological sites, famed landmarks, and fascinating cultures of a place brimming with ancient history. From the picturesque Greek isles to Italian architecture born of devotion, from transcontinental Turkey to the places Jesus walked in the Holy Land, a luxury cruise to the Mediterranean – especially one led by Christian speakers and artists – is a travel experience no believer will ever forget” [see at: www.inspirationcruises.com].

h) Religious Routes

Religious routes refer to travelling to a specific sanctuary, place of prayer, etc., along a specific pre-defined route, for religious reasons: to beg for favours, for forgiveness of wrongdoing. At the European level, the most famous religious route is Santiago De Compostella (included in the UNESCO list).

i) Leisure / Fellowship Vacations / Getaways

A growing but ill-defined segment of religious tourism is manifested in activities of a non-religious nature with faith-based fellowship/ interest groups. Activities can be as diverse as day trips to the theatre, to adventure parks, hiking, education or socializing and are undertaken by every conceivable combination of participants, from youth groups to retirees, single gender to multi-generational mixed groups.

The pilgrim.tours.com website promotes this type of activities organized for people who wish to travel with fellow Christians belonging to the same

religious group with the purpose of making new friends, of studying the Bible, and enjoying the company of similar people, in general. Travellers are offered a range of tourist products including visits to some old cities, famous for their architecture as well as for their significance, to monasteries as well as participation in prayers and lectures for the study of the Bible; in these cases, transportation can be by air, by car or by sea. The main destinations are European countries with a remarkable tourist potential: Great Britain, the Czech Republic, Austria, Slovakia, France, etc.

j) Spiritual Pilgrimage

This segment involves visiting a place different from one's usual environment, with the intention of spiritual growth – this could be religious, but also includes non-religious, sacred or experiential intentions.

k) Secular Pilgrimage

This type of tourism implies travelling to a place which is symbolic for many people or for humanity as a whole. Travellers' motivations are related to the need for having “a meaningful, transformative experience, beyond the norm that impacts an individual's belief system”. It could consist of visiting a personality's grave, the site of a human tragedy or a well-known battle field, an ancestral home (Diaspora returning to their ethnic place of origin), some of them being included on the UNESCO heritage list (Pompei-Vesuvius Eruption, for example).

Archaeological Areas of Pompei, Herculaneum and Torre Annunziata (I) are names given to an area recovered from below a volcanic ash layer which had covered the cities close to the Vesuvius volcano which erupted in 79, AD. All forms of life were eradicated at the time by the pyroclastic waves generated by the eruption. Archaeological diggings revealed two totally different worlds: artifacts of the richest cities of the Roman Empire, on the one hand, and artifacts of Christianity, on the other. Consequently, a huge number of religious pilgrims are drawn here by the sanctuary dedicated to Our Lady of the Rosary. In Pompei, archaeological diggings revealed the city and its life which was brought to an end on that fatidic day; tourists are able to reconnect to the Roman life during those times: they can see remains of the life of the rich, who lived in luxurious villas and of the less fortunate ones, who lived in modest dwellings as well as temples where gods were cherished and shops.

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3.4.3 Case Study: Religious Attractions

The Metropolitan Church of Moldova and Bukovina

Introduction – Site presentation

Figure 3.4.3a | Metropolitan Cathedral Iasi



Source: <https://pixabay.com/cs/>.

Romania is a Christian-orthodox country where religion plays a very important role in the daily lives of its people, as research studies show. Indeed, the church's role has been essential in difficult periods of its turbulent history. It had played an important role in maintaining the unity and national identity of Romanian citizens. As a result,

the country has a rich religious cultural heritage, which can be valued through attracting tourist in a context of cultural tourism. The religious sites have been founded both in regions like Transylvania, Muntenia, etc., and also the Moldova and Bukovina areas have well-known monasteries and churches in cities like Suceava, Iasi, and Neamt. This tourism potential should form the basis of tourism objectives; it must be valued in order to contribute to the development of the country, to improve the local community members' lives and also to preserve the sites themselves for the future generations. This objective could be attained by decision makers, managers and experts who have to work together to realize the renovation of the monasteries and churches, the interpretation of the sites. The communities need to be involved in the promotion of the tourism activities.

One of the religious attractions in Iasi is The Metropolitan Church of Moldova and Bukovina (Figure 3.4.3a), an old cathedral for which the decision makers have already started the renovation process, both by commissioning the repairs, and also by applying specific methods and techniques of interpretation and promotion of the religious heritage.

The Metropolitan Cathedral in Iasi was built in the 19th century with the efforts of Archbishops Veniamin Costachi and Iosif Naniescu. Its neoclassical architecture owes its design to the Austrian architects Johans and Gustav Freiwald as well as to the Romanian architect Alexandru Orăscu; its paintings were made by the famous painter, Gheorghe Tatarescu. The church was inaugurated on the 23rd of April 1887 in the presence of King Charles accompanied by a large gathering of the general public.

Saint Parascheva's relics are the most precious asset of the Cathedral; they were received as a gift by Vasile Lupu, Prince of Moldova, back in 1641 and came, from the Ecumenical Patriarchate of Constantinople; they were first placed in his then new church "Three Bishops".

Saint Parascheva was born in Epivata, on the shores of the Sea of Marmara, in the first half of the 11th century. She joined the monarchical order in a Constantinople monastery. From there she travelled to the Holy Land to pray in the places that Jesus had been to. Finally, she returned home where she found her peace. Although she only lived for 27 years, she has always been an inspiration to those who pray and live an honest life and believers constantly come and pray at her relics. The orthodox celebration "Saint Parascheva of Iasi" is held on the 14th of October and is an occasion for pilgrimage, celebration and prayer.

Information from Dascălu, N. [2014], *The Metropolitan Cathedral Iasi-Romania*, supported by "The Metropolitan Church of Moldova and Bukovina", edited by Doxologia, Iasi.

Methods and techniques used for church presentation and interpretation of the cultural heritage

The heritage is presented to tourists through guided tours, one of the best known tours being the Iasi Hills Tourist – Monasteries Tour.

Both during Saint Parascheva's celebration (14th of October) and throughout the year, six-hour-long guided tours of the churches around and on the 7 hills Iasi is built on are organized. Professional guides inform visitors in English or French. During the tours, visitors enjoy monastery-specific meals and a wine tasting, as well as a special gift given to each participant. Some of these monasteries date back to the Middle Ages,

while others were built more recently with the purpose of observing and protecting the surroundings of the city. They are, thus particularly valuable to both local and national history and culture and hold a remarkable tourist potential.

Other tours are organized by independent tour operators and tourist agencies who wish to participate in the 14th of October celebration, the Orthodox Calendar day when Saint Paracheva – the patron saint of the Metropolitan Church of Moldova and Bukovina – is celebrated.

Story telling

Storytelling is widely used by believers as it provides information related to various moments in some figure's life. To become a so-called eternal figure, the person needs to be canonized and have a special place in the orthodox calendar and a date of celebration at some point in the year. The deeds of eternal figures are recollected within the framework of religious services. This is done in an effort to create a connection to the past and to resurrect a deep symbolism to create and perpetuate the Christian religion, as well as to promote human values such as solidarity, respect for the others, self-sacrifice, obedience and submission to the acknowledgement of the fact that life is, above all, only temporary.

Drama

Drama (interpretation by re-enacting events described in the Bible) is used during religious ceremonies and rituals, in sermons and liturgies by means of which Biblical events are interpreted according to Christian canons (for example, water consecration, due on the Twelfth Day (Epiphany) when an ice cross is built as part of the scenery). Drama is also employed during the Saint Parascheva pilgrimage on the 14th of October to Iasi. In a mystic atmosphere, Saint's Parascheva's and other saints' relics are placed outside the Cathedral in a carefully planned symbolic order. Community members wear traditional costumes and priests wear special garments and sing special songs in order to create an atmosphere aimed at resurrecting the past in people's minds. This is done to remember Christians who, through their beliefs and deeds, suffered or participated in keeping faith alive throughout centuries.

The Museum

The Metropolitan museum (Figure 3.4.3b) is close to the basement of the Cathedral. This location has an air of mystery and piety. The Christian catacombs' layout, a high, narrow corridor with alcoves that surround the outer line of the Cathedral's foundation, suggest why it is named Cross Path. By creating a dramatic setting in which the Christian saviour's torments are on display, this corridor is also meant to introduce tourists to a spiritual dimension the main theme of which is self-sacrifice.

Figure 3.4.3b | Metropolitan Cathedral Museum Iasi



Source: Cserer in reference to UNESCO (2017) Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

Holding a triple role – to inform (by use of showcases and posters), to familiarize visitors to the atmosphere (architecture, message) and to organize cultural events – the Sinaxar Room is right at the entrance. The focus is on the role Archbishop Iosif Naniescu (1875–1902) played. He was a living example of spiritual, pastoral, theological and social life that led to his canonization in 2018 as Saint Joseph the Merciful, Archbishop of Moldova. The paintings, posters, sacred objects, the old religious books and the architectural space as such allow tourists to discover the past. It lets tourists reconstruct the life of the archbishop in their imagination. This place focuses on the importance of every individual's contribution to the world and on people's role in creating both spiritual and material values by assuming life with all its aspects.

By being shown such life models, which deal with the quest for answers related to human being's role on earth, tourists become aware of their possibilities to actively contribute to keeping and perpetuating Christian values. Here, trained staff welcome tourists and provide them with free access to the area as well as additional information, if required. A phone number is provided to those who are interested in booking special guidance.

The tourists' approach can vary. They are either introduced to the special atmosphere that is meant to enable them to discover the past on their own (standard) or they are provided with information in traditional museum style (on request). The art gallery and the cultural insight perfectly match the specific practices and rituals. Thus, various needs can be met.

The other museum halls are also theme-based. There are areas such as The Charity Hall where tourists learn that certain gifts from believers are required in order to carry out religious ceremonies, The Founders' Hall, where topics such as "Saint Antimis" and "Foundation" are illustrated, and the Clerical History of Moldova Hall where

historical information is provided in a chronological order and areas which actually prepare tourists for experiencing the double functionality areas (exhibition and liturgical as for example, Ecclesia and Baptiseriu Halls).

Museum-specific information can be found on the whole metropolitan assembly presentation site:

<https://ansamblulmitropolitaniasi.ro/muzeul-mitropolitan/prezentare-general-a-muzeu>
<http://ansamblulmitropolitaniasi.ro/muzeul-mitropolitan/prezentare-general-a-muzeu>.

Shops

Three shops selling religious objects and souvenirs can be found in the cathedral yard and in the entrance hall. Here, tourists can buy religious books and prayer books, CDs, DVDs, religious paintings, candles, bracelets and many other souvenirs.

“Dumitru Staniloae” Ecumenical Library

Ecumenism is another topic by means through which the Metropolitan Church of Moldova and Bukovina tries to address religious diversity. Knowledge in general and theological dialogue and Christian unity in particular are expected by believers to lead to the building of a better world. Consequently, the existence of an “ecumenical library” offering a wide range of books to students, teachers and researchers as well as to other interested persons is thought to be beneficial. Its architecture, conceived by G. M. Cantacuzino, is in perfect harmony with the metropolitan assembly as well as with the powerful message mentioned above. The combination can be very important for the general image that tourists to the library come away with.

Figure 3.4.3c | “Dumitru Stăniloae” Ecumenical Library Iasi



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

The current choir continues the 150-year-old tradition of reuniting groups led by highly professional, famous conductors (for example, Gavril Muzicescu). Throughout time, the choir participated in numerous religious music tours and concerts that famous people all over the world attended.

The Metropolitan Church’s choir – “Sanctus” – was formed in 2010 and comprises 50 passionate amateur who regularly participate in rehearsals and diligently prepare to contribute to religious ceremonies. It includes various professionals from the community, as well as people from the “Dimitrie Stăniloai” Faculty of Theology, within “Alexandru Ioan Cuza” University of Iasi students and graduates. The choir, highly appreciated by specialists in the field, participated in numerous national and international contests [Mărculeț, 2008, in Ziarul Lumina].

The Metropolitan Church staff’s informal interpretation

Tourists visiting the cathedral may ask for information regarding services and facilities from the personnel available working at the information desk, in the shops in the Cathedral’s yard and at the church entrance, as well as from specifically trained personnel. Tourists may also address the priests who receive them to offer them blessings after they have worshipped the “sacred” relics (which can be permanently found there). Tourists can ask the priests for advice or support in coping with various problems or for finding answers relating to their spiritual dilemmas or for spiritual comfort, in general.

The atmosphere is pious because prayer ceremonies are organized regularly, on various days of the week to classical or ad hoc Orthodox rituals. Otherwise, there are religious ceremony recordings which can be heard every day, and which create an atmosphere of reflection and prayer.

Figure 3.4.3d | Church Regulation, Metropolitan Cathedral Iasi



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

The rules regarding outfits, clothing and respectful behaviour are well-known by believers. However, they are not as strict as in other places; non-believers can learn

about them on an information poster at the entrance hall (Figure 3.4.3d). They relate to the dress code, to silence requirements, and active participation in the religious ceremony through “thought or song”.

The Pilgrimage

The most important annual event at the cathedral takes place on the 14th of October, when Saint Parascheva – Protector of Moldova – is celebrated and various other events associated to the celebration of this saint’s life are organized.

The event has become increasingly important. The number of pilgrims amounted to 150,000 people during the 5 days (11th–15th October) in 2018 [V. M., 2018]. Pilgrims came from everywhere across the country; pious pilgrims queued for more than 25 hours to reach Saint Parascheva’s relics and other saints’ relics to pray.

The Saint Parascheva Pilgrimage takes place on this important religious celebration, thus providing an occasion for mediation and prayer to tourists from all over the country, as well as from Moldova, Ukraine and Bulgaria. Unlike with other similar, older and more traditional pilgrimages, participants come to Iasi by various transportation means and not on foot.

In 2018, the pilgrimage programme started with a procession to Saint Parascheva’s relics and their placement in the Metropolitan Church yard, followed by religious ceremonies organized according to a schedule and free traditional food offered to pilgrims (which, on such occasions, is served to pilgrims in all churches in Moldova). In addition, as a gift, pilgrims are offered tea, particularly at night, when the weather gets very cold. During the same period, the ‘Days of Iasi’-festival is organized, an event which gathers manufacturers and traders from the whole country who sell traditional products and artefacts. Street exhibitions are organized, and famous Romanian and international artists perform concerts.

The “Saint Parascheva” pilgrimage centre

The pilgrimage centre is located near the metropolitan assembly. Personnel there offers information regarding the pilgrimage (both internal and external). There are also promotional materials (posters, leaflets, etc.) and a presentation website: <https://www.centruldepelerinaj.ro/>. Promotion is carried out by mass media like Trinitas radio and Trinitas TV.

Professional priests act as guides in these pilgrimages; they place particular emphasis on the religious dimension of the places visited. The offer is generally focused on highlighting certain sacred places and/or periods: Saints’ days, special religious celebrations, fasting periods, etc. The focus on the spiritual dimension is also clearly suggested by the slogan: “Pilgrimages for the Soul”.

Doxologia Bookshop and the Art Gallery

Doxologia Bookshop is also close to the metropolitan assembly. Here, tourists can buy religious objects, paintings, books, and multimedia goods, also displayed online at <https://magazinmmb.ro/libraria-doxologia-0>. The art gallery within the bookshop as well as the one in the museum, together with the posters in the church illustrate

the activity and results in the area of sacred art (religious painting and restoration) and aims to capitalize on them.

The Pilgrim Cake Shop

In the area between the buildings where the bookshop and the pilgrimage centre are located, there is also a cake shop selling cakes and pastry. Ingredients are always used in conformity to the fasting periods.

Panels

Panels with signs indicating visiting sites, i.e. the museum, library, the other metropolitan buildings (Figure 3.4.3e), are placed in the cathedral yard. The main facilities and services are signaled by signs placed along the main access area.

Figure 3.4.3e | Signs at Metropolitan Cathedral



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

Light panels are placed on the main alley leading to the central tourist attraction, namely the cathedral. One of them provides information related to the Metropolitan Church of Moldova and Bucovina, considered the “heart” of the metropolitan assembly of Iasi (Figure 3.4.3f).

Figure 3.4.3f | Iași Cathedral site map on a light panel



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

The Pilgrim's Tour in the 100 Churches City is displayed on its left side and highlights the churches and monasteries which, due to various aspects such as age, defence role, famous legends, may prove relevant to tourists. Another light panel displays a map of the metropolitan assembly and its structure, thus playing a significant role in helping tourists find directions.

The information is provided in Romanian, French and English (Figure 3.4.3g).

Figure 3.4.3g |Metropolitan Assembly, description on a light panel



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

Via the panel in the attached photo (Figure 3.4.3h), the contents of the publication owned by the church are made known to the public. This incites the reader to browse the magazine either in writing or online through the promotion of the main topics discussed.

Figure 3.4.3h | The Church publication – description on a light panel



Source: Cserer in reference to UNESCO [2017] Intangible Cultural Heritage in Austria; Elements inscribed in 2016–2017.

The light panels are made of high-quality materials, and the tourists can use a touchscreen when searching for information about the tourist site visited.

Audio–recorded materials

Information regarding the history of the cathedral, the people who contributed to its development, Saint Parascheva's life, religious ceremonies and speeches can be accessed by various means: on paper, CDs, DVDs, which can all be found at the three shops close to the cathedral entrance as well as in the main entrance hall.

Publications

The Metropolitan Church of Moldova and Bucovina owns a publishing house which issues the Lumina newspaper. The Moldova edition gathers articles regarding institutional activities and events, generally dedicated to charity projects the church is involved in, conferences, workshops on various topics, religious music concerts, and activities promoting sacred places tours. The lives of saints or of remarkable personalities in the religious field or in the history of the cathedral are also topics of the newspaper.

Website

Having its own website displaying important information, particularly relevant to its employees, announcements, church events (e.g. conferences), the Metropolitan Church of Moldova and Bucovina can also be found online. Also, the church-related information can be found on another site which provides tourists with information related to the activities they can engage in while visiting the metropolitan assembly (in addition to the already mentioned tourist attractions). A virtual tour of the assembly will soon be available.

Lumina newspaper. It highlights the neo classical style of the building, the painted motifs and the names of the famous artists who worked there.

Art and sculpture

Information regarding the church painting and architecture is provided by the guides accompanying visitors on organized tours as well as in promotional materials which describe the cathedral.

Partnerships – The ASCOR and ATOR associations

The theological faculty's students are actively involved in various volunteer programmes, some of them being members in associations such as ASCOR and/or ATOR Iasi as well as other groups. Their purpose is to promote Orthodox church values and faith among the youth, particularly among fellow students. Most often, they are supported by the Metropolis of Moldavia and Bukovina, which is their partner.

Local community involvement

Traditionally, the church has always made efforts to get the local community involved in the process of accomplishing its mission to help others, to be empathetic with those in need, to boost the feeling of belonging to a religious group and to a community sharing common values. Consequently, the metropolitan church gathers community members

who wish to volunteer for the choir, for pilgrimage organization or for charity work, so as to provide help to those in need.

Foundations

The Solidarity and Hope Foundation in Iasi provides high quality social services (presented in online projects on the web page).

Ongoing Projects could be seen at the webpage

<http://www.fundatiasolidaritatesisperanta.ro> /The Providence Medical Foundation – fights against suffering and poverty by providing social services and by promoting prevention policies (see <http://fundatiamedicalaprovidenta.ro/proiecte>).

Conclusions

The non-personal interpretation techniques generally prevail. The metropolitan space is to be discovered by each and every visitor. The staff is involved in various activities, from church presentation, to welcoming guests and liturgical programmes. There are also priests who provide clerical counselling.

Explanations are “inherent”, i.e. it is the tourist who interprets the information received by various means (billboards, signs, non-formal discussions with the staff, etc.). This aspect is in accordance to what generally happens in cathedrals. The believer is offered access to the space and tourism only plays the supporting role, even when the believer is also a tourist. Prayer is the main motivation – particularly to worship Saint Parascheva’s relics and this requires professional staff for targeted tourism activities. There are also tourists who visit the cathedral as a part of visiting the city, well known for its cultural sites for which tours guided by professional clerics can be organized. Professional staff and students of the theological faculty provide guidance to those interested in such aspects.

Guiding Questions

1. In pairs, discuss the methods and techniques of interpretation used by the cathedral. Which of them could be categorized as promotion methods, techniques or tools?
2. Why is it important to use the methods of interpretation of the cultural heritage at a religious site?
3. Suggest other methods of interpretation of the religious heritage for the site using new information and communication technologies. Present your results to the colleagues.

Further reading

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3.5 Interpretation of Music:

Selected Good Practice Throughout Europe

3.5.1 Introduction to Music

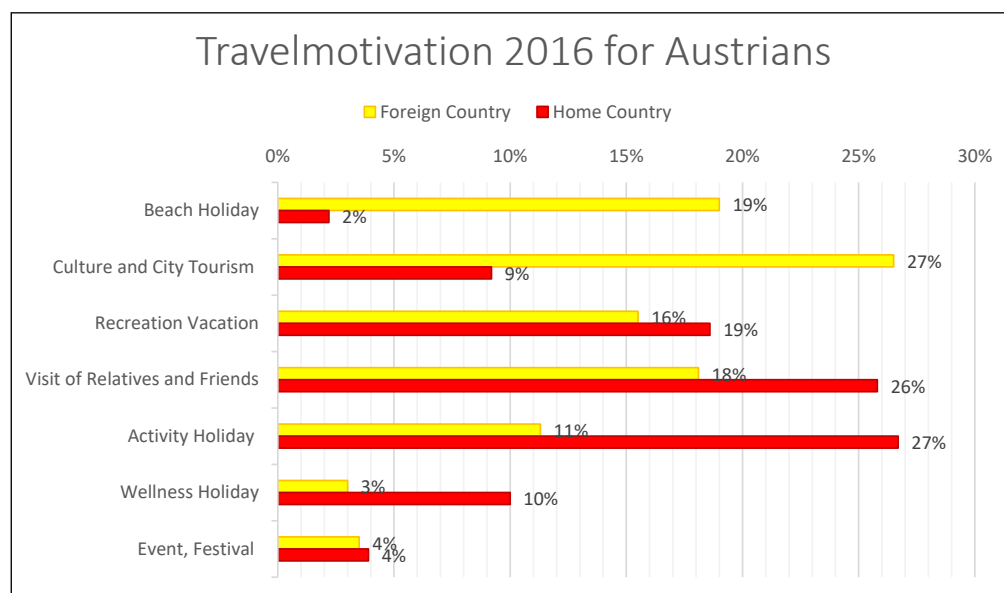
Music reflects regional culture and therefore social rituals, which show, how people give life a greater meaning. As “culture” derives from cultivating a wild scene of terra incognita, the culture of music cultivates not only social performance but also emotional aspects of human existence.

The cultural heritage of music in Europe subsumes a wide field of various musical genres and musical expressions. It ranges for example from the Greek rempetico dance, to the Fado in Portugal and the Viennese Waltz in Austria. The UNESCO focus lies on cultural traditions with a strong focus on their current performance in social settings. Cultural heritage does not imply that it is an antiquated, highly sophisticated expert field without relevance for societal life.

Musical cultural heritage represents a special aspect of cultural tourism. The cultural tourist is characterised by being better educated, earning an above-average income and belonging to the older generation. The travel motivation focuses on the sightseeing of historical buildings, museums and arts, although culture also covers specific social habits and rituals. Music and its culture are mostly categorized as intangible culture, although tangible artefacts, such as instruments and music houses represent its material side. The music tourist is educated in the topic of music and likes to broaden his/her mind with musical experiences, new information and insights.

Musical cultural heritage in the tourism business is a feature that increases the attractiveness of a travel destination and adds to a region’s identity in the form of often famous folksongs and dancing activities. Culture – and in a sense musical performance – are the second biggest travel motives for which Austrians select foreign travel destinations.

Figure 3.5 | Travelmotivation 2016 for Austrians



Source: Statistic Austria (18.07.2019) www.statistik.at/web_de/statistiken/wirtschaft/tourismus/reisegewohnheiten/index.html#index1.

The survey from 2016 by the Austrian Statistics Institute shows, that the main travel motive to visit a foreign country in 2016 was for cultural purpose with 27% followed from beach holiday with 19%. The travel motivation for to visiting an event or a festival has an explicit level of 4%. Austrians prefer their home country for activity holidays with a similar percentage for culture tourists travelling to a foreign country with 27%.

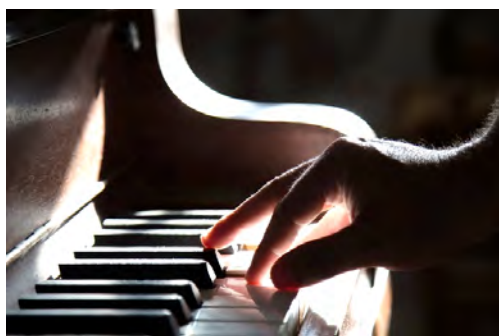
3.5.2 Music – Intangible / Tangible Cultural Heritage

Musical performance includes a intangible side- oral traditions and performance practices – and a material side – instrument making and composer houses and sound spaces (venues). Both sides are typical for human communities and therefore reflect a cultural expression in the form of music. The following text reflects on the characteristics of music as cultural expression and their importance for a shared group identity.

The arguments lead further to a description of the immaterial heritage categories of the UNESCO and how to detect the culture expression of music within its classifications.

3.5.2.1 Music as a Means of Cultural Expression

Noise, sound and tone are perceived as acoustic phenomena. Auditory sensory impressions reach the human ear via the air. The sound wave can be transported both representationally and non-representationally. For example, an alphorn carries the sound impulse of the lips across the wood and the air column into the ether. Sound is, so to speak, intangibly directed into the human senses and yet always has a material source. Is music therefore classified as an intangible cultural heritage and not as a material heritage?



When can an acoustic phenomenon be called “music”? In the encyclopaedia “Der große Brockhaus” (1979), music is described to be founded on the phenomenon of sounds in relation to each other. Sounds are played in consecutive intervals. It is important to note that the tones and pitches, i.e. the intervals, sound according to interval scales, are the basis of each melody. In Europe, the notion of major scales and minor scales is well-known. In the Eastern European and Asian regions pentatonic and Indian scales are relevant. Depending on cultural history and geographical location, melodies are formed according to different scales with finer or coarser intervals. Therefore, the geographic origin of folk music songs can also be identified along the typical sequence of intervals. For example, Tyrolean yodellers are speckled with small sevenths, the tango Argentino gains tragedy through the diminished sixth, while the bebop propagates a musical avant-garde merely by its interval characteristics.

The sound relation, i.e. the sequence of sounds alone does not yet make a song. The duration of the notes, called rhythm, is added to the equation. Musical rhythms are not only historically and geographically identifiable in types, such as the three-four time of the Viennese waltz or the obligatory four-four time of the march, they can also be a criterion for the identification of a musical style.

The rhythm of a song consists on the one hand of a rhythmic basis, called the meter, and on the other hand the rhythmic sequence of the notes, which orients itself largely on the lyrics. Lyrics are communicative contents, which gain in emotionality by way of a musical setting. Emotional interpretation of a text can be communicated through the timed emphasis of the words.

The rhythmic framework of a song or an instrumental piece of music is essentially used as information for some type of bodily movement based upon it. It is now common practice to show physical reactions to rhythmic impulsive patterns, be it through a constant beat of drums in pop music, a continuous swing of popular music or through disruptive drumming in classical music: this reaction is called “dance”.

Musical rhythm is the basis for all dance forms. Any identification of dance, be it waltz or folk dance, is due to a typical music featuring historical, geographical and social idiosyncrasies.

Music can be assigned to a musical genre, such as folk music, light music, dance music, jazz music or church music, according to its typical sound form. In addition to the musical sound form, one also looks at the use of the music when categorizing it. Music can be used, for example, in work processes to increase performance, as background music to promote consumer behaviour or to calm children in patient

waiting rooms. The effect of music on the human mind is already hidden in its name, which comes from the Greek “music techne” as “art of the muses” and also “musiké paideia” – the “musical education”. In Greek antiquity, making music was a “mental and emotional activity” [Brockhaus 1979, p. 63].



Music is a living culture that supports the formation and, in a certain sense, the improvement of human community, for it is inherent in the concept of “cultivating”, in which a state, be it a primal state or an unfavourable state, becomes something better – and thus, human interests become far more liveable. The human mind can be influenced by musical impressions – it can be led into unknown emotionality, be it love, melodrama or even martial unity, polished boots or spiritual life optimism. The shared perception of a musical performance by multiple people can create community through the harmonious or even unanimous frame of mind it is attended in. The repeated participation in a musical performance creates a common identity among its contributors through the shared emotional experience of music.

3.5.2.2 European Music – a Short Overview

The music of European cultures developed differently from the music of non-European cultures. Non-European music is primarily determined by melody and rhythm. European music is also characterized by polyphony, which creates harmony in the sound of the musical piece.

However, polyphony was not present from the outset. Songs and chants of the Migration Period were unanimous, and if there was instrumental accompaniment, it was not chordal, but supported by repetition of the melody [Doblinger, 1961]. The development of polyphony began at the root of sacred music. In the 6th century A. D. Pope Gregory canonized church songs of the Roman Catholic church service. Sacred church songs from this period are presented in the Gregorian style. On the other hand, there was secular singing practice, which in the European Middle Ages was sung by migrating troubadours such as Walther von der Vogelweide.

In the 15th century, the late Gothic period, artistic song forms were assigned to the “old Dutch” (today Northern France, Belgium and the Netherlands) [Doblinger, 1961]. Renaissance (16th century) and Baroque (1600 to 1750) offer a transformation of the artful song material with the canon and the fugue to chordal polyphony in choir formations and instruments. The main representatives here in Central Europe are Johann Sebastian Bach (1685–1750) and Georg Friedrich Händel (1685–1759). Church and aristocratic rulers commissioned works of music. Bach composed as a church musician in Leipzig. Handel earned a living by composing for weddings staged by the English royalty in London. Until the 16th century, forms of cantata,

oratorio, mass and singspiel, i.e. vocal music was more significant than instrumental music. The development of the first opera, the light opera and operetta is accompanied by an expansion of instrumental polyphony. Baroque wind and string ensembles grow into what is now known as a classical orchestra. Christoph Willibald Gluck (1714–1787), Josef Haydn (1732–1809), Amadeus Mozart (1756–1791), Ludwig van Beethoven (1770–1827) are the most important composers of this period. They shaped the era of Viennese classical music in Vienna and its surroundings. Building on this, symphonies with even more timbre and complex harmony could be created in Romanticism. European composers oriented themselves on these exceptional Viennese artists.

In addition to great works for orchestra, European musical culture is characterized not only by polyphonic instrumental or vocal music, but also by a symbiosis of instrumental and vocal expression in the form of opera and operetta. The latter belongs to the light music genre which received a substantial impulse from the Strauss family in the 19th century. They transferred folk polka and yodelling melodies into the characteristics of the Viennese waltz. Waltz, whose classical instrumentation nevertheless managed the balancing act between high culture and operettas such as the “Gypsy Baron” and the “One Night in Venice” (Johann Strauss 1825–1899), “Orpheus in the Underworld” (Jaques Offenbach 1819–1880), “Boccaccio” (Fanz by Suppé 1820–1895), the “Beggar Student” (Karl Millöcker 1842–1891) and the “Bird Seller” (Karl Zeller 1842–1898).

In the 19th century, the romantic musical culture expanded from its Central European location. Prominent composers of this period were for example the Czech composers Friedrich Smetana (1824–1884) and Antonín Dvořák (1841–1904), the Russians Modest Petrovich Mussorgski (1839–1881) and Peter Ilyich Tchaikovsky (1840–1893), the Italians Guisepe Verdi (1813–1901), Pietro Mascagni (1863–1945), Ruggiero Leoncavallo (1858–1919) and Giacomo Puccini (1858–1924), or the French composers Georges Bizet (1838–1875) and Camille Saint-Saens (1835–1921). The transition from High Romanticism as with Richard Wagner (1813–1883), Anton Bruckner (1824–1896) and Gustav Mahler (1860–1911) to modern music is characterized by the opening of familiar harmony systems and scales. According to Ludwig Doblinger (1961), the composers Béla Bartók (1881–1945), Igor Fedorowitsch Stravinsky (1882–1971) and Paul Hindemith (1895–1963) are regarded as classics of this modern age. Carl Orff (1895–1982) and Arnold Schönberg (1874–1951) take the path out of Romanticism by concentrating on “archetypal forms” of tonality and song in combination with strict rhythm and an explicit dominance of metrics in music.



Popular music was in motion at the beginning of the 20th century thanks to the influences of American jazz music. At that time, the latter was often negotiated as contrary to serious European music, which on the one hand had to do with the rhythmic and instrumental characteristics, but on the other hand

also had to do with the socio-political connection of jazz as music that was rooted in the Afro-American culture. In the 20th century, European music culture was divided into church music, serious music, and popular music. In line with technological change, a branch of electronic music in the field of serious music emerged at the beginning of the 20th century, but this did not foretell the digital possibilities available at the end of the 20th century.

In the 21st century, the tonality of music can no longer be achieved by analogous performance practices alone. Technical mediation of music takes place through digital recording and documentation programmes, which record and pass on the expression of the analogue performance and thus increase the number of listeners worldwide and chronologically to infinity. In times of the World Wide Web and virtual databases, the target groups and reach of European music are no longer limited to a single European audience.

3.5.2.3 UNESCO Cultural Heritage of the World

UNESCO brings the cultural heritage of humanity into the global consciousness. The institution has systematically begun to identify and preserve cultural excellence in the last century. The 1972 “Convention for the Protection of the Cultural and Natural Heritage of Humanity” experienced enormous growth and by 2016 had been signed by 193 nations. The nations thus expressed their willingness to respect and protect unique cultural and natural monuments. Over the course of the decades it turned out that these monuments came into being not only because of what they are, but also because of human activity that did not remain tied to past times alone, but that is active up to the present day and that had an impact on the cultural imprint of any cultural and natural heritage. Entries of material excellence and extreme phenomena found their way into the UNESCO-catalogues to an increasing degree over time.

The database on the website of the United Nations, UNESCO, allows one to search for cultural world heritage. The database can be filtered by country. According to that list for example Austria is home to the following cultural and natural sites recognised as World Heritage Sites: the historic centres of the city of Salzburg, the city of Vienna and the city of Graz, including Eggenberg castle, the palace and garden of Schönbrunn in Vienna, the mountain region of Hallstatt-Dachstein in the Salzkammergut, the Semmering mountain railway, the Danube river landscape of the Wachau, the natural landscape of Lake Neusiedl, the Carpathian beech forests and prehistoric pile dwellings [UNESCO World Heritage <https://whc.unesco.org/en/list/>].

The World Heritage site assembles architectural, industrial and natural rarities of human activity. It is obvious; however, that musical excellence was not included in this list as an explicit work, knowledge or effect. To this end, UNESCO explicitly created the categories of intangible, i.e. intangible cultural heritage in 2008.

In fact, on the UNESCO’s website, one can run a full text search with the keyword “music” in the category “Intangible Cultural Heritage”, which can be filtered by country [UNESCO Intangible Cultural Heritage www.ich.unesco.org/en/lists?text=music]. The list includes entries from the present back until 2008. Entries assigned to the keyword “music” include songs, dances and dance styles, traditions accompanied by music, and special instrument making and playing styles.

Figure 3.5.2.3 | List of Intangible Cultural Heritage in Need of Urgent Safeguarding

List of Intangible Cultural Heritage in Need of Urgent Safeguarding	
Al Azi, art of performing praise, pride and fortitude poetry	United Arab Emirates
Dikopelo folk music of Bakgatla ba Kgafela in Kgatleng District	Botswana
Representative List of the Intangible Cultural Heritage of Humanity	
Art of crafting and playing with Kamantcheh/Kamancha, a bowed string musical instrument	Azerbaijan – Iran (Islamic Republic of)
Chogān, a horse-riding game accompanied by music and storytelling	Iran (Islamic Republic of)
Khaen music of the Lao people	Lao People's Democratic Republic
Kolo, traditional folk dance	Serbia
Kushtdepdi rite of singing and dancing	Turkmenistan
Organ craftsmanship and music	Germany

Source: Graphic. UNESCO database query “Intangible Heritage” keyword “music” www.ich.unesco.org/en/lists?text=music&multinational=3&display1=inscriptionID#tabs.

3.5.2.4 Music in the Framework of UNESCO Cultural Categories

In 2003, UNESCO adopted a “Convention on the Preservation of Intangible Cultural Heritage” in order to put a deliberate focus on the appreciation and visualization of living traditions [Walcher 2010, p. 69]. On the one hand, the intangible cultural heritage shows that there is human activity that does not happen by chance but according to “patterns” with the aim to improve a time-related and geographically specific life situation. Such activity is communicated to future generations by people who comprehend these activities and by communities that practice them. Maria Walcher [2010], head of the National Agency for Intangible Cultural Heritage of the Austrian Commission for UNESCO, defines intangible cultural heritage as follows:

“Intangible cultural heritage includes practices, representations, expressions, knowledge and skills that communities, groups and, where appropriate, individuals understand as part of their cultural heritage. At the same time, this term also covers the instruments, objects and cultural spaces that are related to the respective intangible cultural heritage. Intangible cultural heritage is passed from one generation to the next, continually redesigned, giving the communities a sense of identity and continuity.” [Walcher, 2010, p. 70]

The convention divided intangible cultural heritage into five categories, to which cultural practices and tools must relate:

1. Orally passed down traditions and expressions.
2. Performing Arts.
3. Social practices, rituals and festivals.
4. Knowledge and practices relating to nature and the universe.
5. Traditional crafts’ techniques [Austrian UNESCO Commission, 2017].

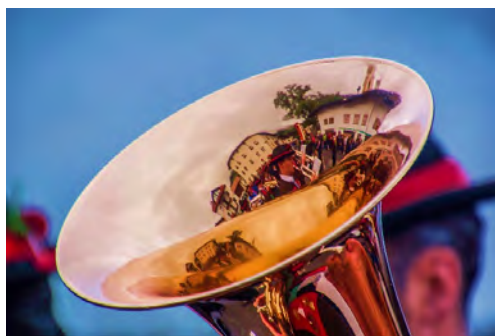
As this list of categories shows, there is no category dedicated to “music”. In principle, musical expression can occur in all categories, since music can influence every human activity on the level of the mind, and even in dealing with nature and the universe; it can take cultivating forms through structured sound – like in the story of the fall of the Jericho walls.

Music is most often found in the second category of “performing arts”. It appears in a variety of forms, for example, simply as a “waltz”, in the “education and choral tradition of the Vienna Boys Choir”, as “Jew’s Harp” or as “Ruden dance in Sierning”. Music can also be found in the first category of “Oral traditions and forms of expression”, as is the case with the songs of the Lovara of a Burgenland Roma group. In category five – the “traditional crafts’ techniques” – music is found in connection with its material origins: instrument making.

The following presents a typology of the dimensions of music as cultural heritage, which is spread across the categories of the UNESCO World Heritage, with the aim of becoming attractive for applications in tourism.

3.5.2.5 UNESCO Cultural Heritage of Music in Austria

The Austrian Cultural Heritage of Music contains in sum 20 UNESCO certificates. The 20 entries can be sorted along the category of regional origin. This shows, that some regions in Austria don’t have any entries reflecting musical culture, which would be worthy of being certified by UNESCO, whereas Upper Austria with 5 entries and Tirol with 4 entries seem to have the most important music culture of Austria. This is a very interesting insight, as the common attitude would show, that the main capital of Austria “Vienna” should also be the main region of countless musical happenings and highly respected music cultures.



If one focuses on the national popularity and practice of musical cultures, then it becomes clear that entries such as the folkdance movement and the playing of the Jew’s Harp base their national popularity on regional roots. Folk dances are performed throughout Austria, but each federal state has special features that allow the dancers to experience a common, regional identity.

The last two examples show, however, that a reputation throughout Austria is not to be equated with an international reputation. This becomes clear when one considers the song “Silent Night” and the Viennese Waltz, both of which are practiced throughout Austria and internationally. The Vienna Boys Choir is an exceptional example for a regionally established musical culture that is nevertheless of international

renown. This is due to the fact that the Vienna Boys Choir explicitly strives for global performance and not only sings in and for the Vienna region or as an Austrian cultural feature on diplomatic occasions.

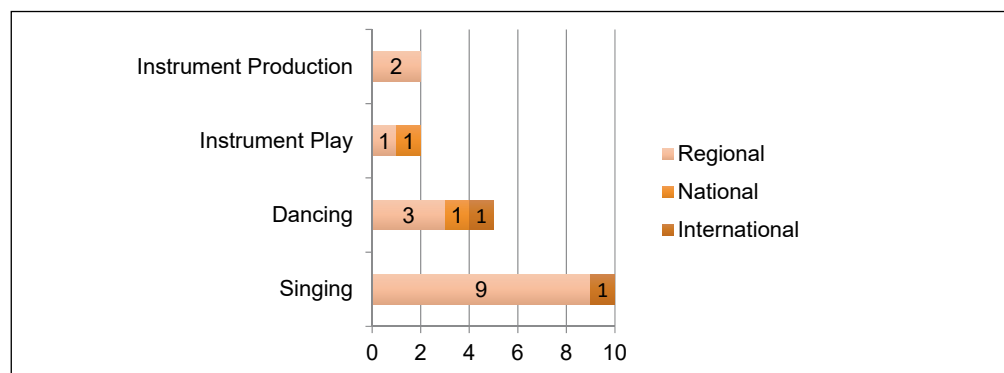
The UNESCO recognized music culture of Austria is characterized in principle along three categories. Firstly, in the category of instrument making and playing, e.g. the knowledge regarding the quality of the Tyrolean hazel spruce as sound wood for guitars and string instruments or the Viennese tuning and playing of the Viennese zither. Secondly, in the category of dances, which is essentially based on musical dance traditions, such as the Aberseer Schleuniger or the Viennese Waltz. And finally, there is the category of songs and chants, which ranges from songs, such as the song “Silent Night”, to vocal forms with a fixed performance.

Figure 3.5.2.5a | Cultural Heritage Music in Austria by regional, national, international practice and publicity

[B] Burgenland	Songs of Lovara				
[C] Carinthia	Starsingers	Metnitz King's Carol			
[LA] Lower Austria					
[UA] Upper Austria	Whopper of the Year	Aberseer Schleuniger	Innviertler Landler	Ruden Dance	Production Jews Harp
[S] Salzburg	Tresterer				
[St] Styria					
[T] Tyrol	Knocking on Door	Carolling Villgraten	Zacchaeus Singing	Sound Wood Hazel Sprout	
[Vbg] Vorarlberg					
[V] Vienna	Vienna Boy Choir	Viennese Dudler	Viennese Zither		
[A] Austria, national	Silent Night	Viennese Waltz	Folkdance Movement	Jews Harp Play	
international	Silent Night	Viennese Waltz	Vienna Boy's Choir		

Source: Own processing.

Figure 3.5.2.5b | Characteristics of musical cultural entries in relation to their respective popularity

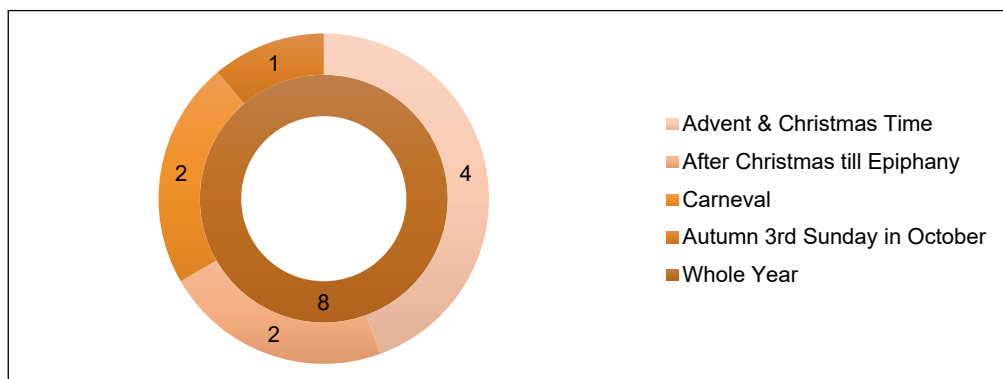


Source: Own processing.

According to this description, Austria can be described as a country of dancers and singers, for this musical culture is most frequently represented. This is astonishing if one realizes that there are only 2 entries in reference to instrumental playing, although Austria is internationally known for its professional orchestra and ensemble culture.

An interesting attribute of musical culture, beyond the issue of regionalism vs. internationality, is its temporary nature. Some songs, chants, dances and instruments are internationally recognized, but nevertheless seasonally fixed, like the song “Silent Night”; some are known only regionally, but nevertheless practiced throughout the whole year, like the Innviertler Landler.

Figure 3.5.2.5c | Seasonal Conditionality of Musical Culture



Source: Own processing.

Some musical culture is enjoyable throughout the year on various occasions, such as at weddings, on the occasion of sacred festivals, in wine taverns or at balls. These include the Viennese Waltz as a dance, the folk dances of the Austrian Folk Dance Association, the Innviertler Landler, the Aberseer Schleuniger and the Ruden dance, as well as the performances of the Vienna Boys Choir, the Viennese Dudler and the songs of the Lovara.

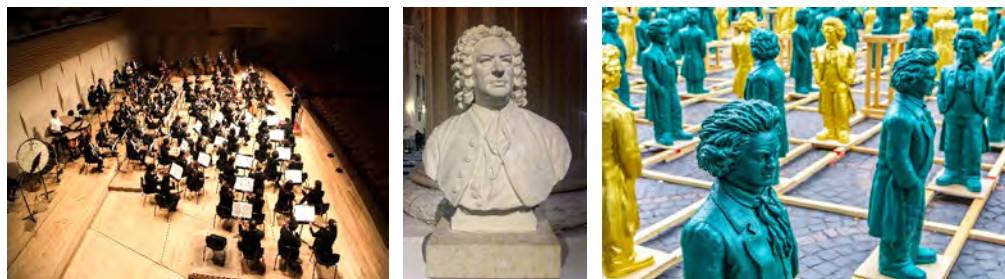
However, there are seasons when musical songs and dances are an essential part of experiencing a common culture. Surprisingly, this is not connected to summertime, but to times of cool outside temperatures. Traditional musical works are often connected with Advent and Christmas. From Christmas to Epiphany and into the carnival season, four expressive musical plays are staged. There are no traditional musical entries related explicitly to spring, a season, which includes Easter and Pentecost, nor are there any explicitly related to the summer season. Only at the beginning of autumn, when it is time to say thanks for the annual harvest, there is the Zacchaeus singing in Tyrol. On this occasion, about 400 citizens gather at night on the square in front of the church to sing the Zacchaeus song.

3.5.3 Tourist Attractions in Reference to the Cultural Heritage of Music

The cultural heritage in music is a wide field and ranges from the singing traditions of small communities, to folklore dance festivals up to sophisticated performance culture. Festivals, shows and concerts are commonly known events for performing music, which act as major attractions for tourists and the tourism industry.

The tourism industry also prepared music sites, like the house of music in Vienna – which refers to museum didactics to interpret music performance of the Viennese Classic

Style – and like hundreds of museum houses, which are linked to music personalities like famous composers such as Bach, Mozart, Beethoven, Bizet and Verdi. Music architecture is increasingly becoming an attraction when planning a visit to a city, like the concert hall of Hamburg or the Opera of Milano.



Music in its various expressions is an intangible heritage with tangible trails of embodiment. The touristic use of musical cultural heritage as an attraction depends on its performance in society. If the music tradition has only a regional performance, its attraction is only relevant for regional people or specialists of the field. If the music has a national and an international reputation, its attraction appeals also to national and international guests, varying from common laypeople to educated cultural tourists.

3.5.3.1 Music as Tourist Attraction: the Sound Museum of Vienna

Cultural heritage reference

The varied offerings at the House of Music in Vienna include a number of topics, which all revolve around one thing: music. Facts about the great Viennese music tradition, and also the famous musicians and composers make up the exhibits. On the one hand, the Vienna House of Music is a museum dedicated to the Vienna Philharmonic Orchestra, an exquisite orchestra dedicated to the symphonic performance of the Viennese classic and romantic music. On the other hand, the Vienna House of Music introduces prominent composers like Mozart, Haydn, Beethoven, Schubert and Mahler, who lived in Vienna, to a wider audience.

Relevance for tourism

The “Vienna House of Music” is located in the centre of Vienna. It attracts cultural tourists, with an explicit interest in music and the period of Viennese Classicism. The director Simon Posch describes the museum’s mission: “At ‘Haus der Musik’ we seek to reflect Vienna’s pioneering character in terms of music by offering our visitors inventive and novel approaches deliberately distinct from classical music education.” [Posch, 2018. Catalogue “Haus der Musik”]

Visitors can access information via the website of the museum at www.hausdermusik.com/en/; the site contains information about opening hours, tickets and fees, location and events.

Tourism agents of the Viennese accommodation economy refer to the museum as a tourist attraction. For example, Schick Hotels (www.schick-hotels.com/en/vienna-activities-trips, 16.01.2019) describe it with the words: “Visit the famous sound museum

in Vienna during your holidays in the Austrian capital. One of the five Vienna Schick Hotels will gladly be your host. And even at your chosen Schick Hotel you will embark on a musical journey of sounds.”

Interpretive Course

Sounds at the House of Music are performed in such a playful way that even children are delighted to visit the Vienna House of Music. The team of the renowned music museum organises regular music events, children’s concerts, music workshops, artist talks and more. Besides these events, the following installations explain and educate in the thematic fields of acoustics, music history and instruments:

- *Virtual APP*

The sound museum provides the visitor with a guide app, the “hdm-guide”. The hdm guide is available in eight languages at: <http://eguide.hdm.at/hdm/>. One can load it onto Android and iPhone and then receive information at corresponding stations in the museum. The app offers a guided tour in English. This tour leads you through the four floors of the “Sound museum” and presents not only highlights of the exhibition but also information about composers, sound and musical masterpieces. Duration: 1.5–2 hours.

There is also a “Children’s Tour”. This children’s tour leads you through the four floors of the “Sound museum” and presents the highlights of the exhibition. Exciting stories about composers and music are told in a child-friendly way. Duration of the children’s tour: 1.5–2 hours.

The app presents each station in the museum and offers background information with text, photo, film and audio comments. For example, when one looks into the presentation room about Ludwig van Beethoven, the descriptive text appears on the screen with the audio comment, after one activates the play button.

- *Interactive stair game – Musical Staircase*

The keys of the piano become the steps of a musical staircase. The first seven letters of the alphabet become the names of the notes: A – B (H) – C – D – E – F – G. Climbing the steps makes a piano sound.

- *Educative Text Boards*

Text printed on boards, are used on several walls, to inform about the history of musical institutions, like the Vienna State Opera, the life of composers or the history of the Vienna Philharmonic Orchestra.

- *Showcases*

Showcases are used to present historical materials like contracts and notes from the 19th century. The glassy cases protect the artefacts, like the baton used by Karajan, Bernstein and Beethoven, Schubert’s glasses, the testament written by Beethoven and Schubert’s desk.

- *Interactive Waltz Dice Game*

The waltz dice game enables visitors to observe the connection between notation and sound instrumentation of a waltz. On a big screen, the lines of notes are presented and with each throw of the dice at a table, a new instrumental notation appears in the music paper accompanied with the sound of this instrument. At each table, the computer automatically switches between three instruments. The computer-generated system operates at random, allowing you to compose over a thousand melodies. After the notation is finished, the whole waltz is played.

- *Cinema Room*

Every hour on the hour, one can enjoy high-quality video and audio recordings of the latest New Year's Concert – in 2019 it was the 79th. This year CHRISTIAN THIELEMANN conducted the New Year's Concert for the first time. The 2018 Summer Night Concert screening starts at 15 minutes to the hour – this one was conducted by VALERY GERGIEV. Soprano: ANNA NETREBKO. One can find the detailed concert programme on the Concert Hall's black entrance door.

- *Sonosphere*

Sonosphere is a collection of dark sensory perception, compression and concentration rooms. Unusual experiments and audio experiences will push you to the limits of your perception and create a new auditory awareness: THE WOMB "Experience a world which most of us have long since forgotten, whilst listening to the three-dimensional sound structures of the original recordings from the womb and feeling the vibrations from the floor." WAVE TUBE "The auditory pathway visualises the movement of invisible sound waves through the air. In contrast to the previous room, the perception is focussed on a single sound impulse." These impressions are relayed via interactive screens, tactile installations and headphones. PERCEPTION LABORATORY "At the six interactive touch-screen terminals, one has the chance to experiment for oneself. Put on the headphones and touch the screen. Select a language. Tap the bottom right of the screen to adjust the volume."

- *Instrumentarium*

Here in the Instrumentarium, four gigantic instruments are used to show how sounds are produced.

- *Sea of Voices*

The pillar on the far left plays the voiced and unvoiced consonants. Continue in a clockwise direction. The next sound pillar visualises the various sounds that can be produced by the human voice. The final sound pillar then illustrates what happens when the shape of the mouth is changed. The human voice can generate an incredibly wide range of sounds.

-
- *Sound Gate*
Journey from monotony to polyphony.
 - *Sound Gallery and Evolution Machine*
In everyday life, one encounters a variety of sounds which one only rarely consciously perceives. Here, one finds four areas that allow you to immerse yourself in various worlds of acoustic surprises. One will encounter sounds from the human body and its immediate environment and also experience sounds from outer space. The sounds are received via headphones, shells and pipe-integrated speakers.
 - *Hologram Gallery*
The holograms show busts of the prominent composers.
 - *Virtual Conductor*
“Who doesn’t want to conduct the Vienna Philharmonic? But who has the opportunity? Everyone does – thanks to HOUSE OF MUSIC’S VIRTUAL CONDUCTOR. Take up the baton and select one of our pieces of music on the touch screen. The establishment’s Honorary President, star conductor Zubin Mehta, will give you some tips on conducting technique. Try your luck with the ‘Danube Waltz’, ‘Annen-Polka’, ‘Eine kleine Nachtmusik’, ‘Hungarian Dance’, ‘Can-Can’ or ‘Radetzky March’. You are now the conductor of this world-famous orchestra. The musicians will follow your instructions precisely and reward you with applause. However, the virtual orchestra does not have unlimited patience... Anyone who doesn’t keep in time is in for a surprise!”
 - *VIRTO/STAGE: ZEITPERLEN*
Virto|stage is a virtual, interactive, multimedia music theatre. The imagery and music react strongly to impulsive movements, whilst smaller movements affect the details. What is important is that there is no right or wrong way to control the music.
 - *VIRTO/STAGE: Zoo Concert*
“By using the ‘menu monkey’ in the upper right corner, one’s first job as director is to select a musical story and then make the animals dance, jump, waddle and even cuddle to the music by moving your hands. If one wants to go straight to the music and stay there – one has simply to point to the ‘musical monkey’ on the bottom left! In the shop next door, one can purchase the picture book and CD by Marko Simsa that goes with this installation.”

3.5.3.2 Festivals as Tourism Events

Festivals for music not only date back to the famous Woodstock festival in 1969 (www.woodstock.com). Music festivals have their roots in court festivities of the Baroque era, where the emperors expressed their might and power through putting on display divine music.

European music festivals include a wide range of music styles from classic music like the Bayreuther Festspiele (www.bayreuther-festspiele.de), to folk music like the German Music Festival (www.deutsches-musikfest.de/), to Jazz like the Jazz in Marciac (www.jazzinmarciac.com) and to Rock Music like the Isle of Wight Festival (www.isleofwightfestival.com). How are these festivals able to boost the attraction for music cultural heritage? In the following, two examples will explain, how the method of a music festival is able to raise awareness and attraction for musical cultural heritage in tourism.

Salzburg Festival

Cultural heritage reference

The Salzburg Festival offers a classical programme of operas, concerts and drama. Since 1997, Salzburg has been a proud member of the UNESCO World Heritage List – a city of “outstanding value to humanity”. Salzburg has a strong relation to Mozart’s life because Salzburg was his birthplace. Before Mozart moved to Vienna, the bishop of Salzburg was his employer. Operas represent European classical and romantic music culture of the 18th and 19th century. In 2019, for example the operas *Idemoneo* by Wolfgang Amadeus Mozart, *Médée* by Luigi Cherubini and *Alcina* by George Frideric Handel were in the programme. The website of the Salzburg Festival gives detailed information about the ensembles, the cast, the creative team and the content of the opera, also explaining the heritage and cultural impact.

Relevance for tourism

The Salzburg Festival is a world-leading music and theatre festival. It produces effects that deeply shape the business environment of Salzburg and beyond Salzburg. Results of a visitor survey on the 2015 festival show, that the festival is for 95% of the surveyed Festival visitors a motive for visiting Salzburg. Festival guest also stay longer in the city than others. The external visitor stays an average of 6 days in the City of Salzburg. The overall average of all tourists spending nights in the city of Salzburg is only 1.7 days. Of these international visitors, in 2015 about 41% came from Germany, 3% came from Japan, another 3% were Swiss, 2% came from the United States, 2% came from France and 38% from Austria. The festival guests are a reliable source of revenue for the hotels as 79% use commercial accommodation providers. The daily spending for each festival visitor is about 319 EUR on average.

The economic effects of the festival are calculated through tickets sold. In 2015 263.500 tickets were sold. The study of the chamber of commerce calculated for 2015 a total of 141 million EUR (excluding VAT) value creation. The turnover of expenditures of the visitors is split into the categories of board and lodging (77 mill.

EUR), purchases (26 mill. EUR), culture and leisure time (5 mill. EUR), personal services (7.5 mill. EUR), transportation (4 mill. EUR) and others with 9 mill. EUR.

As a special effect to tourism business comes from the high-level cultural tourist, who requires a high standard of accommodation and gastronomy. Here, the study underlines that the Salzburg Festival is at the root of many top tourism schools that were established in the area. Salzburg has an above-average number of catering enterprises, sophisticated hotels and Michelin-starred restaurants.

The Salzburg Festival further has a strong identification effect for the City of Salzburg and the brand development for the tourism location as a whole.

Interpretation and course

In the mid of July, the Salzburg Festival starts with concerts and drama performances. The main stages are accompanied by extra programmes for the youth with fun and game and exercises related to music culture interpretation.

At the end of July, the first operas take the stage. The online presale of tickets for the performances starts half a year before and lasts from November until to March. Prices range from 30 to 440 EUR for Opera. The website of the festival provides further information for the visitors to plan a successful trip: info about transport possibilities, accommodation and culinary highlights. The festival marketing includes a website, programme booklet, international newspaper coverage, Radio/TV and streaming broadcasting, press texts and photo service.

Liszt Festival Raiding

The Liszt Festival in the small village of Raiding commemorates the pianist and composer Franz Liszt, who was born there. The annual festival engages international artists and musicians. Without this cultural programme, only few people would visit the tiny castle of the Esterhazys, located between fields, woods and vineyards.

Cultural heritage reference

The Liszt festival focuses on the compositions of Franz Liszt and on a wider aspect of his lifestyle as a European Cosmopolite. Franz Liszt was born 1811 in Raiding. His father discovered his music talent and supported it in an early stage. He moved to Vienna for piano education and music studies. In 1848 he moved with his wife to Weimar to work as court bandmaster, where he supported the music performances of Richard Wagner, Robert Schumann and Hector Berlioz. Liszt educated internationally known pianists and founded a national romanticism of Hungarian music with for example “Historic Hungarian pictures”, “Rhapsodies hongroises” No.16–19, “Csárdás macabre”, “Csárdás obstiné”, “Nuages gris” and “Unstern”. He died in 1886 in Bayreuth.

Relevance for tourism

The small village of Raiding advertises on its website with the words: “Liszt and Quality of Life”. The Liszt Festival is a main anchor to the village’s branding and cultural identity. The inspiring quality of life is linked to the musical atmosphere and cordial hospitality. Guests are invited to Raiding with the word from the tourist

folder: “The 22nd October 1811 is a significant date not only for Raiding but also for the history of music. On that day, the genius pianist and composer, Franz Liszt, was born in Raiding, putting not only the village but also the then Western-Hungarian area on the world map.” The Vienna Newspaper 2013 describes the rise of the small village Raiding in Mittelburgenland from the time when the first Liszt Festival was held. Prices for accommodation in the village of Raiding range from 50 to 200 EUR per night. Concert tickets range from 35 to 56 EUR in 2018.

Interpretation and course

The village Raiding and the Liszt lobby present the cultural music heritage of Franz Liszt by using three main methods: The Liszt Festival, Liszt’s birthplace and the Liszt centre, a Liszt hiking trail and a Liszt bike trail. The Liszt Festival is a yearly arrangement of concerts. Internationally known pianists, musicians and ensembles, like the Liszt Festival Orchestra, invite guests from March until October. Liszt’s birthplace has been turned into a museum displaying the life and creativity of Franz Liszt and his family and also a concert hall, the main venue for the Liszt festival. (See more about it in the chapter of composer houses.). A Liszt hiking trail leads through the village and nearby fields of Raiding, connecting relevant locations of Liszt’s life. A Liszt bike trail covers a wider range. The tourism agency of Burgenland advertises both trails for culture lovers and activity tourists.

3.5.3.3 Dance Activities in Tourism

The cultural heritage of music covers the artistic performance of music in the form of concerts and the social activity of dance. The UNESCO cultural heritage distinction signifies dance rituals for every nation of the world. Some dances are based on the pure rhythmic sounds of percussion, but a lot of them follow the melody of typical regional instrumentation and singing.

The importance of dance activities for tourism lies in the value of their interactivity, beauty and the happiness they convey. Shared dances can transport cultural identity across transnational heritage.

- The seasonal attraction of a tourism destinations can be increased by offering dancing offers and performances, like for example the balls in wintertime in the city of Vienna.
- The regional attraction of a tourism destination can increase with traditional dance offers, as the cultural identity of the region can be promoted interactively, which can boost the experience of guests looking to have memorable holidays.

The reference to typical dances, which have already been recognized by UNESCO as cultural heritage, can make a tourism region more attractive for cultural tourism, in which otherwise the focus is on activity tourism or pleasure tourism, like it is the case in the Alps. There, winter tourism is sprinkled with a down-to-earth flair of Austrian dances through folk dance offers (see www.gastein.com/blog/tanzfest-badhofgastein/). In the following, examples of musical culture are shown which are distinguished as European cultural assets and are used as tourist attractions.

Vienna ball season

Cultural heritage reference

The Viennese ball season covers dance activities mostly based on the waltz as a dance style. UNESCO certified the Viennese waltz as Austrian cultural heritage in the year 2010.

“The Viennese Waltz is an integral part of numerous rituals of social life in Austria.” [UNESCO, 2010].

The Viennese waltz is characterized by its lightness based on a very lovely lead melody. The Viennese waltz “played, danced, sung” can be perceived as a waltz song, since it has its origins in operettas such as the “Fledermaus” or the “Zigeunerbaron”, but the waltz is primarily instrumental. The basic instrumentation goes back to Johann Strauss the Younger and comprises two violins and a double bass. In this respect, the waltz needs a bass line that voluminously defines the harmonies and rhythm and a melody line that radiates wit and lightness – which is often described as an expression of the Viennese atmosphere.

Concerning the practice of the Viennese waltz, it should be noted that the waltz as a ballroom dance follows a simple pattern and can generally be learned quickly in its basic form. The Viennese waltz is recognized worldwide as music for the standard dance “waltz”.

Relevance for tourism

The Viennese ball season lasts from its opening on 11th November until the end of each carnival season and includes around 200 balls. Among the most famous and important balls are the Hofburg New Year’s Eve ball, the Confectioners ball, the Flower ball, the ball of the Viennese Philharmonics, the Officers ball, the ball of Viennese Doctors, the Sciences ball and last but not least the opera ball. The Opera ball marks the climax of the ball season and is traditionally scheduled for the last Thursday before Ash Wednesday. In the historical tradition of the Metternich Congress, over 5,000 politicians, artists and entrepreneurs meet on the international stage the Opera ball has become.

The economic importance of the balls for Vienna lies particularly in the fact that the ball visitors do not only go to the ball, but also take advantage of the restaurants and shops, the jewellers and the hotels while staying in Vienna. The Vienna Chamber of Commerce explicitly points out that the “ball season revives an otherwise rather weak sales period in January and February”. For the 2015/16 ball season, for example, 500,000 visitors were expected to spend at least € 255 per person and thus boost the Viennese economy with € 152 million.

Regional folk dances for tourism

Relevance for tourism

Folk dances increase the interactive experience for tourists and increase the impression of regional exclusivity, like the Austrian folk dance represents Austrian identity. More specific dances, which are typical for a region, like the Aberseer Schleuniger or the Ruden dance, are danced for specific events, like

weddings or trade events. As weddings and trade events are societal attractions, the folk dances are usefully employed to transfer happiness and joy to visiting guests. Integrative forms of the dances – as they are performed as round dances or group dances – have the potential to welcome visitors in the local community.

Tourism also offers programmes to learn specific dances, like for example the flamenco dance in Madrid. Couple-dances are normally taught to local couples, but tourist programmes also offer professional dancers to teach the interested single person. Internationally attractive dance styles, like tango, flamenco, waltz and salsa can lead to a worldwide dance movement



Folk dances can carry a colourful richness of regional aesthetics, which derive from the natural and historical dimensions of craftsmanship and trade. Folk dance is therefore not only a current social practice, but also a cultural heritage, which dancers perform at touristic sites like ethnographic folk museums as it is in the case of the dance of the Tresterer. In the following section, a short insight of the above-mentioned examples will be given.

Austrian folk dance

Cultural heritage reference

“At the centre of the movement is the joint dancing of traditional dance forms.” [UNESCO, 2010].

Phenomenology now and then

Austrian folk dances are danced and taught throughout Austria. The Austrian folk dance movement records the different types of folk dances that exist throughout Austria and the groups that perform them. The systematic collection of folk dances includes not only the collection of dance characteristics, but also the songs the dancers dance to and that are typical for the dance. Although folk dances have been systematically collected and researched since the 19th century (Raimund Zoderer 1882–1963), they are identified as an “urban construct of the 19th and early 20th centuries” [UNESCO Austrian Folk Dance Movement, 2018].

Aberseer Schleuniger

Cultural heritage reference

“The Schleunige – in old manuscripts also referred to as Schleinige – is a play and dance form found exclusively in the Salzkammergut and more precisely around the Wolfgangsee (Abersee).” [UNESCO, 2014].

Phenomenology

The Aberseer Schleuniger is the oldest known dance and play form in the Salzkammergut. “It is played, sung and danced as a circle and line dance at weddings, gun clubs and dance events. The striking rhythmic element of the Schleunigen consists of the stomping steps and jumps of the dancers as well as the common Paschen (clapping) in the middle section of the dance. The choreography of the dance is individually designed depending on the wedding guests and dancers, but the basic structure of the dance (step-in, line form, singing and clapping) will remain unchanged.” [UNESCO, 24.09.2018] Musically speaking, the Aberseer Schleuniger is traditionally accompanied by a harmonica and two violins and a “Bassetl” (small bass violin) or flapless transverse flutes.

Singing and clapping hands, the so called “paschen”, form the melody and the dance rhythm of the Aberseer Schleuniger. After a longer phase of clapping at the beginning, i.e. the “paschen”, the dance is started. Here, the dancers dance figures called “Umidreher, Aufsitzen und Z’sammspringen, Schnecken-Eindrehen und Auslaufen“ [Dancilla Wiki, 24.09.2018].

Pinzgauer Tresterer dance of the Salzburg Alpinia

Cultural heritage reference

“The Tresterer dance of Pinzgau is practiced by the folklore association Salzburg Alpinia. It is a dance consisting of jumping and stomping that is performed annually on 5th January.” [UNESCO, 2013].

Phenomenology

The Tresterer dance in the Pinzgau region is held during the twelve nights, i.e. from 22nd December to 6th January. Traditionally, the date is fixed for 5th January, which coincides with the start of carnival in the region. The dancers, i.e. Tresterer, are accompanied musically by Schwegel pipes or clarinets. The Tresterer dance goes back to the dance of the beautiful perchta and was celebrated as a mystical dance for rich harvest blessings, fertility, happiness and health.

The dancers are dressed in colourful traditional costumes, crowned by a feather crown made of cock feathers and lined with colourful ribbons. According to the Salzburg Wiki, the traditional costumes were modelled on those worn by the baroque and rococo court people and their brocade robes. In particular, the Venetian and Italian styles are applied here.

3.5.3.4 Songs and Singing Cultures for Tourism

Relevance for tourism

Folk songs reflect regional culture and have the potential to serve as business cards for marketing a region. A national souvenir of Austria in this sense is the song “Silent Night. Holy Night.”, which was composed in Upper Austria. Folk songs and singing spread as a national brand all over the world as it is the case with the Christmas carol “Silent Night!” from Upper Austria. The global use and acceptance of this song can raise the interest to discover the land of its origin. This effect is known for example with the musical “Sound of Music”, which – outside of Austria – is very strongly connected with the promotion and understanding of Austrian mentality and landscape. Many Austrians have not even heard of this musical. Touristic marketing uses the world-famous Christmas carol and in its marketing line refers to this international image of Austria very strongly, naming the regional countryside “Silent Night Country”.

Figure 3.5.3.4



Source: Stille Nacht – SalzburgerLand Tourismus GmbH: www.stillnacht.com/en/silent-night-locations/upper-austria/ (23.01.2019).

The Village of Oberdorf uses the reference to the song to promote regional attractiveness for tourists with the words: “With every step visitors are met with hints of a storied past. Living traditions, a unique landscape with numerous hiking and bike routes and several lakes in the immediate vicinity attract large numbers of visitors all-year-round. For everyone who loves Christmas, the Silent Night Chapel is a magical place. ‘Silent Night, Holy Night’, the most famous Christmas carol in the world, was performed for the first time here.” [www.stillnacht-oberndorf.com/?lang=en; 23.01.2019]

Travellers uses many vehicles to cover distances and to conquer sights. There are many songs of hiking and marching in the German traditions of folk songs, like “Hiking is the miller’s joy”, “On the schwäb’sche Railway”, “The happy Hiker” [Liederkiste www.liederkiste.com]. Singing seems to have had a strong connection to hiking and travelling in the last centuries and also in modern times, when Elvis Presley recorded a rendition of “Muss I den, muss I denn zum Städtele hinaus” (Wooden Heart) in 1960ies.

The three kings of the Christian mythology can be interpreted as travelling pilgrims. Cultural traditions and customs in several regions of Europe present shepherds and star singers, who walk from house to house in their neighbourhood, while singing

and giving blessings for Christmas time and the New Year. This can be seen as an old touristic heritage referring also to music culture. Singing as a travel motivation can move people, in a smaller context like the villagers from the Upper Austrian region to join the Zacchaeus Singing, or in bigger contexts like Christian youngsters, who try to get the best places for Taizé to sing for God: “Meditative singing is one of the most essential elements of worship. Short songs repeated again and again, give it a meditative character. Using just a few words they express a basic reality of faith, quickly grasped by the mind. As the words are sung many times, this reality gradually penetrates the whole being. Meditative singing thus becomes a way of listening to God. It allows everyone to take part in a time of prayer together and to remain together in attentive waiting on God, without having to fix the length of time too exactly.” [www.taize.fr/en_rubrique2603.html]

A specific style of singing was developed in the small restaurants of Vienna. These small restaurants, called “Heurigen”, which are wine taverns, are famous for offering regional and seasonal wines. The gastronomical practice is not typical only for Vienna, but for all wine regions of the former Danube Habsburg Empire. But only in Vienna have singers and musicians gained their place as entertainers, performers and singers at these gastronomical sites. The aim was and is to raise the mood of the visitors with the effect, that the guests also will spend more time and consume more at that particular place.

Silent Night – the song for Christmas

Cultural heritage reference

“The common singing of this song, composed in 1818, is a fixed point of Christmas Eve for many people.” [UNESCO, 2011].

Phenomenology now / international / seasonal

The Christmas carol “Silent Night! Holy Night!” is traditionally sung and orchestrated during the Advent and Christmas seasons. In Wikipedia you can read that the song is the “epitome of Christmas customs in the German-speaking world” [https://de.wikipedia.org/wiki/Stille_Nacht,_heilige_Nacht, 25.8.2018]. The Christmas song is internationally recognized as a folk song to celebrate Christmas Eve. In the USA it is also known as “Silent Night! Holy Night!” and is part of the musical tradition.

Historical origin and distribution

Historically it is reported that the sacristan Hans Joseph Mohr (1792–1848) asked the composer Franz Xaver Gruber (1787–1863) to write a song accompaniment to a poem during the Christmas season of 1818. It was sung for the first time with guitar accompaniment at Christmas in the Schifferkirche St. Nikola in Oberndorf, a village in the Salzburgerland.

The Oberndorf Tourism Association [2018] reports that the organ builder Karl Mauracher (1789–1849) brought the song to the Zillertal and to the Laimach Strasser singers and the Rainer singers. They sang the song in honour of a visit of the Russian Tsar Alexander I and the Austrian Emperor Franz I to Fügen in 1822. In 1833 the song was printed in a flyer and in 1844 it found entry into

a work on Tyrolean folk songs. The Rainer singers brought the song to New York in 1839, where they premiered it in front of the burnt-out Trinity Church.

In a period of almost 20 years the song lost its connection to its Austrian composers and the German and English-speaking population began to perceive the song as a folk song. According to a publication by Hertha Pauli (1906–1973), Americans would not make a connection between the song “Silent Night! Holy Night!” and its European origins. Sales figures for Bing Crosby’s 1935 song recording exceed the 10 million mark. According to Wikipedia, the lyrics have been translated into 55 languages.

Several composers further edited the song “Stille Nacht! Heilige Nacht!”. Max Reger composed a fantasy about the song as a Christmas dream for piano; Arthur Honegger’s “Une Cantate de Noel” was also based on the song. Krzysztof Penderecki incorporated the song’s melody into his 2nd Christmas Symphony for orchestra. Other composers such as Bertold Hummer and Alfred Schnittke wrote violin and piano scores for the song.

The Christmas carol also played a leading role in the films “Das unsterbliche Lied” (1934, Switzerland) directed by Hans Marr, “Das ewige Lied” (1997, Austria) by the director Franz Xaver Bogner and in “Stille Nacht” (2012, USA), a film by director Christian Vuissa.

Star carollers of Heiligenblut

Cultural heritage reference

“Every year in the night from January 5 to January 6, nine groups of singers carry blessings from house to house in Heiligenblut.” [UNESCO, 2010]

Phenomenology today

In the night from the 5th to the 6th of January the group of star carollers moves from house to house – in Carinthia, in the village Heiligenblut at the foot of the Großglockner mountain. The group, also called horde, consists of five singers and a star carrier. Nine hordes are blessed in the church of St. Vincent on 5th January to visit the houses until the morning hours of 6th January and to sing of the arrival of Epiphany.

Zacchaeus Singing in Zirl

Cultural heritage reference

“Every year on the third Sunday in October at 4:30 a.m. about 200 people gather at the square in front of the church and sing the Zacchaeus song. They are accompanied by local musicians.” [UNESCO, 2015].

Phenomenology

“The Zacchaeus singing is always celebrated on the 3rd Sunday in October, early in the morning (approx. 4:30 a.m.). It is a special combination of religious and secular practice. For this purpose about 200 people gather at the square in front of the parish church and, together with the church choir and a group

of wind players, sing the Zacchaeus song ‘O you mountains, help us grieve’, which was written in 1723 by the sacristan Georg Kranebitter. The performance deals with penitence and repentance with reference to the biblical Zacchaeus. Then the people go to the nearby village square to celebrate their parish church’s patron saint by eating special pastries.” [Wikipedia, 6.9.2018].

Viennese Dudler (Salon Yodellers)

Cultural heritage reference

“An urban form of alpine yodel.” [UNESCO, 2010]

Phenomenology

The Viennese Dudler is a song form that is related to the Viennese song and the alpine yodel. The difference to the alpine yodel lies in the fact that the Viennese Dudler is performed in Viennese wine taverns, i.e. “Heurigen”, seasonal wine taverns, with instrumental accompaniment and often in a duo, instead of outdoors. The song, which usually deals with melancholy verses about life, love, wine and Vienna, is concluded linguistically by the tootling or yodelling, whereby melismatic, widely spaced intervals (sixths, sevenths) are intoned on the vowels. The folk song describes this also as *coloratura salon yodel*.

In Vienna it is not only performed in the Heurigen, but also on concert stages. The districts of Ottakring and Hernals are considered strongholds of the Viennese Dudler, who has become an integral part of the Viennese singing culture.

Historical origin and distribution

In the 19th century Alpine groups of singers such as the Rainer singers and the Strasser family brought songs and yodels from the Tyrolean region to Vienna and other larger cities. Industrialisation made it possible to undertake further journeys. The zeitgeist was looking for a romantic ideal of nature and natural folklore. Musicians and composers from the cities recorded the rural melodies and integrated them into their works and performances. Today’s Viennese yodelling culture was based on alpine yodelling, which in the 19th century was synonymous with Almschroa, Dudler, Almer and Ludler. The Viennese Dudler is especially associated with the Dudlers Trude Mally († 2009), Maly Nagl, Franzi Woltran, Leopoldine Kauth, Adi Rothmayer, Poldi Debeljak, Luise Wagner and Anny Demuth.

3.5.3.5 Music Instruments as Cultural Heritage for Tourism

Cultural heritage reference

UNESCO cultural heritage certified various musical instruments like the Viennese tuning and playing of the Zither: “The characteristic form of the zither stringing for the Viennese tuning and the associated playing style were created in the middle of the 19th century in Vienna.” [UNESCO, 2017]; the Austrian Jew’s Harp playing and production: “The Jew’s harp is a drone instrument made of various materials, e.g. metal or bamboo. Jew’s harp playing is one of the oldest musical practices of mankind and is widespread especially among the Asian Turkic peoples and in Europe.” [UNESCO since 2012] and like the organ craftsmanship and music in Germany [UNESCO since 2017].

Interpretation for tourism

Locations like museums and exhibition sites present musical instruments and explain their creation and use. The historical artefacts are shown in showcases and in interactive film-formats accompanied along with audio examples including their sound. Prominent exhibitions of historical music instruments can be found for example at the Technical Museum in Vienna and the art-historical Museum Vienna. The collection of historical instruments also offers personal guided tours, audio guided tours and concerts. The concerts have the aim to inform about the sound and the use of the historical instruments: “The Matinees of the Collection of Historic Musical Instruments give visitors the opportunity to both see and hear the instruments, insofar as their condition allows them to be played.” [Art-historical Museum Vienna 2019, www.khm.at/en/visit/collections/collection-of-historic-musical-instruments/].

Musical Instruments can be typical for a region, like in Vienna the Viennese Zither. The latter can be transported without problems into a museum, but some musical instruments or production sites are not transportable, like the famous organ in the Frauenkirche Dresden, the Haydn organ in the Bergkirche of Eisenstadt or the organ of the Stephan’s cathedral in Vienna. Performances of the musical instruments are used for tourism in the way of shows and workshops accompanied with explanative folders, instrument use and audio-visual comments, like for example the workshop of the Molln Jew’s Harp [www.maultrommel.at/lang1/work_shop.html].

3.5.3.6 Sightseeing of Music-halls and Composer Houses

The importance of backstage tours of music halls cannot be underestimated. For example, the National Geographic presents a ranking of the “Top ten opera houses” of the world. It includes “La Scala, Milan, Italy”, “Teatro di San Carlo, Naples, Italy”, “Teatro Colon, Buenos Aires, Argentina”, “The Royal Opera House, London, England”, “The Bolshoi, Moscow, Russia”, “Sydney Opera House, Sydney, Australia”, “Paris Opéra, Paris, France”, “Opéra Royal, Versailles Court Theater, France”, “Vienna Staatsoper, Vienna, Austria” and “Lincoln Centre, New York, USA” [see National Geographic: www.nationalgeographic.com/travel/top-10/opera-houses/]. Cultural tourists will gain insights into the music houses via website presentations and guided house visits, like at the Scala in Milano (<http://www.museoscala.org/en/> 23.01.20109) or the Opera in Vienna. Visitors

are invited to “Take a glimpse behind the scenes of the world’s largest repertoire theatre and discover many things that remain hidden from the evening audience. On this approximately 40-minutes tour, you will hear many interesting facts about the building’s history, its architecture and how an opera house is run.” [Vienna Opera: www.wiener-staatsoper.at/en/your-visit/guided-tours/].

In reference to European serious music of the classic and romantic period, plenty of museums offer information und experiences concerning famous composers. The significance of a composers house is derived from being his/her place of birth and his/her location of accommodation, like for example the Mozart house Vienna (www.mozarthausvienna.at/en), Beethoven house Baden (www.beethovenhaus-baden.at), Haydn house (www.haydnhaus.at/en/visitor-information/), or Liszt’s birthplace (www.liszt-haus.at/). Furthermore, one can find museum sites, which are solely focussed and named after a musician and composer like for example the Ferenc Liszt Memorial Museum in Budapest (www.lisztmuseum.hu/en/) and the Bach Museum in Leipzig which also includes a music archive (www.bachmuseumleipzig.de/en/bach-museum).

Methods of touristic information range from online presentation of opening hours, the communication of admission fees and route descriptions. The sites can be explored with an audio guide, printed folder (accessible online) and accompanied events and programmes. Moreover, exhibitions present personal artefacts of the musicians including everyday items like Schubert’s glasses, which can be seen in the Vienna house of music, directing batons and instruments. And finally, they display original documents such as music notations and scores, which can date back about 200 years, as it is the case of musical documents related to Mozart, Beethoven and Schubert.

Further reading

- All waltzes and lots of fun in a record-breaking ball season 2015/2016 (2016) www.wko.at/branchen/w/gewerbe-handwerk/Alles-Walzer-und-viel-Vergnuegen.html (Nov. 2018)
- Austria-Forum, Tresterer: https://austria-forum.org/af/Wissenssammlungen/ABC_zur_Volkskunde_Oesterreichs/Tresterer
- Cellar pomace in the museum 2014 www.youtube.com/watch?v=v2lRxB9Ya5k
- Emperor’s waltz – Johann Strauss: www.youtube.com/watch?v=FkoRSojz7_g
- Federal Association of Austrian Folk Dance www.volkstanz.at
- Folk music: Sheet music of the Aberseer Schleuniger www.volksmusik.cc/volkstanz/aberseerschleuniger.htm
- Friends of Vienna 2016 www.wiener-walzer.at
- Helene Fischer / Stille Nacht! Heilige Nacht! Live from the Hofburg 2015: www.youtube.com/watch?v=ohhXZtgO3J8 (28.8.2017)
- Human Nature – Silent Night O Holy Night 2013: www.youtube.com/watch?v=magy2uWJMR8
- Johann Strauss – Vienna’s King of waltz (1995) ORF TVTHEK: vthek.orf.at/profile/Archiv/7648449/Johann-Strauss-Wiens-Walzerkoenig/13919352/Johann-Strauss-Wiens-Walzerkoenig/13995141
- Kunsthistorisches Museum Wien, Collection of Historical Musical Instruments: www.khm.at/en/visit/collections/collection-of-historic-musical-instruments/

Liszt Biking Trail: www.regio.outdooractive.com/oar-burgenland/de/tour/radfahren/b46-lisztradwanderweg/3791984/

Liszt Festival Raiding: www.lisztfestival.at/

Liszt House: www.liszt-haus.at

Marktgemeinde Raiding: www.raiding-online.at

Raschhofer Terzett www.youtube.com/watch?v=_VQH4URaW_M&index=37&list=RDiu76RL32API

Salzburg Info: www.salzburg.info

Salzburger Festspiele: www.salzburgerfestspiele.at/

Salzburger Land Tourismus GmbH: www.salzburgerland.com/de/genuss-im-salzburgerland/

Salzburgerland Tourism GmbH: www.salzburgerland.com/de/magazin/buchtipp-stille-nacht-heilige-nacht/

Sissi (1955) Director Ernst Marischka, Acting: Romy Schneider, Karlheinz Böhm: Le bal de Sissi impératrice www.youtube.com/watch?v=QYsjgNX3seY

Sternsinger-Heiligenblut Youtube: www.youtube.com/watch?v=9B2AeFT8AY8

Stille Nacht Oberndorf: www.stillenacht-oberndorf.com/daslied

Stille Nacht Society: www.stillenacht.at/de/

Technical Museum Vienna, Musical Instruments: www.technischesmuseum.at/exhibition/musical-instruments

The Three Tenors – Silent Night | Christmas in Vienna 2012: www.youtube.com/watch?v=XJ3kyGQKoq8 (28.8.2018)

Tourism Association Heiligenblut www.heiligenblut.at/de/

UNESCO, Aberseer Schleuniger www.unesco.at/kultur/immaterielles-kulturerbe/oesterreichisches-verzeichnis/detail/article/aberseer-schleuniger/

UNESCO: Austrian folk dance movement www.unesco.at/kultur/immaterielles-kulturerbe/oesterreichisches-verzeichnis/detail/article/oesterreichische-volkstanzbewegung/ (accessed 24.09.2018)

UNESCO, Zacchaeus singing in Zirl: www.unesco.at/kultur/immaterielles-kulturerbe/oesterreichisches-verzeichnis/detail/article/zachaeussingen-in-zirl

Vienna Sound Museum (16.01.2019) www.hausdermusik.com/en/

Vienna Unwrapped, Inspiring and Helping Independent Travelers (16.01.2019) www.vienna-unwrapped.com/house-of-music/

Viennese folk song www.wienvolksliedwerk.at/VMAW/VMAW/Singen/laendlicheslied.html

Viennese Philharmonics – An der schönen blauen Donau, Op. 314: www.youtube.com/watch?v=iOD2tvNuzig

Wiener Dudler, Austrian UNESCO Commission: www.unesco.at/kultur/immaterielles-kulturerbe/oesterreichisches-verzeichnis/detail/article/wiener-dudler/

Wiener Zeitung: www.wienerzeitung.at/themen_channel/lebensart/reisen/555581_Storchen-Haeuser-aus-Japan-im-Burgenland.html

Youtube: Aberseer Musikanten und Pascher / Aspacher Gstanzlsingen 2017 www.youtube.com/watch?v=AWqEO_x66Zk&index=2&list=RDiu76RL32API

Youtube: Country music tourist Dance Classes Austria folk dance Austria folk dance course for tourists www.youtube.com/watch?v=CdqN3bxZqTQ

Youtube, Dance of the Pomace in Pinzgau, Salzburg: www.youtube.com/watch?v=rcaFpNyRiLQ
Youtube: Folk dance group Kürnberg www.youtube.com/watch?v=0Oj658hvovY
Youtube: Landler, Schleuniger / Sunnseitn Musi, St. Gilgner Trachtler www.youtube.com/watch?v=iU76RL32API
Youtube: Volkstanzgruppe Payerbach-Reichenau: Holsteiner Three-Tour
www.youtube.com/watch?v=LJJ0npfpM5M
ZIRL AKTIV presents: Living tradition Zacchaeus singing: Youtube
www.youtube.com/watch?v=nAGlx8IMLok

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- Walcher, M. 2010. *The intangible cultural heritage. Opportunities and challenges from the point of view of the National Agency of the Austrian UNESCO Commission*. In: Luger Kurt, Karlheinz Wöhler (HSG.) (2010) *Cultural Heritage and Tourism. Rituals, traditions, stagings*. Study publisher; Innsbruck, Vienna, Bolzano.
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3.5.4 Case Study: Music

Vienna Opera Ball

The following case study presents the Vienna Opera Ball as an example of a tourism attraction and marketing of an item of musical cultural heritage – the Viennese Waltz, which has been UNESCO certified since 2010.

3.5.4.1 Tourism Relevance – Vienna Opera Ball as a Tourist Attraction

The economic importance of the balls for Vienna lies particularly in the fact that the ball visitors do not only go to the ball, but also take advantage of the restaurants and shops, the jewellers and the hotels while staying in Vienna. The Vienna chamber of commerce explicitly points out that the “ball season revives an otherwise rather weak sales period in January and February”. For the 2015/16 ball season, for example, 500,000 visitors were expected to spend at least 255 EUR per person and thus boost the Viennese economy with 152 million EUR.

3.5.4.2 Target Group and Promise of the Vienna Opera Ball

People with a higher social status and income can be identified as the target group of the opera ball. A reference to cultural tourists can be made, some are interested in cultural enjoyment, but for many attendees there is another motive why to participate in the opera ball. A strong opportunity for networking in the fields of business and politics is communicated through the media. The opera ball can therefore be used to secure the status of international businesspeople, politicians and artists.

3.5.4.3 Internet Presence

The Vienna state opera has a website where current services and the history of the Vienna opera ball can be accessed: www.wiener-staatsoper.at/operball/.

Figure 3.5.4



Source: Website www.wiener-staatsoper.at/operball/ Screenshot Nov. 2018.

In 2013, opera director Dominique Meyer launched “the Vienna state opera live at home project”, a digital communication project that enables opera and ballet lovers all over the world to follow the performances of the Vienna state opera on their digital devices.

3.5.4.4 UNESCO Cultural Heritage Reference: Viennese Waltz

The Viennese waltz is the main style of music played at the Vienna opera ball. The Viennese waltz was certified as European cultural heritage in 2010.

The Viennese waltz is a special waltz style that originates from the 19th century salon dance culture in Vienna. Today the Viennese salon dance culture manifests itself in the Viennese cultural custom of balls. The ball holiday season traditionally begins on 11th November and ends on the last Tuesday of Carnival, the so-called Shrove Tuesday. The Viennese ball calendar (www.ballkalender.com) shows a list of balls and on which date they are held. In addition to the Vienna Opera Ball, the Vienna ball season includes other famous balls such as the Flower Ball, the Confectioners Ball, the Hunters Ball, the Ball of Science, the Vienna Philharmonic Ball (Vienna Philharmonic (Nov. 2018) www.wienerphilharmoniker.at/ball/), the Coffee Makers Ball, the Ellmayer Kränzchen, the Diversity Ball, the Rainbow Ball and the Life Ball. The Life Ball is the youngest of the internationally respected Viennese balls and was founded in 1992 by Gery Keszler and Targom Petrosian. The ball is organized to support the funding of non-profit organizations that work to raise awareness about HIV and to support people infected with HIV [www.de.wikipedia.org/wiki/Life_Ball, www.lifeplus.org].

3.5.4.5 History of the Vienna Opera Ball

The historical tradition of the Vienna Opera Ball goes back to the famous attribution of Viennese diplomacy in 1814/15, when Europe had to be restructured at the Congress of Vienna after the Napoleonic Wars. “The Congress Dances” was a distinctive phrase that described condescendingly the work of diplomacy in Vienna.

At the present location, an opera ball took place for the first time as a court opera soirée on the 11th December 1877. In the 19th century, soirées were held twice a year to support the pensioners of the State Opera services. Gradually, the evening event changed into a dance event, which was mainly due to the high popularity of Eduard and Johann Strauss. They conducted the court opera orchestra, which played the music for the evening.

In its beginnings, the Opera Ball was strongly influenced by the imperial house of the Austrian Danube Monarchy. After the end of the monarchy, however, the tradition of the opera ball was continued. On the 29th January 1921, when the Austrian Republic was only two years old, the ball was held once again to collect funds for the benefit of the old opera retirees. In the 1920s and even during the world economic crisis of that time, celebrations were held in favour of older and poorer segments of the population. Censorship affected the ball during the Second World War, a period in which it was not held. In 1956 the Opera Ball was opened for the first time in the new Republic of Austria as a state act. The Vienna Opera Ball is held at the Vienna State Opera. However, the organisation is not planned and carried out by the management of the opera itself, but by opera ball organisers.

3.5.4.6 Course of the Event

The ball begins at 8 pm with the Federal President's entry into the presidential box, which is accompanied by a fanfare: the ball orchestra plays the Austrian national anthem and Beethoven's "Ode to joy".

After the opening by the Austrian President, the first group of the debutants enters the ball room and open the ball as young ladies and gentlemen committee with a dance interlude. The opening takes place only after performances by famous opera singers and the opera ballet have been completed. For example, vocal interludes were performed by Anna Netrebko in 2007 and José Carreras in 2008; they welcomed the guests as representatives of the State Opera with their performance.

After the singing and dancing interludes, the second group of the debutants moves onto the scene. About 180 dancing couples are involved in the opera ball's ideal waltz prelude. They dance a choreographed waltz on the centre of the dance floor.

Since 1920, the waltz choreography was traditionally designed by the Viennese dance school Ellmayer. Although the dance school Ellmayer still bears the main responsibility for the dance choreography, but dance schools from the federal states have been invited to carry out the opening waltz since 2009.

After the opening performance, the dance floor is opened to the public by the master of ceremonies traditional exclamation "Alles Walzer!" Let the waltz begin!

Audience quadrilles are danced at midnight as midnight quadrilles. At 2:00 a.m. and 4:00 a.m., more audience quadrilles follow.

The ball ends at 5:00 a.m. in the morning. Traditionally, the Opera Ball Orchestra rings in the end of the ball by performing the following three pieces: "Donauwalzer", "Radetzky-Marsch" and "Brüderlein fein" from "Der Bauer als Millionär" by Ferdinand Raimund.

3.5.4.7 Interpretation of the Cultural Heritage

Live music for the event

The music of the Vienna Opera Ball is played by the 150-member State Opera Orchestra. The State Opera Orchestra only consists of a few representatives of the opera orchestra, as 98% of the members of the Vienna Philharmonic Orchestra attend the opera for the evening of the Opera Ball [Vienna Philharmonic (Nov. 2018) Symbiosis Vienna State Opera / Vienna Philharmonic www.wienerphilharmoniker.at/orchester/tradition]. This symbiosis is based on the fact that musicians of the Vienna Philharmonic must be engaged in the State Opera Orchestra for 3 years before they can embark on a career as Philharmonic.

The waltz show

The opening of the dance floor is performed by young ladies and young men who present an ideal aesthetic of couple dance through their dance performance. All guests are invited to the dance floor once the master of ceremony enounces the motto "Alles Walzer, let the waltz begin".

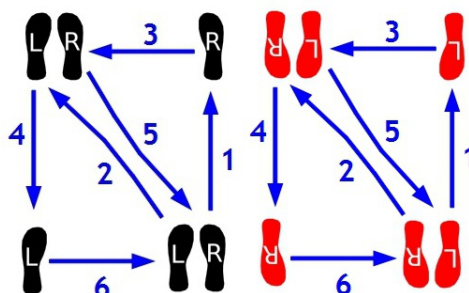
Waltz scores combined with knowledge and playing practice

To be able to play the music of the waltz, numerous publications of waltz scores can be accessed, for example: Notenshop-plus.de (Nov. 2018).

Waltz documentation – audio and visual media for dance education

The dance of the Vienna Waltz is very well-documented. Dancing can be learned theoretically online and through publications. Dance schools offer a real learning experience:

Figure 3.5.4.7 | Waltz dance courses in Vienna



Source: www.stadt-wien.at/firmensuche/freizeitangebote/walzer-tanzkurse-wien.html [Nov. 2018].

Music architecture

The Opera Ball is held at the Austrian State Opera. The Opera House will be closed in advance from the Saturday before the Opera Ball evening, which always takes place on the last Thursday of the carnival season. The room, which consists of a stage, an orchestra pit, the audience room and the boxes, are then converted into a single ballroom. This means that the dance floor occupies the area from the stage to the orchestra pit and the parquet floor. The seating is dismantled in the parquet and additional boxes are built. The conversion basically takes 2 days and is then examined by the building authorities on the Monday preceding the event, so details can still be improved on Tuesday and allow for the dress rehearsal to take place on Wednesday before the ball. The state opera holds 5,150 guests, who are served by 320 catering staff and 150 musicians of the orchestra, thus there is room for 5,620 people.

3.5.4.8 Invitation Policy and Guests

The Opera Ball addresses guests who, after purchasing a ticket, only have to comply with the rules of a dress code. Women must appear in a long evening gown and gentlemen in tailcoats. Tickets can be purchased at the price of 315 EUR. The price for boxes and table tickets ranges from 210 to 23,600 EUR per person. Since 2007 the condition is imposed that “even guests who regularly visited the opera ball” must pay an annual contribution of 36,800 EUR (plus 10% VAT) in order to be able to continue to hold their boxes. If they refuse this annual contribution, only the less respected stage boxes, at 16,000 EUR each,

are available to them. In this respect, the organisers are responsible for the financial budgeting, the artistic cast of the evening performances, the appointment of the dance choreographers, the opera ball decoration, the active invitation policy, the provision of security, the media presence and the timely implementation of the event.

International diplomacy and Austrian politicians

In Austria, the Vienna Opera Ball is referred to as a state event because, in addition to the presence of the Austrian president, the Austrian ministers and the chancellor are present (See: President van der Bellen and Chancellor Kurz 2018 Source: Wiener Zeitung [www.wienerzeitung.at/multimedia/fotostrecken/946083_Das-war-der-Operaball-2018.html; Nov. 2018]).

Austrian politicians use the Opera Ball to invite guests from national and international politics [www.kurier.at/stars/opernball-2018-diese-politiker-kommen-in-die-wiener-staatsoper/; Nov. 2018].

Boulevard stars and internationally attractive celebrities

The Vienna Opera Ball has a long tradition of attracting celebrities in international cultural institutions such as film, opera, theatre and literature. To name just a few, the guest list holds names such as: 2018 Melanie Griffith, Goldie Hawn 2017, Placido Domingo 2016, Brooke Shields 2016, Pamela Anderson 2016, Anthony Delon 2016, Sophia Loren 1995, Joan Collins 1993 and many more.

3.5.4.9 Media: National and International Coverage

Prime time television in Austria, Switzerland and Germany

The Austrian Broadcasting Corporation (ORF) covers the Opera Ball live on a national scale. Opera director Meyer [2017] speaks of 1.5 million television viewers watching the opera ball live. Since the ORF also functions as the primary media partner of the Opera Ball, this transmission is also explicitly carried out and designed by a team of presenters. The Opera Ball is broadcast simultaneously in 3Sat, which provides international coverage, especially to Germany and Switzerland.

The programme about the opera ball is broadcast in the evening at prime time. It contains not only visual impressions of the event, but also live interviews with the celebrities who visit the ball. In particular, the focus is on the Federal President, state dignitaries, international state guests and celebrities from business and culture.

International and national reporting in the print media

The Opera Ball is a popular topic in the Austrian print media. Before the ball there are speculations about the stars and politicians who may or may not attend the ball. It is discussed who invites whom and especially who wears what kind of evening attire. During the ball, the television channels are responsible for the coverage, but after the ball, the scandals that inevitably accompany the ball are reported with delight, for example the fact that the star invited by the Austrian CEO Lugner has left the ball too early in the evening.

3.5.4.10 Opera Ball Demonstration

In the 19th century, one motive for the founding of the Vienna Opera Ball was to financially support retired and poorer opera artists through the revenues earned by the ball. Financially strong guests contribute to the figures of the Opera Ball by being willing to pay the very high prices for entrance fees, boxes and tables. Nowadays, national and international reporting focuses on political dignitaries, business bosses and show biz stars. The Opera Ball has increasingly obtained the reputation of being just a ball for the rich and famous.

The Opera Ball demonstration, Opernballdemo, which according to Austrian law must be officially registered and approved by the executive powers every time, is aimed in particular at the rich and at political celebrities attending the Opera Ball. The demonstrators demand idealistic goals, such as fairer incomes or chant slogans such as “Against the government of the rich!” [Kurier 2018 Opera Ball Demo against “Government of the Rich” www.kurier.at/chronik/wien/opernball-demo-gegen-regierung-der-reichen/305.543.125 (Nov. 2018)] The Opera Ball demonstration is traditionally held by the Communist Youth of Austria. Even in Wikipedia this demonstration could establish itself as a separate entry:

3.5.5 Reflection on This Case Study

In the following, tasks and questions will be posed which will make it possible to grasp and recognize the focal points which were set in the presentation of this case study “Vienna Opera Ball” on the basis of a musical cultural event of one’s own choice.

3.5.5.1 Task “Research and Identification of Own Cultural Heritage in the Field of Music”

Search the UNESCO database for a cultural heritage of your country of origin in reference to music. It can be a song, a music style, a dance style, a singing practice, instrument making and instrument use. The data source is below:

UNESCO database query “Intangible Heritage” keyword “music”

www.ich.unesco.org/en/lists?text=music&multinational=3&display1=inscriptionID#tabs.

Analysis of the musical heritage

- 1) Who are the performers? Is there a characteristic profile of a performer?
 - Which region and which places are relevant for the music performance or the musical instrument?
 - When does the musical performance take place?
 - Who is the musical performance aimed at? Who is the user and/or the audience of the music and the musical instrument?
 - Is there any documentation of the musical performance?

3.5.5.2 Task “Profiles of Cultural Heritage in Musical Performances”

Summarize the cultural heritage you identified in the context of music.
Discuss your example with your colleagues and answer the following questionnaire:

Guiding questions

Authenticity and cultural community

- 1) Would authenticity be lost for the cultural group if many tourists joined in as guests and players?
- 2) Would the loss of authenticity matter to the social community?
- 3) Can the authenticity of the musical performance be preserved? How?

Benefit promise per target group

- 1) Who is pleased to participate in the musical event? Who uses the musical instrument/s?
- 2) Can a reference be made to already known milieu definitions in tourism?
- 3) Define the target group according to demographic characteristics for your music example:

Attractiveness

- 1) How could the attractiveness of your musical example be improved?
- 2) Which attractive and important people can be invited and associated with it?
- 3) Which attractive locations could be chosen for the music performance?

Identify attractive people and places that can be put in reference to the musical, cultural heritage in your country:

Reversal problem

- 1) How could the musical event or musical instrument lose its attractiveness and cultural acceptance?
- 2) What scandals could happen that could destroy the musical heritage?

Further reading

All waltzes and lots of fun in a record-breaking ball season 2015/2016 (2016) www.wko.at/branchen/w/gewerbe-handwerk/Alles-Walzer-und-viel-Vergnuegen.html (Nov. 2018)

Ballroom Snack #1 – Viennese waltz quickly learned (2018) www.youtube.com/watch?v=A-twv7Tg6es

Berliner Zeitung (2017) Richard Lugner with Goldie Hawn at the Opernball im glück. www.berliner-zeitung.de/panorama/richard-lugner-mit-goldie-hawn-beim-opernball-im-glueck-25799096 (Nov. 2018)

Debutantes (Nov. 2018) The portal to the Vienna Opera Ball for all debutants and those who want to become one! www.debuetanten.at/geschichte-wr-opernball

Doodance – Learn to dance online. Wedding dance: Viennese waltz, the basic step (Nov. 2018)
www.youtube.com/watch?v=uj0lezbT6vU

Frankfurter Allgemeine (2018) Seen and seen. Invitation to the ball (www.faz.net) (Nov. 2018)

Kleine Zeitung (2018) Die Politik am Ball der Balls: www.kleinezeitung.at/oesterreich/5368572/Opernball-2018_Die-Politik-am-Ball-der-Baelle (Nov. 2018)

Krone (2018) Highlights and scandals of the Opera Ball 2018: www.krone.at/1631989 (Nov. 2018)

Kurier (2018) Rushing Festival: That was the Opera Ball 2018: www.kurier.at/stars/rauschendes-fest-das-war-der-opernball-2018/310.249.242 (Nov. 2018)

Neue Züricher Zeitung (2018) “Mörtel” Lugner and the Vienna Opera Ball. This time it hits Melanie Griffith www.nzz.ch/suche?form%5Bq%5D=Operaball+Vienna (Nov. 2018)

New York Times, Kimberley Bradly (2018) Gowns, wurst and protesters. It’s ball season in Vienna. <https://www.nytimes.com/2018/02/04/world/europe/vienna-ball-season.html>

News.at (Nov 2018) That was the Opera Ball 2016:
www.news.at/a/opernball-2016-highlights-bilder

Notenshop: www.notenshop-plus.de/noten/strauss-johann/

Opera Ball Demo of the Austrian Communist Youth 2016
www.kjoe.at/2017/02/unsere-rede-auf-der-opernballdemo-2017/

Spiegel Online (2018) Vienna Opera Ball “all Waltz” www.spiegel.de/thema/wiener_opernball

Vienna State Opera (November 2018) Vienna Opera Ball: www.wiener-staatsoper.at/opernball/

Wiener Zeitung (2018) This was the Opera Ball 2018: www.wienerzeitung.at/multimedia/fotostrecken/946083_Das-war-der-Opernball-2018.html (Nov. 2018)



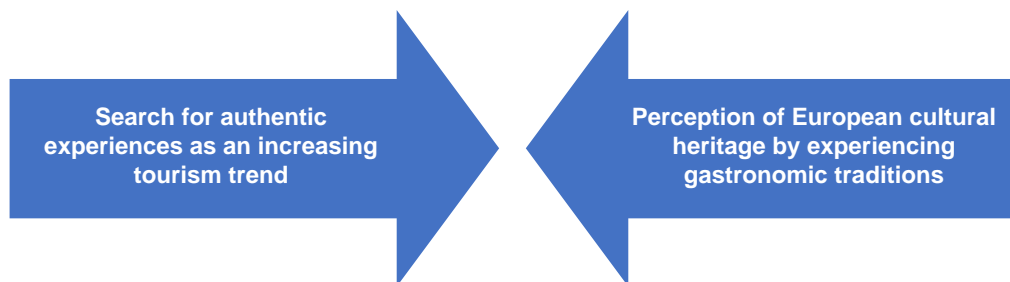
3.6 Interpretation

of Gastronomic Traditions:

Selected Good Practice Throughout Europe

The perception of gastronomic traditions (inside or outside the framework of culinary tourism) involves much more than just good food, a beer or a glass of wine. Rather, an opportunity is created to immerse oneself in the culture of a region and to go through unforgettable experiences in a new, unique and personal way. For example, in the context of tourism, the search for authentic experiences is becoming increasingly popular. On the other hand, an opportunity is created to gain access to the perception of European cultural heritage by experiencing gastronomic traditions (see also figure below).

Figure 3.6 | Gastronomic traditions between the poles of tourism and cultural heritage



Source: Own illustration.

Before one can address the methods of interpreting European cultural heritage through gastronomic traditions, it is necessary to define the concept of gastronomy, or more precisely gastronomic traditions, and in this way their position in the context of culinary tourism and cultural heritage. This is followed by a discussion of gastronomic traditions within the framework of culinary tourism. Then the methods of interpretation are addressed by introducing some best practice examples at the European level. Some suggested questions, reading as well as further recommended readings and references will follow. At the end, a case study in the context of scary food will be introduced. This can be regarded as a possible way of attracting new segments of tourists.

3.6.1 Introduction to Gastronomic Traditions

The word gastronomy, Greek “gastēr (belly) and – nomos (law)” [Morton 1997, pp. 139–140], has its origin in a work of the Greek poet Archestratus (around 350 BC). Archestratus gives humorous hints on fish and wine in the Mediterranean region and can be seen in this context as a preliminary of today’s travel guides. He took the view that fresh products of the best quality should always be cooked quickly and sparingly using aromatic substances and should be eaten and drunk as simply as possible with a few, well-chosen guests [Dalby 2003, p. 23 f.]. Within the framework of recent literature, various definitions of gastronomy can be identified – depending on the respective subject area. Attempts at the integration of different views are rare (see also Fritz, Wagner, [2015]). Some of these definitions understand gastronomy more in terms of a lifestyle or a holistic concept and focus on the reference points of culture and food (e.g. Santich, [2004]; Kivela, Crotts, [2006]); others focus on the business side with different operating modes (e.g. Hässler, [2011]; Müller, Rachfahl, [2004]). Since the present version is aimed exclusively at gastronomic traditions, the latter meaning appears less crucial in the context of this handbook. From a general scientific point of view, gastronomy is today regarded as a discipline which covers all areas around the subject of food and drink, including nutrition. The term “culinary” is much more limited and deals with food and beverages as well as their preparation methods that have a significant influence on the characteristic cuisine of a country or region [Hussain et al. 2012].

The scientific examination of gastronomy is based on the assumption that gastronomy can make a statement about who we are and what we value (among other things; Watts, [2012, pp. 17 f.]). Following this assumption, cultural studies consider “food and drink [...] as a reflection of the culture of a country and its people [...]” [Du Rand, Heath, 2006, p. 207]. Eating and drinking are practices closely tied to cultural practices in the late modern age. Among other things, these play a prominent role in the marking of cultural affiliation. Globalization is attracting new attention to culinary traditions. Often, food traditions are relatively quickly associated with the label of cultural identities, without sufficiently acknowledging that identity constructions are also exclusive and, in many cases, lack historical foundations [Tschofen, 2008]. However, how someone ingests food at a certain point in time, the associated sense of taste and enjoyment, cannot be repeated in exactly the same way. Although knowledge about food is an educational commodity, it cannot be obtained exclusively from books; one’s own experience plays an outstanding role (cf. Hohm, [2008]). For example, the gastronomic identity and the question of how the landscape and culture affect the taste, texture and aroma of wine and other regional products are promising topics, as is the role of food and drink in the cultural context or the importance of eating culture in rural areas (e.g. Harrington, [2005]) as well as political issues relating to European food traditions [De Soucey, 2010]. Gastronomy has great potential. On the one hand, it is a marker for the identity of a given region and a means of promoting agricultural products. On the other hand, it could be seen as a tool to meet the specific needs of consumers as well as producers in rural tourism [Rotariu, Matic, 2017]. The local cuisine can connect tourists to local customs as well as traditions and in this way, it creates an authentic experience of cultural tourism [Rotariu, Matic, 2017]. So, the combination of gastronomy and tourism has great potential. A unique experience can be achieved through a carefully coordinated process of both areas [Hjalager, Richards 2002].

3.6.2 Gastronomic Traditions: Selected Good Practices Throughout Europe

In the beginning, gastronomic traditions are defined before a general overview of the history of gastronomic traditions in Europe is provided (e.g. in terms of tourism and as cultural heritage). Subsequently, methods of interpreting gastronomic traditions and best practices will be presented.

3.6.2.1 What are Gastronomic Traditions?

Within the framework of research literature to the current state, no uniform definition of the concept of gastronomic traditions can yet be found. Nevertheless, some approximation to this term can be observed. For example, Vanhonacker, Verbeke, Guerrero, Claret, Contel, Scalvedi et al. [2010] collected cross-sectional data from representative consumer samples from Belgium, France, Italy, Norway, Poland, and Spain to provide knowledge on how European consumers defined the concept of traditional food in 2007. A total of 4,828 participants between the ages of 20–70 were interviewed. By means of simple correspondence analyses the following understanding of traditional food was derived:

“A traditional food product is a product frequently consumed or associated to specific celebrations and/or seasons, transmitted from one generation to another, made in a specific way according to the gastronomic heritage, naturally processed, and distinguished and known because of its sensory properties and associated to a certain local area, region or country.” [Vanhonacker, 2010, p. 472].

Also, the analysis revealed that food products originating from a specific area are becoming increasingly available, supplied and produced all over the world. Taking the perspective of supply chain experts into account, a four-dimensional definition for the concept of traditional food can be found:

1. local production;
2. authenticity of the product;
3. long-term commercial availability;
4. association with gastronomic heritage [Vanhonacker, Verbeke, Lengard, Guerrero, Hersleth, 2008].



These multifaceted definitions cover a wide variety of beliefs about traditional foods containing many advantages as well as disadvantages. For instance, such a wide definition could be shared by many consumers, on the other hand, stakeholders with an interest in marketing and product differentiation could exploit these varieties of definitions to establish a brand in the sense of a traditional food at the risk of falsifying a culinary tradition [Vanhonacker et al., 2010].

As this definition also fails to go far enough, this handbook will consider – in addition to traditional foods and beverages – methods of preparation, vessels for the preparation and the traditions of the consumption of food, seating arrangements, social rites while consuming food, cultural taboos for nutrition (which can be regarded as indicators of ideology or philosophy) as well as basic belief systems of the respective culture. Similarly, cultural eating practices also reflect the status and power differences within a family or social system, such as stereotypes around the context of gender, masculinity, or youthfulness and totemism, as well as spirituality.

In order to arrive at a comprehensive understanding of a culture and its worldview, it is essential to understand its cultural practices as well as its ideologies. This inevitably includes gastronomic traditions as well. If we are looking at the gastronomic traditions at the simplest level, then the maintenance of food is decisive for securing the life process. From a broader perspective, the process of food intake fulfils other essential functions as well as the cultural expressions of gastronomy.

Gastronomy and its traditions are thus one of several mirrors that reflect the way of life and belief systems of a community.

3.6.2.2 Overview of Gastronomic Traditions in Europe

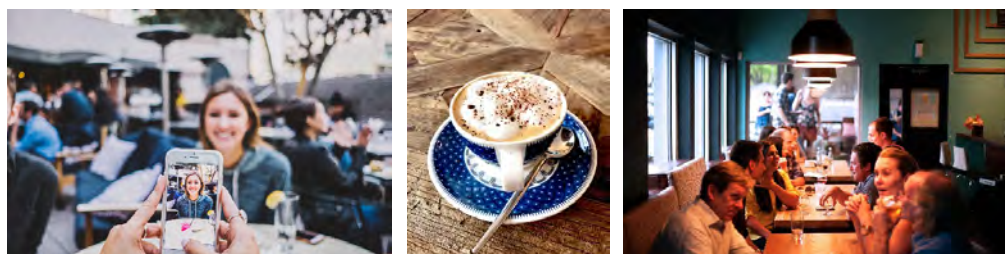
“Food is central to our sense of identity.” [Fischler, 1988, p. 275]

Nutrition is the beginning of everything. So, the need for food is natural. Throughout history, sufficient food has been the first thing humans have had to worry about. The daily recurring compulsion to eat can be seen as motivation for the constant work. At first, humans were hunters and gatherers. The main sources of food were mainly of plant origin: tubers, soft fruits, nuts, seeds and shoots. In the course of the later Palaeolithic period, humans developed their abilities further, and the use of fire gradually gained popularity. It seems likely that the activity of collecting vegetables and subsequently eating them at the fireplace alongside other group members became more commonplace. Cooked or roasted foods were easier to digest, and cooked meat, in particular, contained fewer parasites. The new methods of collecting and preparing food did not necessarily bring progress in terms of the quantity of the food and the quality of the dishes except for the use of fire. What did change, however, was the way in which the meals were now consumed more and more frequently [Hirschfelder, 2005]. The beginning of an early culture of communal dining may be seen here.

“The decisive deviation was the completely new behaviour of seeking food to consume later, as well as group consumption.” [Leakey, 1981]

However, the development of commercial hospitality in the sense of gastronomy had its origin in the beginning of travel activity by people. From primitive inns where food,

drink, and accommodation were offered at the lowest level, a variety of gastronomic establishments developed over the centuries that left nothing to be desired. The range extends from gourmet temples and traditional pubs to simple corner pubs with a large diversity.



Social psychologists consider social identities to be the most decisive for individual well-being and health (e.g. Eisenberg, Lieberman, and Williams showed in 2003 that social exclusion/isolation activates the same brain areas that are also active in physical pain). Social identity is defined as the part of a person's self-concept that the person gains from membership in a social group [Turner, 1999]. As a result of the formation or adoption of social identity, the individual perceives himself as an exchangeable member of this group (respectively this social category). Within the framework of this process, not only are certain behavioural patterns of the group are adopted, but also norms, values, and behaviours of this group are internalised (such as a food culture; Turner, [1999]). But how are social identities constructed? Perceived differences to other groups are decisive in this context. Each individual belongs to many different groups throughout his or her life; this begins with the membership of the family and continues from there. The extent to which these groups differ in their social characteristics, influences how the subject determines the meaning of the individual groups on a personal scale according to the criteria most important to him/her for identification [Turner, 1999]. Since people strive for a positive self-image and thus for a positive social identity, people try to distinguish the in-group positively from the out-group in different ways, i.e. to create different forms of positive distinction (this could include the individual culture and traditions like gastronomic traditions). If one succeeds in positively distinguishing one's own group from other groups, one can strengthen collective expectations of effectiveness as well as intra-group action in the sense of the goals of one's own groups [Turner, 1999].

Coming back to European gastronomic traditions we have to characterize them as extremely diverse. Each country in Europe has its own preferences regarding ingredients, methods of preparation, etc. The range of European cuisine offers a broad spectrum from the rather fine Mediterranean cuisine with many different variations up to the "Genussland" (gourmet country) France. In between, there are many regional and international culinary specialties. Each country offers its own cuisine. And while "the" cuisine is always sought for each country, it should also be noted that European cuisine does not only mean French cuisine, German cuisine, Spanish cuisine, etc., but each country in itself brings a variety of food with it. The consumption of food and drink may also be considered as a means of differentiation (e.g. social class, nations, etc.).

In order to protect and preserve this diversity, the European Region of Gastronomy Platform has been created within Europe, which explicitly raises the awareness of the importance of the cultural and nutritional uniqueness of European regions. Within the framework of this platform several objectives are pursued:

1. raising awareness about the importance of cultural and food uniqueness;
2. highlighting distinctive food cultures;
3. educating for better health;
4. improving sustainable tourism standards and
5. stimulating creativity as well as gastronomic innovation [ICGAT, 2018].



3.6.2.3 Gastronomic Traditions as Heritage

The diversity of food, food culture, food traditions, and food knowledge has influenced cultural traditions, architectural and landscape heritage within Europe. For example, many people move to globalized diets, so the importance of revaluing and re-promoting our European food as cultural heritage is obvious.

In general, gastronomic heritage constitutes a part of cultural heritage (more precisely: intangible cultural heritage). According to the UNESCO (2003), intangible cultural heritage means “customs, representations, expressions, knowledge and skills – and the associated instruments, objects, artefacts and cultural spaces that communities, groups and, where appropriate, individuals consider to be part of their cultural heritage”. More specifically, five areas fall within this form of cultural heritage [UNESCO, 2003]:

- a. oral traditions and expressions, including language as a vehicle of intangible cultural heritage;
- b. performing arts;
- c. social customs, rituals, and festivals;
- d. knowledge and customs relating to nature and the universe;
- e. traditional craft techniques.

The categories “social customs, rituals and festivals” and “traditional craft techniques” are particularly relevant to the classification of gastronomic traditions (and also e.g. “knowledge and customs relating to nature and the universe”).

In order to be listed as a gastronomic tradition on the list of Intangible Cultural Heritage, several conditions must be fulfilled:

- a. currently practiced by a community;
- b. regional communication of identity and continuity;
- c. the intergenerational transmission according to the “master-pupil principle”;
- d. should not be primarily pursuing purely economic interests [Gardizi, 2014; Deputy Press Officer of the German UNESCO Commission].

Issues such as the reconstruction and conservation of cultural traditions, authentic cuisines, gastronomic customs and traditions at a local, regional and national level are increasingly of interest to a wide public at EU level [Rivza, Kruzmentra, Foris, Jeroscenkova, 2017)]. In 2014, the European Parliament stated that gastronomy constitutes a part of our identity as well as European cultural heritage. In this way, an awareness of the diversity and quality of the regions, landscapes, and products that form the basis of European gastronomy must be created. Due to this fact, the European Parliament [2014] recommended that gastronomy should be included in cultural initiatives and programmes. Even more, gastronomy is not only a source of cultural well-being but also a source of economic well-being for the respective region. Once again, this is also where the link with the so-called agritourism becomes clear, sharpening the knowledge of cultural and landscape heritage, offering regional support and promoting rural development [European Parliament, 2014]. Promoting gastronomic heritage in rural areas helps local farmers as well as small business owners [Rivza et al., 2017, p. 175]. In addition to this, effects on healthy eating habits must also be assumed and relevant knowledge stocks should be integrated into the European education system. For example, the “Mediterranean diet” offers a balanced and healthy combination of eating habits and a general lifestyle [European Parliament Report, 2014].

Gastronomic heritage can be experienced by any member of society under many different circumstances and illustrates, among other things, the national value that has been accumulated over many years. Studies in the context of reviving national and local traditions and preserving cultural and historical heritage are increasing worldwide [Rivza et al., 2017]. This trend also raises questions of locality and authenticity of gastronomic experiences.

Pursuant to the Convention on the Conservation of Intangible Property Cultural heritage [UNESCO, 2003], UNESCO maintains two lists and a register in which a cultural form of expression or a model project for the preservation of forms of expression can be included:

- a. representative List of the Intangible cultural heritage of Humanity;
- b. list of intangible cultural heritage in urgent need of conservation;
- c. register of good practice examples.

In addition, there are the lists kept by the national UNESCO commissions for the respective country.

For example, the following gastronomic traditions have already been included in the German UNESCO-Commission's nationwide list of intangible cultural heritage and in the register of good practice (as of 7 Dec, 2018):

- Sustainable agricultural activities and traditional production of dried fruits in the Steigerwald (since 2018; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-heritage-9>).
- German bread culture (since 2014; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”, see also <https://www.unesco.de/en/german-bread-culture>).
- Traditional River Fishing at the River Sieg's estuary into the Rhine (since 2016; categories “oral traditions and expressions, including language as a vehicle of intangible cultural heritage”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/traditional-river-fishing-river-siegs-mouth-rhine>).
- Inner-city commercial horticulture in Bamberg (since 2016; categories “social customs, rituals and festivals”, “knowledge and customs relating to nature and the universe” and “traditional craft techniques”; see also <https://www.unesco.de/en/innercity-horticulture-bamberg>).
- The Upper Palatinate culture of Zoiglbeer (since 2018; categories “oral traditions and expressions, including language as a vehicle of intangible cultural heritage”, “social customs, rituals and festivals” and “traditional craft techniques”; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-15>).
- East Frisian tea culture (since 2016; category “social customs, rituals, and festivals”; see also <https://www.unesco.de/en/east-frisian-tea-culture>).
- Preservation and Fostering of the Culture, Diversity, and Quality of Regional Specialties in Upper Franconia (since 2015; Register of Good Safeguarding Practices; see also <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/national-register-best-safeguarding-practices-1>).

Within different regional contexts, cultural heritage policy promotes the revitalization and promotion of certain and “traditional” foods with different objectives, such as cultural recognition and market development. Examples include the “gastronomic meal of the French”, the “traditional Mexican cuisine” and the “Mediterranean diet”, which are recognized as an intangible cultural heritage by the UNESCO, as well as the promotion of the “routes” of the gastronomic heritage.

On the other hand, food cultures are increasingly becoming the focus of triangulation between culture, identity, and markets. Other peculiarities are linked to this form of “nutritional heritage”. Thus, there are the distinct poles of commercialization and the promotion of human activities that produce food.

The DFG-funded project (headed by Dr. Raul Matta from the Georg-August-University Göttingen) takes this trend into account. Using ethnographic and historical approaches, different ways of food production are compared. In this way, a differentiated understanding of why and how food and culinary heritage are increasingly promoted is to be made possible. The focus is therefore on questions of the “inheritance” of food, the negotiation of past and present identities, the integration of social groups into the world economy and the appreciation of people and substances involved in this process. Therefore, different lines of research with diverse research questions are being pursued: Which identity mechanisms take place when food becomes heritage? How are cultural recognition goals formulated? What power relations play a role in food heritage-making? Should the value attached to the food heritage be understood separately from its relation to the “value of the people” who produce it? [Matta, 2013].

The relationship between gastronomic traditions and heritage could be seen as a key motivator for travel [Van Westering, 1999]. So, the taste experience is important to the overall experience of the journey. Through “local, traditional food” the visitor experience can be increased by connecting tourists directly to the region and its culture as well as heritage [Sims, 2009].

3.6.2.4 Gastronomic Traditions as a Tourist Attraction in Europe

Gastronomy has long been an integral part of tourist manifestations. For example, Pulido-Fernández, Cárdenas-García, and Carrillo-Hidalgo [2016] showed that gastronomic activities account for 12.7% of the main activities undertaken at the destination. Appreciation of this aspect has only been achieved since the late 1990s [Gatemen, 2012, p. 10]. The values that gastronomy embodies also correspond to current trends in tourism like respect for culture and tradition, healthy lifestyle, sustainability, experience and so on [Gaztelumendi 2012, p. 10]. Similarly, gastronomy can be seen as a driver of local economic development and as an integration element for different players. In the field of tourism, the consumption of food and beverage during a holiday trip are considered as a central element of tourism products only at a relatively late stage. The first gastronomic travel products (tours to well-known restaurants or tastings in certain regions, later also whole culinary journeys) were offered for the first time at the beginning of the 2000s. This trend is also reflected in the design and preparation of travel guides and travel documents (e.g. pictorial material, maps and cultural and historical information on the eating culture of a destination; Long, [2012, p. 394]).

Culinary specialties always embody the culture of a country and can therefore also be used as a marketing strategy for a region or destination. Approximately one-third of the total tourist expenditure is accounted for by the consumption of food and beverages [Kim et al. 2009, p. 424]. Culinary motives, therefore, play a significant role in the selection of the travel destination. Fields [2002, p. 37 ff.] distinguishes four central motivators in this context:

- a. physical motivators (i.e. health considerations);
- b. social motivators (i.e. meeting new people);
- c. prestige motivators (i.e. the desire for attention; tourist consumption as a social differentiator);
- d. cultural motivators (i.e. discovering culinary specialties typical of the country or region also includes getting to know a new culture).

Within the framework of the general concept of tourism, culinary tourism is defined as a sub-area of culture tourism (see also Figure 3.6.2.4a). It is also necessary to differentiate between culinary tourism in the narrower sense and tourism in the broader sense.

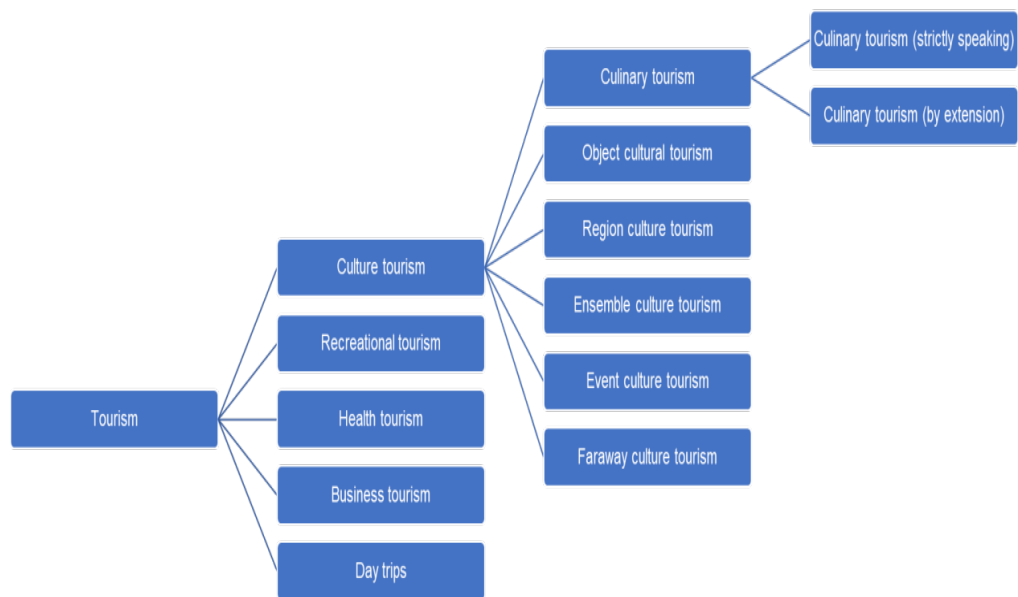
1. Culinary tourism in the narrower sense includes the experience of eating and drinking culture in a tourist destination and presents the conscious consumption of regional specialties as the main travel motive.
2. In a broader sense, culinary tourism refers to the offers of culinary tourism in the narrow sense and adds further travel motives, so that the experience of eating and drinking culture of a tourist destination becomes a partial motive [Wetzel, 2018].

Wetzel (2018) takes up this differentiation within the framework of structuring the type of tourism and applies it to various business areas (see Figure 3.6.2.4b and Figure 3.6.2.4c). Regional specialties are the basis for this. In the inner circle can be found the business areas in the narrower sense (food producers, culinary travel, culinary education, culinary events and cooking skills), while in the outer ring the business areas in the broader sense (communities of interest, distribution channels, means of communication and specialized gastronomic facilities) are located. The model can be used in practice to create a product or service that fits into culinary tourism. The internal parameters contain the potential to influence the external parameters and could be used as a basis for product development. Also, all of the listed parameters can be implemented regarding the perception of intangible cultural heritage in the context of gastronomic traditions.

One similar differentiation can be seen in the work of Hall and Sharples [2003, p. 11]. The authors assign the terms “gourmet tourism”, “gastronomic tourism” and “cuisine tourism” to culinary tourism in the narrower sense (cf. Wetzel, [2018]). The primary travel motive is, for example, the visit to a certain restaurant, a culinary region or a wine estate. In contrast to this, the authors [2003, p. 11] speak of “culinary tourism” in the case where culinary motives are rather secondary. Tourists belonging to this group have a moderate interest in culinary experiences which are enjoyed at the resort during other activities.

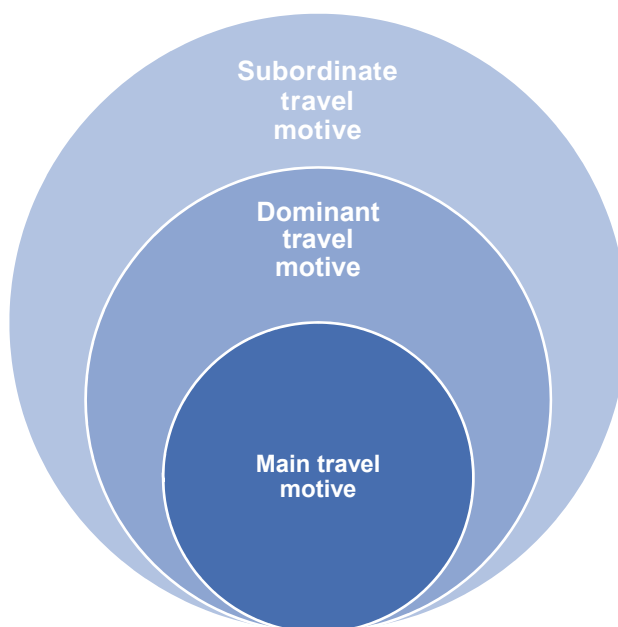
According to López-Guzmán and Sánchez-Cañizares [2012, p. 63], “Gastronomy Tourism” or “Gastronomic Tourism” stimulates the senses, especially the sense of taste. A cultural value is created, which is an expression of the social and cultural capital of a destination/region (see also Van Westering, [1999]). In the English-speaking world, the generic term “food tourism” is often used to explain the tourist consumption of food and beverages. There is no uniform definition for this form of tourism. Both “culinary tourism”, “gastronomic tourism”, “gourmet tourism” and “cuisine tourism” are regarded as examples or even used synonymously with the term “food tourism” [Fritz, Wagner, 2015].

Figure 3.6.2.4a | Culinary tourism as part of the general concept of tourism



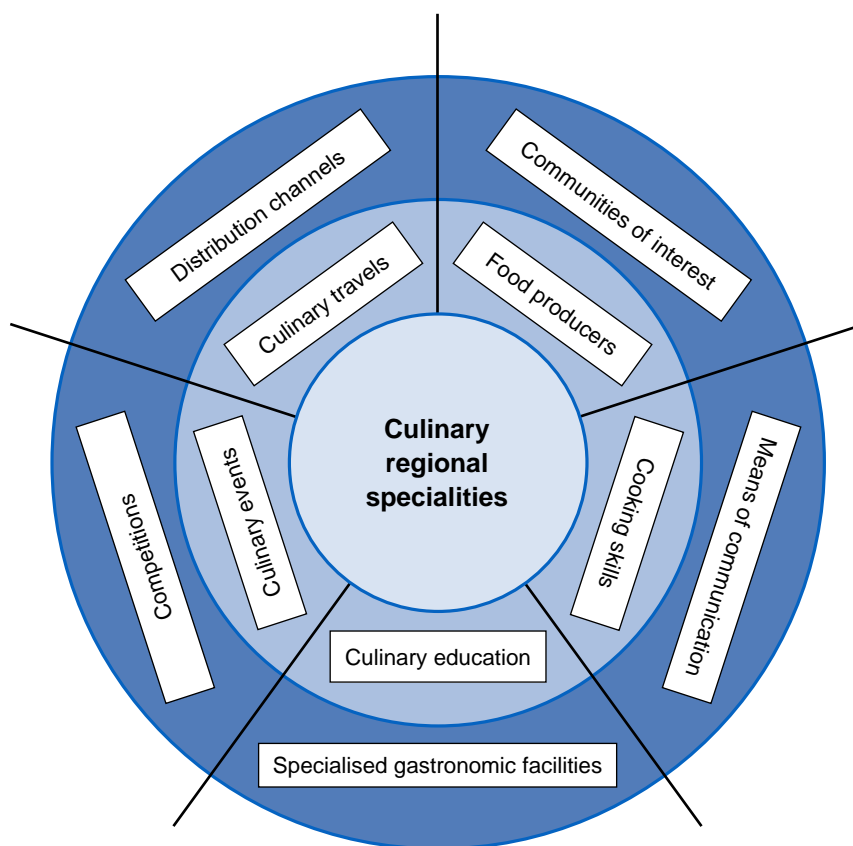
Source: Wetzel [2015].

Figure 3.6.2.4b | Onion model of culinary tourism – motives



Source: Wetzel [2018].

Figure 3.6.2.4c | Onion model of culinary tourism – business specialities



Source: Wetzel [2018].

Du Rand and Heath [2006, p. 210] adopt a broader definition and emphasize the sensual experience. From their perspective, we are dealing with “a compilation of products and services [...] a mixture of natural features, culture, services, infrastructure, access, attitudes towards tourists and uniqueness. It can enhance the total experience of the destination even further as it is the only product that can be experienced using all human senses, therefore deepening the tourism experience even more.”

Kivela and Crofts [2006, p. 356] emphasize that the definition of “food tourism” is also always applicable to beverages. For example, wine can also be used as a primary as well as a secondary motive for visiting a destination (e.g. visiting a wine region as the primary motive). Long [2004, p. 21], on the other hand, sums up the concept of “culinary tourism” as a way of discovering and getting to know new cultures (the intentional, exploratory participation in the foodways of another – participation including the consumption, preparation, and presentation of a food item, cuisine, meal system, or eating style considered to belong to a culinary system not one’s own). The author [2004] emphasizes the concept of strangeness in his definition. Accordingly, tourists on holiday seek out new experiences as well as counter-worlds from everyday life. New and strange things can be experienced with all senses (tasting, smelling,

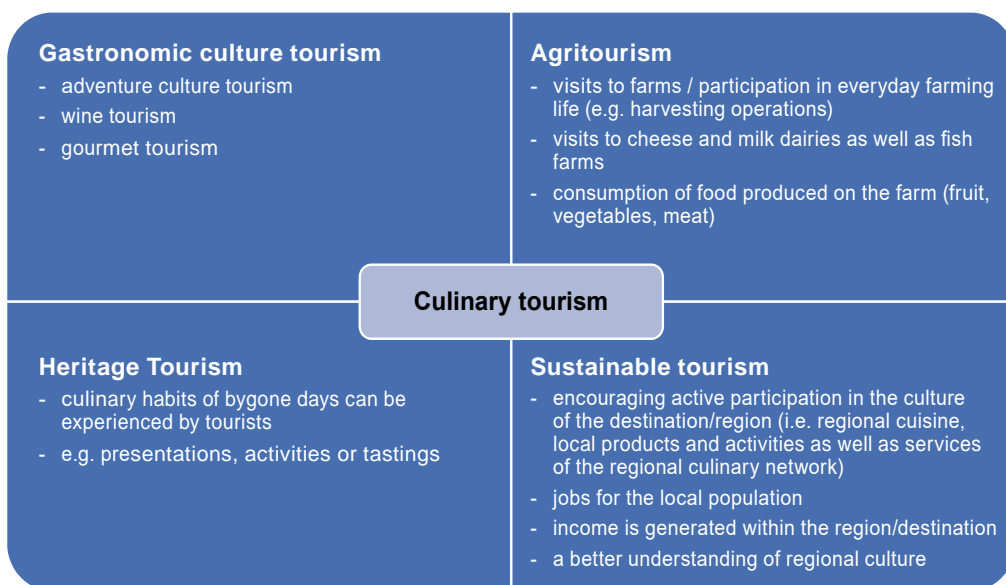
feeling, seeing; Gyimóthy, Mykletun [2009, p. 261 f.]). In addition, the tourist is given an active role in this concept. In this context, holiday planning is a voluntary decision, so it is also a voluntary one when it comes to entering into something unknown. Strange, unknown food and drinks arouse interest. The focus is on the consumption of novel foods and beverages, regardless of whether they actually taste delicious [Long, 2004]. The culture of a country/destination is probably the strongest distinction between the respective culinary customs and peculiarities [Chen, 2012, p. 428 f.]. The further away the culture visited, the higher the likelihood that the cuisine of a country's/destination's will be perceived as strange.

According to Long [2004; p. 32], three areas are decisive for the discovery, tasting, and consumption of food and beverages:

- a. exotic (i.e. unknown, uncommon);
- b. edible (“what we can eat”);
- c. tasty (“what we want to eat”).

For example, the consumption of inedible food can have social implications for the individual (e.g. social exclusion). Culinary values and standards are subject to change, therefore a dynamic consideration of these three areas is recommended [Long 2004, p. 34]. Different intersections of culinary tourism with other tourism areas can be found in Figure 3.6.2.4d.

Figure 3.6.2.4d | Intersections of culinary tourism with other tourism sectors



Source: Own illustration based on Fritz, Wagner, [2015].

Culinary tourism is considered to be one of the driving forces behind economic development and cultural transformation. Restaurants are one of the most important links between gastronomy and tourism. Accordingly, the challenges involved are extremely

diverse. Among other things, the offer should stimulate the curiosity of the visitors whilst preserving familiarity (see enjoyableness). This includes the naming of individual dishes, the arrangement of the tables and the selection of accessories. The tourist should play an active role by being directly involved in the culinary network. The respective region is the distinguishing feature and the basis of local identity (e.g. natural conditions, history, culture, traditions, landscape, the cuisine of a region). The transformation of these territories into a culinary region is a key challenge for gastronomy and tourism [Gaztelumendi, 2012, p. 11; Long, 2012, p. 402 f.]. Among other things, the group of “culinary tourists” have the ambition to learn more about the culture of the host country or the region visited and are also looking for authenticity [Kivela and Crofts 2006, p. 355]. The cooperation of all stakeholders (restaurateurs, farmers, chefs, tourism associations, world heritage stakeholders and many more) in the design and marketing of culinary tourism services is essential for successful implementation [Gaztelumendi, 2012, p. 11].

Nevertheless, the concept of culinary tourism also contains potential sources of danger, since the cultural identity of a region/destination can also be weakened – i.e. by economic interests – or cultural traditions could only be exploited as commercial goods. Also, the adaptation of regional culinary offers according to the requirements of the guests can falsify the authenticity of regional gastronomy. Nevertheless, the combination of gastronomy with a region/destination has great development potential, which also demonstrates great potential in case of the competitiveness of a given region or even district. For example, Stemenkovic und Djeri [2016] showed that food – in line with the traditional region-based vegetable products and fruit production – is a factor of primary importance for the improvement of tourist competitiveness in a district located in the south of the Republic of Serbia. Also, implications for the perception of cultural heritage by gastronomic traditions are given. For example, the European Region of Gastronomy Platform, guided by the International Institute of Gastronomy, Culture, Arts and Tourism (IGCAT), was designed to raise awareness about the importance of cultural and food uniqueness as well as to promote a better quality of life in European regions, among other things (European Region of Gastronomy, [2018]; see also above). Within this platform, an award has been created which can be seen as a best practice exchange programme. Currently, the platform comprises 10 regions that have received the award (Minho, Catalonia, Riga-Gauja, East Lombardy, Aarhus, Noord-Brabant, Galway, South Aegean, Sibiu and Kuopio, IGCAT, 2018).

3.6.2.5 Interpretation Methods Related to Gastronomic Traditions and Their Contribution to Improving Visitors' Satisfaction

The regional affiliation is a distinguishing feature of different culinary systems within a country. Regional cultural areas are used and worked on by the local population due to specific natural conditions (e.g. agriculture). In this way, specific regional culinary networks are created (“foodways”), which, among other things, highlight the special features of the respective region [Long, 2004]. Time can also be used as a differentiating feature. Foreign food and beverages from both the past and the future can be considered [Long, 2004, p. 26]. By means of historical sources, for example, unknown culinary specialties and customs can be experienced (e.g. historically transmitted recipes and cookbooks). Further access is provided by museums that supply knowledge on the production, storage, distribution, preparation and consumption of food

and beverages, among other things. These knowledge resources can be implemented in the context of tourist attractions (e.g. tastings of historical food and drink or “living history sites”; Long, [2004]). In addition to this, however, time can also make reference to foreign culinary specialties with regard to holidays/religious or cultural festivals (food: e.g. gingerbread; preparation methods: e.g. dyeing of Easter eggs; consumer behaviour: e.g. family dinners on certain holidays; Long, [2004]). Some cultural factors can influence eating habits within a given culture. For example, religion can affect food preferences through religious bans or certain preparation regulations. For instance, at church festivals and events, certain foods and drinks are exploited to impart knowledge about the religion concerned [Long, 2004]. Ethos can manifest itself in terms of nutrition through value-driven consumption behaviour (e.g. veganism, organic food). Also, tourists can experience these nutrition forms directly (e.g. vegan restaurants). The social class can also be consulted if individual groups establish culinary networks [Long, 2004].

When talking about gastronomic traditions, one has to take into account all the factors mentioned above. Knowledge about gastronomic traditions can be conveyed to tourists in various ways. What is decisive for developing a suitable interpretative plan, etc., however, is that the reference to experience is preserved (cf. Hohm, [2008]) and the consideration of the target of interpretation as well as the target group (see also chapter 1), the time and location of interpretation, the method, the implementation and the evaluation of the interpretation method (cf. Canadian Universities Consortium, [2012]). Suitable approaches can be, e.g. tastings, workshops, festivals or demonstrations or living history sites (see also chapter 2). Nevertheless, further approaches are also conceivable, such as the guided tour.

Some suitable possibilities in this context are presented below. The following brief description of the methods that can be used in the context of heritage education in the framework of tourism is based, in particular, on the comments by van Veldhuizen [2017]. Further information can be gathered from chapter 2 of this e-book. Often, however, several methods are combined in the field of conveying gastronomic traditions in order to ensure that the tourist not only receives explicit knowledge but also has access to experience.

Guided Tours

Within a guided tour, a guide leads a group of people around various sights (e.g. museum objects) and provides information about them (for example regarding preparation methods or table customs). This method is most often applied in museums. There are many variations to this method. Guided tours can address almost every target group, although for school groups this method could be too passive. The quality of this method strongly depends on the professionalism, the competence and other soft skill factors of the tour guide. The specific advantages and disadvantages can be taken from Table 3.6.2.5a.

Table 3.6.2.5a | Advantages and disadvantages in the case of guided tours

Advantages	Disadvantages
flexibly applicable	the passive role of the audience
customizable	no personal control (directive information transfer)
significant information transfer	variable quality of different tour guides
social nature	maybe too much detailed information will be presented
provision of connections, framework (expansion) and focus on details	people standing at the back hear the least
conveys emotions and enthusiasm	hardly any direct reference to experience (vs. tastings)

Source: In accordance with van Veldhuizen, [2017].

Mainly due to the minimal direct reference to experience, guided tours are often used in combination with other methods in order to convey gastronomic traditions.

Learning by doing

The tourists are actively experiencing themes through self-discovery covered by the heritage organization. Variation forms range from separate rooms, making a large artwork with all visitors to manifestations within a guided tour. The method can be implemented within all possible target groups (both educational and non-educational settings). Advantages and disadvantages are shown in Table 3.6.2.5b. For example, it is possible for visitors who come into contact with earlier (or simulated) bread-making utensils and, for example, are able to feel their weight.

**Table 3.6.2.5b | Advantages and disadvantages in the case of learning by doing**

Advantages	Disadvantages
a deeper form of insight and experience	labour-intensive guidance (finishing, guiding, cleaning)
more possibilities of identification	a large financial investment is often required to realize and maintain hands-on materials
easy to remember	
connects to ideas of the participatory museum	

Source: In accordance with van Veldhuizen, [2017].

Photography, drawing and filming activity

The tourists receive a specific assignment to draw, film or take photographs of things in the heritage organization. The process of drawing, filming or taking photographs is a means of processing. Target groups could be children in educational settings as well as adults. For example, competitions can be implemented that encourage tourists to create short films that highlight the gastronomic heritage of their region, or they can visit so-called film food festivals (see also “Good Practice – IGCAT – Film festival”). Table 3.6.2.5c shows advantages as well as disadvantages of this method.



Table 3.6.2.5c | Advantages and disadvantages in the case of photography, drawing and filming activity

Advantages	Disadvantages
encourages better observation	hassle with equipment/drawing tools
active participation of the visitor	some visitors have initial resistance
visual form	How do you process the drawings/pictures/ films on the spot? Often unclear
completed by the visitor, they can be themselves	not all museums/archives/monuments permit photography
the supervisor gets an insight into the visitor's thinking and has a framework for exchange and conversation	certain drawing materials cannot be used everywhere (risk of damage)

Source: In accordance with van Veldhuizen, [2017].

Workshops/Trainings/Tastings

For example, visits can be offered to wineries that allow tourists to taste wine, typical products, and local dishes, as well as the opportunity to experience the place by participating in local events. Also, traditional heritage dishes are included. Other possibilities are specific workshops or training activities where tourists can learn how to prepare a heritage dish themselves.

In the following, some interpretation methods are presented on the basis of concrete areas of application for the interpretation of gastronomic traditions.



Good Practice – East Frisian tea ceremony

Since 2016, the East Frisian tea ceremony has been listed in Germany's national directory of intangible cultural heritage. It is mainly distributed in East Frisia (Lower Saxony, Germany). This is a ritualistic way of drinking tea. The tea, prepared with loose tea leaves, is poured onto a piece of white rock candy sugar, called "Kluntje", lying in the cup. Then a little cream is placed on the edge of the cup on the tea level. It first sinks downwards and then rises again. The result is a cloud-like structure called "Wulkje". As a rule, the tea is not stirred, so that with each sip a different taste develops: first the mild cream, then the strong tea and finally the sweetness of the candy. This gastronomic tradition is characterized by tea times that must be kept and by drinking tea together, especially within the family, so that preferences for certain tea blends are often passed on from generation to generation. The tea is consumed from a typical East Frisian tea set. When it finally became apparent that tea consumption was a unique selling point of the region, it was taken up by the homeland movement as an identity-forming cultural practice [DUK, 2019]. To convey this tradition, the "Ostfriesische Teemuseum Norden" offers its visitors (e.g. schoolchildren) tea ceremonies in the form of an interactive guided tour with tea tasting. Through workshops and interactive guided tours, visitors can learn how to prepare tea and learn about exotic tea ingredients. They can also prepare and try their own tea. Interactively and with all senses an overview of the teas in the whole world is given. With the help of exhibits, information about harvesting, cultivation, production, and producers is compiled. Also, everyday life in a tea garden will be examined [Ostfriesisches Teemuseum Norden, 2019].



Source: van Anken (2005; CC BY-SA 3.0: <https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>).

Further reading: <https://www.unesco.de/en/east-frisian-tea-culture>

Good Practice – German Bread

German bread is not only popular worldwide, but also unique in its diversity [Deutsches Brotinstitut e.V., 2018]. In the German baker's trade, which has developed and maintained the variety and quality of German bread over the centuries, the old traditions live on to this day, whereby the actual production process is often revised according to corresponding scientific findings. Since 2014, German bread culture has been an intangible cultural heritage [German UNESCO Commission, 2018].

The regional diversity of bread within Germany is primarily due to the special soil and climate conditions and the respective political, historical and geographical development of Germany. Above all, the lack of resources, but also wars, have repeatedly demanded creativity and ingenuity from bakers. Current trends are the increasing use of almost forgotten original cereals such as einkorn, emmer, and spelt. Not only was the selection of the most important natural ingredients constantly refined, but also different production methods were continuously developed. A large number of local specialties have been developed in every region of Germany. In addition, there is an almost infinite variety of bread forms caused by different forming and baking processes [German UNESCO Commission, 2018].

In the Museum of Bread Culture in Ulm, visitors can enjoy guided tours, audio guides, and exhibitions on a variety of topics, as well as baking and creative activities. For example, baking events are offered on certain occasions such as Christmas, carnival, Easter or autumn. Under expert guidance, the participants form and bake various types of bread with seasonal motifs. While the baked goods are in the oven, knowledge about the dough production is imparted.



Source: no quotation necessary; CC0 Public Domain: <https://creativecommons.org/publicdomain/zero/1.0/deed.en>

Further reading: <https://www.unesco.de/en/german-bread-culture>

Good Practice – Upper Palatinate culture of Zoiglbeer

Since 2018, the Upper Palatinate culture of Zoiglbeer has been listed as an intangible cultural heritage by the German UNESCO Commission. The Upper Palatinate culture of Zoiglbeer encompasses community brewing and the serving of Zoiglbeer accompanied by rituals and communication. Zoiglbeer is a special beer that is brewed in jointly operated breweries in order to be served later on the own estate at certain times. In addition, snacks are offered by the temporary lay landlords (so-called “Brotzeit”). The “Zoiglstuben” offer important meeting places and communication rooms (e.g. venues where customs, songs, business transactions, political discussions can be held). These are the last living remnants of the communal brewing system that has been widespread in large parts of southern Germany since the late Middle Ages. Nowadays this special culture is only present in five places: Neuhaus, Windischeschenbach, Falkenberg, Eslarn, and Mitterteich. Until the 20th century, home-brewed beer was an important foodstuff for the rural population and a pre-industrial way of preserving grain in the harsh, humid climate. At agreed times the brewers of Zoiglbeer bring their brewmanship (barley and hops) to the brewery where they brew and ferment it. Only the pre-industrial brewing equipment available on site is used. The result is a bottom-fermented beer which is characterised by a high degree of flavour variance due to the artisanal brewing process and traditional recipes. Individual, often honorary, trained brewers act as contact persons for quality assurance and technical questions. The culture of Zoiglbeer is currently enjoying increasing popularity among foreign guests, for example in the form of tastings [DUK, 2019].



Source: Benreis at wikivoyage shared (2009; CC BY-SA 3.0: <https://creativecommons.org/licenses/by-sa/3.0/de/deed.en>)

Further reading: <https://zoiglbier.de/an-introduction-to-the-tradition-of-zoigl-beer/>

Good Practice – German Wine

The cultural significance of wine ranges from the regional identity foundation to festivals and architecture shaped by viticulture.

A wine festival, for example, is a festive event that focuses on a variety of themes, including viticulture, different grape varieties, and growing regions. These events usually take place before or after the grape harvest. The harvest and the new wine in particular are celebrated. Each wine-growing region has its own wine festival. Within the framework of these events, wine is usually consumed exclusively.

For example, the German Wine Institute provides a specific wine culture calendar for tourists, from which dates of wine-related events emerge (e.g. wine festivals, wine picnics, wine hikes; Deutsches Weininstitut, [2019]).



Source: gravitat-OFF (2013; CC BY 2.0: <https://creativecommons.org/licenses/by/2.0/>)

Further reading: <https://www.germanwines.de/>

Good Practice – IGCAT – Film festival

“IGCAT aims to raise the awareness of food as cultural heritage and its vital role in encouraging and supporting local sustainable development in regions across the world” [IGCAT, 2018]. The IGCAT Food Festival has been designed by the IGCAT and the Regions of Gastronomy as an opportunity to involve interactive audiences in the perception of gastronomic traditions. This project involves for each participating region “a coordinating body representing the European Region of Gastronomy, a Food Film Festival/ Film Festival, and a Film or Art Institute” [IGCAT, 2018, p. 45]. Each Institute is going to choose a film director who will produce a short film highlighting the respective region’s food heritage. The short films will be presented in the regions during festivals or events in combination with additional tastings and cooking activities related to the respective food heritage within the films. In this way, several senses of the visitors are addressed, and they are actively involved in relation to the gastronomic heritage. Within these events, both the European Region of Gastronomy and food heritage will receive attention. The content should be shared between and for different audiences in food festivals as well as the involved regions. The main targets of this project are to ensure the exchange of cultural and creative work across countries as well as to establish a transnational resource strengthening of the Regional Food Film Festival. More specifically, an innovative way should be implemented to involve new audiences that raises both the visibility of the European Regions of Gastronomy as well as the awareness of gastronomic traditions and cultural diversity. The focus is on locality, sustainability, and authenticity as well as on food heritage. Value should be given to common and diverse European food culture as well as their traditions within [IGCAT, 2018].



Source: Olsson (2018; no quotation necessary; CC0 Public Domain: <https://creativecommons.org/publicdomain/zero/1.0/deed.en>)

Further reading: <https://www.europeanregionofgastronomy.org/joint-projects/food-film-menu/>

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3.6.3 Case Study: Gastronomic Traditions

Culinary tradition “Smalahove” – worthy of becoming cultural heritage?

Every culture in the world has its own festivals, traditions, values, and specific dishes. Some of them are better known than others, both locally and externally. Festivals like the “Oktoberfest” are already recognised all over the world and find many imitators on all continents. In this case, traditions are put into the background, so that a predominantly commercial festival arouses the consumers’ interest.

On the other hand, experiencing local cuisine offers a new perspective on food, increasing the visitors’ curiosity. Tasting new dishes sometimes inspires people to try foreign food-styles on their own. For locals, culinary traditions can be seen as cultural link and identification with their ancestors, their values and a way of reflection.

Goal of the case study

Subsequently, it should be discussed whether gastronomic traditions should be considered as cultural heritage, and which risks should be considered in this context, respectively (i.e. ethic components).

To start with, the “Smalahove” shall be regarded as one example of a typical food that might be worthy of being called “cultural heritage”. It shall be seen as being representative for many other local food specialties, similar to the “Bratwurst and Sauerkraut” in Germany or “Coq au vin” in France.

History and traditional preparation of Smalahove

Smalahove (or “Voss sheep’s head meal”) is a relic of Nordic gastronomy (salted, smoked and cooked sheep’s head). The sheep was one of the first animals to be domesticated by postglacial settlers from the Scandinavian region. Due to a lack of resources, it was common to eat every edible part of the sheep (including the head). In Voss (a small township in the country of Hordaland / Western Norway; see also Figure 3.6.3a) a special sheep breed “Vosseau” was developed (1860) with a large head and excellent quality wool.

Figure 3.6.3a | Norsk bokmål: Location of Voss in Hordaland County in Norway



Source: NordNordWest, [2012]; CC BY-SA 3.0: <https://creativecommons.org/licenses/by-sa/3.0/deed.en>

In 1923, it was renamed “Dalasau”. Today, this sheep is the most frequently kept sheep breed in Norway [Gyimóthy, Mykletun, 2008]. The traditional preparation methods varied from region to region. In Voss, the sheep’s head is not skinned. The fur is simply removed by rolling a hot iron rod over the skin. This takes place in a special building with an open fireplace (“eldhus”; see also Figure 3.6.3b). The sheep’s face becomes light brown in colour due to the heat of the iron. After this procedure, the head is divided into two parts with an axe and the internal organs except for the eyes and the tongue are removed. The head needs to be cleaned, salted and dried for some days. Then it will be smoldered using cold smoke created by burning fresh juniper, dry oak or alder (procedure shown according to Gyimóthy, Mykletun, [2008]; see also Figure 3.6.3c).

Figure 3.6.3b | The “Eldhus”



Source: Holmstad, [2019]; CC BY-SA 4.0: <https://creativecommons.org/licenses/by-sa/4.0/deed.en>

Figure 3.6.3c | Smalahove: Salted, dried, smoked and cooked sheep head



Source: Vines, [2009]; BY-SA 3.0: <https://creativecommons.org/licenses/by-sa/3.0/no/deed.en>

As a result of this process, the sheep's head could be preserved for many months. The head is traditionally served with potatoes boiled in the skin and with stewed Swedish turnips as well as sour milk, fruit juice, and water. Cutlery is not used. Even the process of consumption follows a certain traditional sequence: "started from the firm muscles in the cheek and continued to the nose and lips, then to the ear and eye until the outside was all scraped away" [Gyimóthy, Mykletun, 2008, p. 264]. The sheep's head has a unique and aromatic flavour owing to the drying process. Traditionally, even though the sheep's head was almost an everyday thing for the peasants in Voss, the perception was not to see it as food for the poor. All sheep's heads should be eaten before the last Sunday of Advent, called "Skoltasondag" or "Skitnesondag". This is due to the fact that the meat turned rancid after a while, but at the same time, the consumption of the last head was part of a ritual in preparation for Christmas. People wore their weekday clothes up to this Sunday and then had their baths as everything should be cleaned before Christmas. The last sheep's heads were eaten at the kitchen table, which was then covered with a spotlessly clean tablecloth. In recent decades, the increase in general well-being, the restructuring of rural areas as well as a change in eating habits have led to the abandonment of several traditional dishes in Norway. Smalahove has disappeared from the everyday menu (with the exception of Voss). Therefore, the sheep's head is considered a local tradition of Voss, although it is more of a national gastronomic tradition (e.g. Fusche, [1994]).

Reception and perception in the context of cultural heritage

Now, Smalahove has gained a renaissance and as a commercial product, it contributed to the image creation of Voss as a famous tourist destination. Today, the preparation, distribution, and consumption of Smalahove are different from the gastronomic tradition. The sheep's heads are mass-produced by a small company of a Voss-based

farmer (Gyimóthy, Mykletun, 2009), who is selling more than 60,000 heads a year via supermarket chains (see also Figure 3.6.3d). The former gastronomic tradition is reinterpreted. Within families of this area, the sheep's head is only consumed on special occasions. As a tourist attraction, Smalahove is now served with alcoholic beverages (e.g. a special, sweet and thick microbrewery beer, Smalahove øl, or a special Sheep's head Aquavit) to facilitate the eating of this dish. Many other products and events have been developed in the context of the former gastronomic tradition of Smalahove (e.g. books, songs, cartoons, restaurants, accessories, earrings, the annual Sheep Head Release).

Figure 3.6.3d | Distribution of the sheep heads



Source: Amin, [2016]; CC BY-SA 4.0: <https://creativecommons.org/licenses/by-sa/4.0/deed.en>

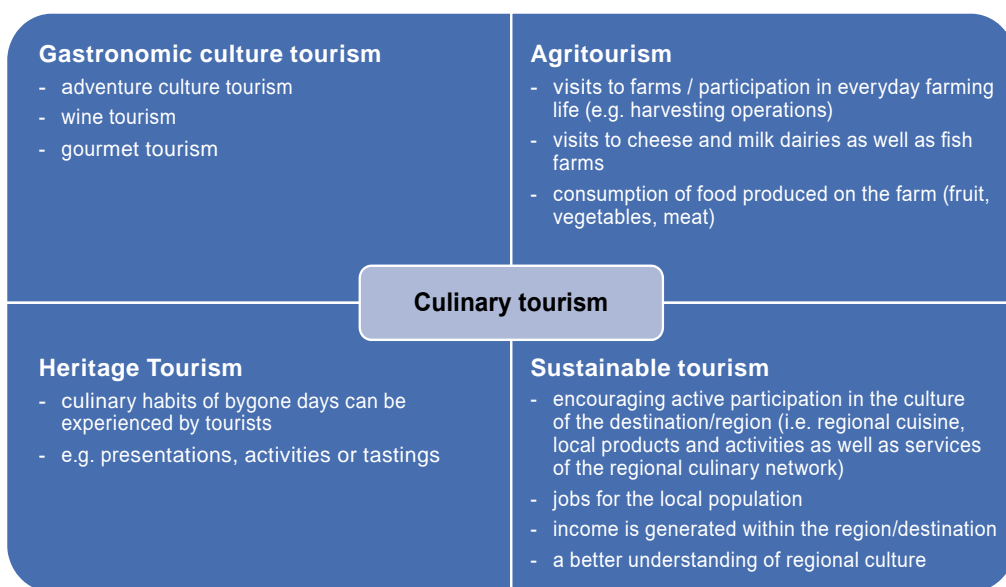
This culinary dish still marks the celebration of shared cultural values, although it is alienated from its former purpose (i.e. dealing with scarcity of resources and the need to produce long-lasting food). The people of Voss still use Smalahove as a reflection on past values, even though the staging of scary eccentric features of this dish transforms the former everyday sheep scope into an extreme food adventure, and its potential is exploited in the context of tourism [Gyimóthy, Mykletun, 2009].

Smalahove as an object within the framework of culinary tourism

Within tourism as a scientific object, being classified with the help of a variety of categories and characteristics, culinary tourism takes a role as “exotic”. At present, there is no general definition covering all the characteristics of “culinary tourism”. However, various classification approaches can be considered. For example, Fritz and Wagner [2015] tried to categorize culinary tourism into 4 perspectives: Gastronomic culture tourism, agritourism, heritage tourism, and sustainable tourism (see Figure 3.6.3e).

Smalahove can be classified in each of the areas mentioned in Figure 3.6.3e within the framework which represents the various fields of culinary tourism. Within the framework of gastronomic culture tourism, Smalahove can be assigned to the field of adventure tourism. Among other things, a tourist destination is visited in this context in order to experience something extraordinary and uncommon (here in the form of an unusual meal). Within the framework of the agritourism concept, products can be consumed directly on the farms in an authentic atmosphere. Also, culinary habits of bygone days can be experienced by tourists (e.g. tastings; heritage tourism). In the spirit of sustainable tourism, active participation in the culture of a destination is facilitated. Local jobs also are secured or created, and income is generated within the destination. In the context of a monitored process, tourists may also gain a better understanding of the cultural identity of a destination.

Figure 3.6.3e | Intersections of culinary tourism with other tourism sectors



Source: Own illustration based on Fritz, Wagner, [2015].

“The Lucky 13” are another example of the major culinary business categories, that can be counted within the field of culinary tourism (see Figure 3.6.3f).

Figure 3.6.3f | The Lucky 13 – 13 major culinary business category types



Source: According to World Food Travel Association [2012].

The illustration provides an overview of all the important motives that drive people to travel, primarily because of the urge to explore something new in connection with culinary perspectives. Smalahove can be seen as an example which fits into several categories in the framework of the Lucky 13: Smalahove (speaking about the annual Sheep Head Release) is a great example of a culinary event, as it is only held once a year on a fixed date. Nowadays, Smalahove is offered in grocery stores and via retailers, so people can buy Smalahove the whole year round. Smalahove as a culinary event may be seen as a meeting place where different people come together to eat and drink and to revive this gastronomic tradition. Smalahove also helps local farmers (or in this case one businessman) to sell their sheep and it supports certain food manufacturers. This short example makes clear what benefits Smalahove provides for the small town of Voss, making it a destination with a USP (= Unique Selling Proposition) through culinary joy.

Guiding Questions

1. In your opinion, what criteria must be met to transform local culinary specialties into an item of cultural heritage?
2. Do you consider culinary tourism to be a sustainable tourism field?
3. Which advantages do the locals of a given destination have when they become a cultural heritage for their local gastronomic specialties? What risks could arise?
4. What would happen if each and every local speciality became a cultural heritage? Is it useful to be assigned “cultural heritage” as an official status or title?
5. Which risks should be kept in mind when trying to implement such a gastronomic tradition such as Smalahove in terms of tourism? Are there any reasons why Smalahove should be recognized as cultural heritage (in the sense of tourism)?

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3.7 Interpretation of Customs and Traditions: Selected Good Practice Throughout Europe

3.7.1 Introduction to Customs and Traditions

The lives of our ancestors were influenced by folk customs and traditions. The cause of their origin was fear of the unknown, the inability to explain the natural phenomena and the effort to secure and preserve happiness, health or beauty. We perceive traditions as a process of intergenerational transfer of cultural values and models passed on from parents to children. Based on these models, we identify ourselves as members of different nations, groups, religious communities, or inhabitants of a certain territory, differentiating ourselves from the others [Jakubovská, 2017]. Customs, conventions, and rituals constitute a spiritual culture of the nation. The custom is characterized as a constant traditional way of behaving and acting people [Majling, 2009].

Traditions and customs, their creation, preservation, presentation, and transfer between generations are ensured by a society living in a common territory, characterized by a certain fellowship and regional identity. That regional identity is shaped through cultural content and patterns from the older generations. Recently, we can observe changes in the scope of perception and interest in the culture of other nations, which is, in our opinion, caused in particular by the impact of globalization that influences the development of society. In the past, an interest in traditional culture has been associated primarily with the older generation. The older generation, in this case, has the task of disseminating cultural content, while the young generation represented by generation Y has the task of bringing new perspectives to this cultural content through the selection and innovation of the elements [Murin, 2016].

We know that customs and traditions cannot be innovated; we can only innovate the methods for their interpretation. Therefore, you will find in this part of e-book some theoretical aspects of customs and traditions and many examples, good practices of customs and traditions interpretation.

3.7.2 What are Customs and Traditions

Definition of Tradition

The word tradition itself derives from the Latin “trader” ; literally meaning to transmit, to hand over, to give for safekeeping. Traditions have an ancient history. Many traditions have been invented on purpose, whether that be political or cultural. Tradition can be defined as:

- an inherited, established, or customary pattern of thought, action, or behaviour (such as a religious practice or a social custom);
- a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable;
- the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction;
- cultural continuity in social attitudes, customs, and institutions;
- characteristic manner, method, or style;
- a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past.



Main characteristics of traditions

Traditions:

- are transmitted from one generation to another one;
- can persist and evolve for thousands of years;
- relate to the past.

What's the difference between customs and traditions?

- **Custom** such as part of traditions represents usage or practice common to many or a particular place or group of people, while **tradition** means commonly accepted way of behaving or doing something in a particular society, place or time.

Customs and traditions are an integral part of any culture.

What's the difference between culture and traditions?

Culture

- Culture is the term used to identify ideas, customs and social behaviour of particular people or society.
- Culture is a vast area.
- A particular culture can be observed among a particular group of people.
- Culture is created by a group of people over a long period of time.

Traditions

- Traditions are the ideas and beliefs that are passed down from one generation to another generation.
- Traditions are part of culture.
- Some traditions are unique to some families.
- Traditions can be created by individuals.

Based on above-mentioned facts, customs and traditions are an integral part of culture and cultural heritage.

When we are talking about culture, customs and traditions belong to traditional (folk) culture that can be divided into:

- tangible and intangible and/or
- spiritual, social and material.

Traditional (folk) culture consists of tangible and intangible products of human activity created in traditional societies and connected to a people (i.e. farmers, artisans). Traditional (folk) culture is passed from generation to generation by word of mouth, imitation and/or in written form. Traditional folk culture as a coherent and living system is dying out gradually because of the modernization of society, but several of its phenomena have become a source of cultural and social identity and are preserved as manifestations of local, regional or national cultural heritage. We recognize tangible and intangible traditional culture.



- **Tangible traditional culture** is a set of material artefacts inherited or taken over from the previous generation. Tangible traditional folk culture is represented by folk architecture, local and craft products, food and food production, clothing, fine arts, technical equipment, and technological processes.
- **Intangible traditional culture** represents the spiritual and artistic culture that complements the intangible aspects of material culture. It includes oral traditions

and language, for example, sayings, superstitions, dialects, interpretative art (folk music, songs, dances, and games), customs, rituals and festive events, knowledge and habits related to nature and the universe, handmade production and traditional craft.



Customs and traditions can be differentiated according to their relation to the individual components of culture as follow:

- **Material culture** includes the material results and outcomes of human activity. Definitions of material culture are based on the premise that each result of human activity gives a certain indication of the socio-cultural situation from which it originates. Its diversity determines the cultural diversity that reflects the ability of individuals and/or the community to adapt to specific living conditions. Traditional material culture is characterized by the stability of its cultural system. We can identify regional and ethnic features of material culture. However, material culture can be influenced by cultural information from the external environment (innovation) [Slavkovský, n.d.].

In the case of culture clash, regional or ethnic characteristics of culture can be lost as a result of particular natural, historical and socio-economic conditions. Material culture is the result of human activity in the following areas:

- a. Construction and housing (dwellings, religious constructions, and buildings, technical facilities such as mills, bridges, wells, building techniques, building materials and interior facilities, monuments of folk architecture, museums of folk art, open-air rural museums).
- b. Garments (child, girl, boy, women, men, ceremonial, working, ritual, folk costume).
- c. Foods and technological and/or production processes (traditional smoked sheep milk cheese, shredded potato dumplings, mead, juniper brandy, etc.).
- d. Paintings and sculptures using appropriate techniques and ornaments (monuments, gravestones, cross, etc.).
- e. Items of daily use and working tools (ceramics, pottery, toys, wooden pitcher, shepherd's hatchet, cradle).

-
- **Spiritual culture** as an object of ethnographic research refers to customs, rituals, superstitions, magic, fortune-telling, supernatural powers and beings, healing, traditional meteorology, and others. In the second half of the 20th century, these thematic areas also included the broader concept of social or welfare culture that also includes family, marriage, neighbours [Popelková, n.d.]. Spiritual culture includes:
 - a. Calendar, annual and religious customs and ceremonies (decoration of Easter eggs, Maypole erection, “dozhinki” (pagan Slavic harvest festival), feasting, Marzanna (Slavic goodness), Christmas wreaths, New Year’s Eve fireworks, wedding ceremonies, etc.).
 - b. Kind of music and musical instruments used “fujara” (shepherd’s flute), “trembita” (wood horn), bagpipe, mouth harp, cymbal music, brass concert band.
 - c. Songs and dances (national songs, magic and ritual songs, ballads).
 - d. Children’s games, puzzles, rhetoric.
 - e. Fairy tales and stories.
 - f. Proverbs and sayings.
 - g. Weather lore.
 - h. Superstitions, magic, folk healing.
 - i. Folklore ensembles and festivals.
 - j. Prominent personalities (artistic and musical art, literature, theatre, film, musical scene, etc.).
 - k. Folk culture of other peoples living in the country.

 - **Social culture** includes all elements of family and social life, for example family and family relationships, family and marriage structure, neighbourhood and neighbourhood relations, local community structure, local institutions, local community relations, structure of selected social groups, internal and external group relationships, morality, ethics, the role of cultural patterns, patterns of behaviour [Ratica, n.d.]. Social culture includes:
 - a. Dialects.
 - b. Family customs (christenings, luncheons, pre-school and school education, confirmation, confession, regrouping, wedding, funeral, birthday, care for the elderly, property of the estate).
 - c. Work habits (craftsmanship, apprenticeship, carpentry, craft dynasty, family businesses, house building habits, hosting, serfdom, grooming and pastoral customs).
 - d. Receiving private and business visits and communicating with them.
 - e. Acceptance of strangers on the domestic territory and communication of the domestic population with them.
 - f. Spending of leisure time (meetings with friends and family, travel, re-education, watching movies, visiting the theatre, etc.).
 - g. Students customs (summer holidays, graduation board (secondary school graduates’ notice boards exhibited in shop windows, graduation day).



3.7.3 Customs and Traditions as Tourist Attractions and Products of Cultural Tourism

Traditions and customs, as an integral part of the intangible (spiritual) heritage can be characterized by several specific features that stem from a specific region of the country from which they originate and where they have been maintained for a long time. Traditions and customs currently represent important motivational elements of active and passive participants in tourism [Pavolová, Hlavňová, 2013]. According to Tudorache [2015] the global wealth of traditions is the principal motivation for travel, with tourists seeking to find out about new cultures and to experience the global difference of performing arts, handicrafts, rituals, and cuisines.

With the enormous growth of knowledge, increasing mobility and the increased accessibility of travel there is widespread curiosity about other places and a huge demand to visit and personally experience other societies. One of the pillars of the tourism industry has been mankind's inherent desire to see and learn about the cultural identity of different parts of the world. In domestic tourism, cultural heritage stimulates national pride in one's history. In international tourism, cultural heritage stimulates a respect and understanding of other cultures and consequently promotes peace and understanding [UNWTO, 2001].

Broadly, the concept of heritage comprises tangible culture (i.e. buildings, monuments, landscapes, books, artwork, and documentation), intangible culture (i.e. folklore, traditions, language and knowledge) as well as the "natural" heritage (i.e. important cultural landscapes) [Efentakia; Dimitropoulosb, 2014]. In the modern information society, the role of intangible values increases. Knowledge, information, reputation and other intangibles are able to provide a competitive advantage to individual companies and states as a whole. The intangible national wealth is understood as knowledge of a cultural variety, etc. Intangible heritage is any non-material good created by previous generations that constitute a value in modern society. Knowledge, traditions, customs, non-material objects of culture, etc. refer to the objects of intangible heritage [Kolesnikova; Salyahov; Fakhrutdinov, 2015].

Customs and traditions are an integral part of the intangible heritage. Several specific features that are based on a specific region, from which they originate and where they have been maintained for a long time, characterize them. The increasing use of intangible heritage puts people at the heart of cultural tourism, and issues of intangible heritage interpretation become important.

3.7.4 Customs and Traditions as an Integral Part of Intangible Cultural Heritage

Intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue and encourages mutual respect for other ways of life.

According to the Convention for the Safeguarding of the Intangible Cultural Heritage [UNESCO, 2003], “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of the 2003 Convention, consideration is given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

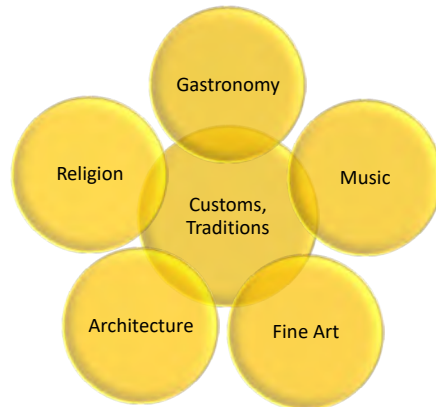
The “intangible cultural heritage” consists of the domains as follow [UNESCO, 2003]:

- oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- performing arts;
- social practices, rituals, and festive events;
- knowledge and practices concerning nature and the universe;
- traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and many of them include elements from multiple domains. Take, for example, a shamanistic rite. This might involve traditional music and dance, prayers and songs, clothing and sacred items as well as ritual and ceremonial practices and an acute awareness and knowledge of the natural world. Similarly, festivals are complex expressions of intangible cultural heritage that include singing, dancing, theatre, feasting, oral tradition and storytelling, displays of craftsmanship, sports and other entertainments. The boundaries between domains are extremely fluid and often vary from community to community. It is difficult, if not impossible, to impose rigid categories externally. While one community might view their chanted verse as a form of ritual, another would interpret it as a song. Similarly, what one community defines as “theatre” might be interpreted as “dance” in a different cultural context. There are also differences in scale and scope: one community might make minute distinctions between variations of expression while another group considers them all diverse parts of a single form [UNESCO, 2003].

Based on the above-mentioned facts we can conclude that customs and traditions have interdisciplinary character and can be identified in any elements of tangible cultural heritage (architecture, music, fine art, religion, gastronomy, etc.). The interdisciplinarity of customs and traditions reflects in the fact that sometimes it is difficult to distinguish customs and traditions from any forms of cultural heritage.

Figure 3.7.4a | The Interdisciplinary Nature of Customs and Traditions



Source: Own processing.

While the UNESCO’s 2003 Convention sets out a framework for identifying forms of intangible cultural heritage, the list of domains it provides is intended to be inclusive rather than exclusive; it is not necessarily meant to be “complete”. States may use a different system of domains. There is already a wide degree of variation, with some countries dividing up the manifestations of intangible cultural heritage differently, while others use broadly similar domains to those of the Convention with alternative names. They may add further domains or new sub-categories to existing domains. This may involve incorporating “sub-domains” already in use in countries where intangible cultural heritage is recognized, including “traditional play and games”, “culinary traditions”, “animal husbandry”, “pilgrimage” or “places of memory”.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a state and is as important for developing States as for developed ones.

UNESCO (2011) defines intangible cultural heritage as follows:

- Traditional, contemporary and living at the same time: intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part.
- Inclusive: we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world or have been adapted by peoples who have migrated and settled in a different region: they all comprise intangible cultural heritage. They have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity. They provide a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions about whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large.

- Representative: intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities.
- Community-based: intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.

In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue, which respects cultural diversity, the Committee [UNESCO, n.d.] established a Representative List of the Intangible Cultural Heritage of Humanity which is regularly updated and published. Currently, there are 36 elements of intangible cultural heritage in selected countries (Austria, Czech Republic, Slovakia, Germany, Spain and Romania) that are highlighted in the table 3.7.4a.

Table 3.7.4 | Representative List of the Intangible Cultural Heritage of Humanity in the selected countries (ordered by year of inclusion)

Elements	Countries
2019	
Artisanal talavera of Puebla and Tlaxcala (Mexico) and ceramics of Talavera de la Reina and El Puente del Arzobispo (Spain) making process	Mexico – Spain
Drotárstvo, wire craft and art	Slovakia
Transhumance, the seasonal droving of livestock along migratory routes in the Mediterranean and in the Alps	Austria – Greece – Italy
2018	
Art of dry-stone walling, knowledge and techniques	Croatia – Cyprus – France – Greece – Italy – Slovenia – Spain – Switzerland
Avalanche risk management	Switzerland – Austria
Blaudruck/Modrotisk/Kékfestés/Modrotlač, resist block printing and indigo dyeing in Europe	Austria – Czechia – Germany – Hungary – Slovakia
Tamboradas drum-playing rituals	Spain
2017	
Cultural practices associated with the 1st of March	Bulgaria – North Macedonia – Republic of Moldova – Romania
Multipart singing of Horehronie	Slovakia
Organ craftsmanship and music	Germany
2016	
Falconry, a living human heritage	Germany – Saudi Arabia – Austria – Belgium – United Arab Emirates – Spain – France – Hungary – Italy – Kazakhstan – Morocco – Mongolia – Pakistan – Portugal – Qatar – Syrian Arab Republic – Republic of Korea – Czechia

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Elements	Countries
Idea and practice of organizing shared interests in cooperatives	Germany
Puppetry in Slovakia and Czechia	Slovakia – Czechia
Traditional wall-carpet craftsmanship in Romania and the Republic of Moldova	Republic of Moldova – Romania
Valencia Fallas festivity	Spain
2015	
Bagpipe culture	Slovakia
Classical horsemanship and the High School of the Spanish Riding School Vienna	Austria
Lad's dances in Romania	Romania
Summer solstice fire festivals in the Pyrenees	Andorra – Spain – France
2013	
Mediterranean diet	Cyprus – Croatia – Spain – Greece – Italy – Morocco – Portugal
Men's group Colindat, Christmas-time ritual	Republic of Moldova – Romania
Music of Terchová	Slovakia
2012	
Craftsmanship of Horezu ceramics	Romania
Fiesta of the patios in Cordova	Spain
Schemenlaufen, the carnival of Imst, Austria	Austria
2011	
Festivity of "la Mare de Déu de la Salut" of Algemesí	Spain
Ride of the Kings in the south-east of the Czech Republic	Czechia
2010	
Chant of the Sybil on Majorca	Spain
Flamenco	Spain
Human towers	Spain
Shrovetide door-to-door processions and masks in the villages of the Hlinecko area	Czechia
2009	
Doina	Romania
Irrigators' tribunals of the Spanish Mediterranean coast: the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia	Spain
Whistled language of the island of La Gomera (Canary Islands), the Silbo Gomero	Spain
2008	
Căluș ritual	Romania
Fujara and its music	Slovakia
Mystery play of Elche	Spain
Patum of Berga	Spain
Slovácko Verbuňk, recruit dances	Czechia

Source: Based on UNESCO, n.d. processed.

The first step in compiling the Representative List of the Intangible Cultural Heritage of Humanity is the creation of the Representative List of the Intangible Cultural Heritage at a national level, for example in Slovakia, Spain, Austria, etc.

The Representative List of Slovakia (see Figure 3.7.4b) is a listing of remarkable elements of the intangible cultural heritage of Slovakia.

Figure 3.7.4b | Elements of the Representative List of the Intangible Cultural Heritage of Slovakia



Source: SLUK, [2019].

Inclusion in the Representative List is an acknowledgement of exceptional elements and practices accepted by societies and individuals that survive in accordance with the universally observed human rights principles, as well as the principles of equality, support and mutual respect among cultural communities. These elements are in keeping with the environment and historical conditions of the communities and provide them with a sense of continuity and identity, thus supporting cultural diversity and creativity.

3.7.5 Brief Overview of Customs and Traditions in Slovakia

Customs and traditions had been influencing life of our ancestors. As they lived in close connection with the nature, folk customs and traditions, mainly those from pre-Christian period, are linked to the natural cycle. Other group of customs and traditions represents those of the Christian origin. Customs and traditions have regional character. Many of them have preserved to the present day. Let's take a look at the customs, which are held annually and are linked to a specific day of the year. Brief overview of the customs and traditions in Slovakia is ordered by the date or period from the beginning of the year.

Epiphany (6th January) represents the end of Christmas time. On this day boys dressed in long white shirts with crowns on their heads go from door to door, sing carols and perform the Epiphany play – story about the Magi visiting baby Jesus Christ. Another tradition related to Epiphany in Slovakia is the marching of the Magi (known also as marching with a star) that is performed in different versions and modifications in many regions of Slovakia. One of the most popular custom especially in religious parts of Slovakia is “koleda” (the carol). On the 6th January the priest visits houses with a procession and writes the last two figures of the date and the initials of the Magi – G.M.B. standing for Gaspar, Melcher, Balthazar above the door. Epiphany marks the beginning of a new season called Shrovetide [SACR, n.d.a].

Shrovetide means a season of entertainment and feast. Especially, the last three days of this season are full of fun, excessive alcohol consumption, and eating. It used to be the season when the world was upside down. For example, the last Thursday before the end of the Shrovetide was called Fat Thursday when women began to behave unnaturally – they were aggressive towards men, drank in pubs, danced and sang in the streets [Škodová, n. d.]. We could say that equivalent to Shrovetide is carnival season. In the past, Shrovetide used to be celebrated differently in the villages than in the towns and cities, but these differences have almost disappeared. At present, balls and parties have replaced the traditional carnival mask balls that took place mostly on the weekend before Ash Wednesday. People wore masks and various costumes, usually parodying social themes and situations or representing the strong animals of nature (horse, bear, ox, etc.). Nowadays, men and women are dressed in masks that emphasize the characteristics and bad habits of the opposite gender. At the end of Shrovetide, the “burial of a contrabass” is held. Carnival processions and parties culminates in a village pub, where people meet to eat, drink, and dance and the contrabass and/or bass is buried at midnight. The burying of the contrabass and/or bass symbolises that the musical instruments become silent, the entertainment and feast end, and period of Lent – 40-day fasting begins.

Burning of the “Morena” represents one of the most ancient customs. Morena as a symbol of the Slavic goddess of the death and winter is usually worn by people around village, then burnt and thrown into the creek on the Dead Sunday (two weeks

before Easter). According to some sources [SACR, n.d.a; Slovenske-zvyky, n.d.], young men burnt a straw effigy of an old man instead of Morena. According to Baloghová [2014], interpretation of this custom can be different. Some people believed that burning of the Morena would help their families to avoid diseases and even death. In other regions, they burnt the effigy made of straw and worn in women dress to ensure prosperity for the whole village. The act of burning of the “Morena” is also associated with the changing seasons and the interpretation that winter is killed and it is time for arrival of spring. Slovak superstition says that single woman should carefully watch where the “Morena” thrown into the creek swims and by which bank of the creek will stop. If it is close to the cottage of young single man, he will become her husband.

Lent is a forty-day period of fasting that starts on Ash Wednesday and ends on Easter Saturday. There is a tradition that people eat just one meal during a day and had to avoid meat, fish, milk, and eggs. In several families, fasting period is associated with house cleaning, cooking, baking, and various other traditions symbolising the arrival of abundance and a new beginning.

Easter is traditional Christian holiday that has its origin within the Jewish holiday Pesach and relates to pagan celebrations of the end of winter and the arrival of spring. Current Easter customs and traditions are a combination of customs from Christian and pre-Christian period. Easter is annually celebrated on the first Sunday following the first full moon after the vernal equinox, so the dates of Easter holiday vary.

Special customs are connected to every day of Easter week. On **Holy Thursday**, our ancestors washed with morning dew before sunrise in order to stay healthy during the whole year. On this day, cattle were drove to the pasture for the first time, garlic crosses were created at the stable to protect cattle from witches and evil spirits were chased away by traditional “rapkáč” (wooden instrument emitting rapping sound) and whips [zdravie.sk, n.d.]. The tradition of preparing green food (i.e. spinach, gabbage, nettle, kale) that represents health and vitality has been preserved. For Christians it is the day of last supper of Jesus Christ. On **Good Friday**, people bathed in a stream to avoid ulcers, scabs, lichens and to be healthy. The women believed that their skin would be stunning and soft, even that their hair would grow quicker. It had been forbidden to sow and plow, to do something within the garden or with soil. For Christians, this day is a symbol of the crucifixion of Jesus Christ. On **Easter Saturday**, people burned the fire of previous year so-called “judáše” and made new fires in the household as symbol of purifying and a new beginning. The homes had to be clean and a feast was being prepared for the next day. On **Easter Sunday**, Christians celebrate resurrection of Jesus Christ, so it is the day of celebration and joy. “Baskets of abundance” containing traditional holiday dishes such as eggs, smoked ham or cakes are consecrated in churches. In Slovakia, **Easter Monday** relates to celebrating, having fun, bathing, and whipping women and girls. They are water poured and gently whipped with a birch rod by young boys that get a reward: painted Easter egg called “kraslica” as a symbol of new life, colored ribbons on their rods or chocolate eggs and money.

How is Easter celebrated in other countries?

Here we present some topics of Easter traditions from around Europe.

Spain

Semana Santa means Holy Week in Spain and it is the biggest religious celebration which lasts several days. People party in the streets and watch Semana Santa processions (re-enactments of the Passion) accompanied by religious music. It is a strong tradition in Spain dating back to the Middle Ages. Local men dress in traditional “capirote” (the tall conical hat) and women often wear the “mantilla” (a black lace veil). The most glamorous processions of Semana Santa are in Andalusia, especially in Seville and Málaga. Traditional Semana Santa delicious dish is Torrijas – fried bread soaked in milk and eggs, and fried pastries Pestiños [The Local, 2019].

France

Easter in France is deeply rooted in the French culture related to Roman Catholic Church. It is a holiday celebrated by practicing and non-practicing Catholics. Celebrating April Fish can also be considered a tradition: it is a prank that celebrates April Fool’s Day by combining it with Easter. Children traditionally create paper fish (as a symbol of Christians) known as Poisson d’Avril and try to secretly stick it onto the backs of adults [Painter, n.d.]. The French during Easter holidays eat lamb, which symbolises Spring, or fish. Many people follow a tradition of fasting during Lent and therefore choose fish instead of meat. The French city of Besseries has its own tradition at Easter which dates to the times when Napoleon Bonaparte ordered a giant omelette for his troops. At present, more than 10,000 people meet in the city to enjoy one of the largest omelettes made there every year. During Easter the story of Flying Bells is usually told to children. Many church bells ring in France every day but on Good Friday. Bells get silent on Good Friday to honour the death of Christ on the cross. The fairytale always tells the story about bells flying to Rome where they are blessed by the Pope. Pope gives the bells special treats (Easter eggs and chocolate) and on the way back the bells drop eggs and chocolate in backyards so kids may enjoy them on Easter [Shelmon, 2020].

Germany

Easter in Germany can be characterized by three highlights: Maundy Thursday, Good Friday, and Easter Sunday. German Easter traditions relate to Easter lamb (a sign of new life), candles and Easter bonfires (both symbolizing the sun). The classics are, of course, Easter bunny and Easter egg. Easter bunny is the one who brings eggs at Easter: the hare is a symbol of new life and fertility and the egg represents life, purity, and fertility. The tradition of painting eggs is well-known not only in Germany: the traditional colour for eggs has been red since the beginning of the 13th century. The term “red eggs” has been established in western world because red is said to be the colour of Christ blood, of life, joy and victory. In Eastern Europe, the golden (or yellow) egg is more common because gold stands for preciousness. However, it has changed over time and today a mix of different colours can be seen in large parts

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of Germany. Lamb cannot be missed out on the Easter table in every household, traditional dishes include roast lamb or lamb stew; fried, scrambled or boiled eggs, and cakes baked in the shape of a hare or lamb. [Markt, n.d.].

Italy

Easter is also known as Pasqua in Italian. As in other parts of Europe, Italian Easter begins on Good Friday and lasts to Easter Monday – Pasquetta. Towns in Italy hold their own colourful processions on Easter Sunday with thousands of performances depicting the crucifixion and resurrection of Christ. Easter in Italy is mainly the time of family gatherings and attending masses. The most exciting is the mass held by the Pope at St. Peter's Basilica in Rome. During Easter holidays Italians make picnics with family and friends and collect chocolate eggs [Ville in Italia, 2014]. Traditional main course for Easter vary from region to region. However, eggs (represent life, fertility, and renewal) and roasted lamb (as a symbol of birth and the Shepherd) are common dishes in all regions [Life in Italy, 2020].

Poland, Ukraine, Hungary, the Czech Republic and Slovakia

Easter in Central and Eastern Europe comes from an ancient tradition; on Easter Monday men usually throw buckets of water on women. This custom takes different names in each country: in Poland it is known as Smigus-dyngus (Wet Monday), in Ukraine it is Watering Monday, Watering in the Czech Republic and Slovakia and Sprinkling in Hungary. The watering ritual is probably connected to women's fertility, as water is believed to have cleansing power and makes the woman healthy. In Hungary, men usually dress up in folk costumes and sprinkle water or perfume on women. The tradition in Poland is very similar, women after being soaked provide men with food and drinks. Another tradition is that men whip women with a whip, which is usually handmade from willow twigs and decorated with ribbons. This is also intended to keep women young and healthy [Herbert, 2019].

Finland and Sweden

Easter in Finland and Sweden features centuries-old folk rituals and resembles celebration of Halloween. Children as Easter witches (påskkärring) go around their neighbourhood asking the neighbours for treats. They usually wear colourful clothes, overhead scarves, paint their faces and carry decorated willow twigs, which they exchange for Easter eggs, chocolate, or money [Herbert, 2019].

Putting up of the maypoles (1st May) In Slavic culture, maypoles were put up as the symbol of abundance. May also symbolizes new life and restoring nature. In the past, maypoles would also be put up in front of the house or under the girl's window to show respect or love to the girl. May was also considered the month of Virgin May. To this day, the tradition has been preserved in the village Velké Úřany where the local brass band greets the Virgin Mary at the Chapel of the Lourdes Virgin Mary with live music and members of the rosary club greet her with prayer on 1st May. Each

evening in May when the weather is good, people pray litany and rosary prayers in front of the chapel. In the past, prayers at the Chapel were a favourite place for girls. On the way home, they had the opportunity to meet and talk to young men. Over time, putting up maypoles has acquired different meanings – the maypole was put up by a young man for a girl he loved; the maypole was a joint gift of all the young men in the village for all adult girls; or the maypole was put up for each girl in the village [Kubiš, 2013]. Maypoles were usually made from birch trees or spruces; the top of the tree remained and was decorated with colourful ribbons, in some regions with a bottle of spirit or a green wreath attached to it [TASR, 2013a]. In the mountainous villages of Malé Borové and Huty, for instance, the girls themselves had to decorate the top of the fir maypole before putting it up and young men received small gifts from their girls. It used to be a nicely carved and painted rake, inlaid with fragments of mirror. Sometimes in the middle of May, men secretly rolled the maypole at night, faded ribbons replaced with new ones and lifted it up again. The rolling of the maypole was always the last day of May accompanied with festivity – May ball [Majling, 2017]. The custom has been preserved and still occurs nowadays, though it has been modified a little. Usually only one maypole is put up in the middle of the village or town and remains on site for the entire month.

Maypoles in Austria

In Austria, the maypole tradition started in the 16th century. The same as in Slovakia, the maypole (tree trunk) is a decorated and usually erected either on the 1st of May or the evening before. The maypole then becomes the centrepiece of a village or town. Part of the tradition is a ritual of good-natured maypole theft – the rivalry of the neighbouring villages when people would steal the maypole even though most maypoles are specifically guarded against such an eventuality. There are different local rules: guards can be coaxed away, greasing the pole to make it harder to climb, guards must have/must not have a hand on the maypole all night, etc. Once the maypole is stolen, it must be released against a forfeit, which is usually some kind of alcoholic refreshment. Another amusing tradition is the maypole climbing competition all over the country. Young men climb the tree to a certain height and ring a bell, then the time is stopped; or they may climb all the way to the top to grasp a bunch of sausages [Knauseder-Csipek, n.d.].

Summer customs are closely connected to protecting powers – power to protect vegetation and livestock against evil forces. **Midsummer Night** (23–24th June) was also a celebration of the Summer Solstice. It was a period full of fun, dancing and singing. The fire had a strong cleansing power: the ignited fire was supposed to return the sun its fading power and jumping over the bonfire was a sign of ritual cleansing. The fire was worshiped, and it could not be put out. Activity popular with men and boys in particular was jumping over bonfires. It was believed that whoever did this did not have to worry about death that year. Some superstitions say that this night is full of the activities of supernatural forces. It was believed that witches dance on crossroads, fairies in forests; blooming plants would speak as humans before sunrise and would say what disease they treat. Young girls were wearing wreaths over their heads made out of nine wild flowers that should be picked up in nine meadows. At night, they looked through the wreath into the fire, and it was believed that the picture of their future husband would

show up [Lenka, 2019]. Burning bonfires has become by far the most popular tradition persisting to these days. Young people still burn bonfires on the hills clearly visible from the villages, sing, dance around fires and jump over them.

How is the Midsummer Day celebrated in other countries?

Portugal

In Portugal, June is the month of festivities. They celebrate not only the night of St. John, but also other popular saints (St. Anthony and St. Peter). The night of Saint John is celebrated in Porto on the 23th–24th of June as Saint John is the patron of the city. Celebration can be considered one of the greatest, people party in Porto – not only the locals take to the streets eating, drinking, and having fun in the old neighbourhoods. They grill sardines in the streets and enjoy eating caldo verde soup topped with chouriço. The old traditions in Porto are to beat each passer-by with a plastic hammer on their head, wave leeks into their faces, or launch hot-air balloons into the sky. There is also a great firework at midnight on the River Douro. The night of St. John ends on the beach to see the sunrise, and some still follow the tradition of taking an early morning dip into the sea [visit Portugal, n.d.].

Sweden

The arrival of summer presents an exceptional tradition for the Scandinavian countries because long, dark winter ends. In Sweden, Midsummer Eve is one of the most important celebrations of the year; it is as important as Christmas. Swedish Midsummer festivities or the time of joy, love, and nature magic are to ensure good health throughout the year and include tradition related to nature such as binding flowers and leaves to make wreath which is worn over girls' heads. An important part of the celebration is meal (herring and special potatoes, a shots of schnapps, and some strawberries or strawberry cake for dessert), performances of folk dancing in traditional costumes, ring dances and games as well as Små grodorna in which people of all ages hop around the midsummer pole while singing about little frogs [Hipple, n.d.].

Latvia

The Summer Solstice celebration of Ligo is the most important national holiday in Latvia. It comes from pagan tradition when Latvians celebrate the shortest night by staying up to greet the rising sun. These festivities are associated with picking flowers to make flower wreaths, jumping naked into a nearby lake/river, singing Latvian songs around the fire, and also with searching for a mythical fern in bloom [Lauku Celotajs, n.d.]. Delicacies specially prepared for this tradition are cheese with caraway seeds, meat patties, and beer. A remarkable fact is that Jānis is the most popular Latvian name and fruits currants, which mature around Midsummer, are also called “jāņogās” (berries of Jānis) [Latvian Institute, n.d.].

At the beginning of November, there is All Saints' Day (on 1st November) and All Souls' Day (on 2nd November) when people remember their dead relatives and friends, bring flowers and wreaths on the graves, and burn the candles for their souls. According to folk tradition, it was forbidden to do laundry on All Souls' Day (in some regions

during the whole week) because people believed that the dead washed their feet in that water, so the water could stain the laundry [Spiritualita, 2015]. Furthermore, work in the fields or any kind of work related to the soil was forbidden in order to not disturb the dead. While the family went to the graveyard, they left the food on the table for their dead so they could eat in their homes, where they had lived before. It was forbidden to take anything from the grave home to the dead not come back home, and also to move anything from one grave to another, so as not to transmit the sins of the dead. Some customs have been preserved to this day.

All Saint's Day in selected countries

The origins of this saints'day go back to pre-Christian times. It is related to the ancient mystical tradition of Indo-European nations when the souls of the dead were to return among us. It was especially widespread among the population of Celtic origin, when on the night of the 31st of October to the 1st of November, the Druids said goodbye to the summer (belonging to the goddess of life) and welcomed the reign of Prince death Samhain (from the word "Sam-fuin" – end of summer), who ruled winter. The Celts believed that in this night the dead came to earth to choose the body in which they would settle for one year. Fearing that they would choose their body, they offered them various sacrifices. Teutons and Slavs also had similar holidays. This holiday spread among Christians at the beginning of the 7th century when Pope Boniface IV in 610 originally transformed the ancient sanctuary of the Pantheon in Rome into a Christian temple. He dedicated it to the veneration of the Virgin Mary and all the holy martyrs. In 837, Pope Gregory IV declared that the pagan holiday of Samhain (end of summer) would also belong to the dead in the Christian Church. Thus, the 1st of November became the feast of All Saints, and the next day was declared the All Souls' Day [TASR, 2013b; Zeman, 2015]. At the end of the 18th century, it spread all over the world: people spent the first days of November remembering their dead, loved ones. According to tradition in these days we usually remember our dead, we go to cemeteries, we put flowers or wreaths on their graves, and light candles. These days are also known or related to Halloween, All Hallows' Day, Halloween, or Feast of All Saints. How to celebrate the All Saints' Day of all the worlds in other countries?

- Pyhäinpäivä means All Saints' Day in Finnish. Around 72% of Finland's residents are registered as Lutheran, therefore it is not declared to non-working days. In Finland and Sweden, All Saints' Day has been observed on the first Saturday after 30th of October since the mid-1950s [Foreigner, n.d.b; Yle, 2017].
- In Poland, cemeteries are fully lit with thousands of candles and decorated with flowers mostly by Chrysanthemums. During this period, Poles from all over the country travel home to visit the graves of their relatives who passed away. All Saints' Day (Wszystkich Świętych, Dzień Zmarłych or Święto Zmarłych) is a bank holiday dedicated to paying tribute to the deceased [Kazmierska, 2018].
- All Saints' Day observed on the 1st of November is celebrated particularly in Transylvania where the Catholic influences left their mark on the Orthodox population. On this day locals go to church and then to the cemetery, where they bring flowers, light candles, and give alms on behalf of the dead. Equivalent

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of Halloween present in Romania is the night of St. Andrew, the country's patron. Festivity is associated with superstitions including love spells and the belief that this is the night when vampires and evil spirits rise and walk on earth, prompting the living to bring out garlic [Cizmas, 2016].

- All Saints' Day in France has name Toussaint. It is a special time for honouring the dead, visiting cemeteries, and putting wreaths or flowers (usually heather, chrysanthemes) on the graves. Family usually meet in order to go to the cemetery together. Sometimes they light candles, attend special church services. It is also the opportunity of a family reunion or a time to strengthen family links spending a nice day together or expressing common grief [Pierre, 2020].
- Dan svihtih as All Saint's Day in Croatia is not just a Catholic holiday but also a bank holiday. It means that people do not work and shops, markets are all be closed on this day. It is a day when families and friends get together to honour those they have lost. It is not simply mourning, but also celebration of the life they led and remembering the good times they shared [Expat in Croatia, n.d.].

St. Nicholas' Day (6th December) used to be mainly Christian holiday. According to TASR [2018], St. Nicholas was a bishop born around 270 AD on the south coast of Asia Minor. He was very popular among people due to his kindness and sense of justice. There is a well-known story about a poor family that had three daughters. They needed a dowry to get married, so Nicholas left a moneybag for each daughter in the window, so they could get married. Other stories tell that St. Nicholas rescued three sailors during a storm. He also resurrected three young men and saved another three men wrongly sentenced to death. The tradition of gift giving on St. Nicholas Day is the most likely derived from these stories. According to tradition, children also believe that St. Nicholas visits their homes in the night and gives them gifts to the cleaned boots. At the same time, there is also tradition of procession of St. Nicholas accompanied by an angel and a devil when St. Nicholas give sweets and fruit to good children, coal or onion to naughty children. Originally, St. Nicholas wore bishop's robe, bishop's cap on his head and carried a crosier. Later, St. Nicholas changed into Santa Claus, bearded man in a red coat with a red cap [Nádaská, 2013]. On St. Nicholas' Day, children can meet traditional St. Nicholas or modern Santa Claus.

St. Lucy's Day (13th December) is considered as the most magical and mysterious day of all so-called "witches days" (St. Catherine, St. Barbara, St. Andrew, St. Nicholas, St. Thomas) when all supernatural forces are concentrated. People believed that St. Lucy's Day was extremely dangerous and they could meet witches that had great power. In accordance with Christian tradition, St. Lucia (also called St. Lucia of Syracuse or St. Lucy) was a Christian martyr who died during the Diocletianic Persecution. She is worshiped as a saint in the Roman Catholic and Eastern Orthodox churches, but also in Lutheran Sweden and Norway. On the other hand, in folk tradition St. Lucia is the greatest of witches. Customs and traditions of St. Lucy's Day are focused on foretelling the future, love wishes, and superstitions. For example, it was forbidden woman stranger to enter the house; to give or borrow something, especially after sunset.

The most traditional custom is that on the eve of Lucy women wrapped in white blankets and their faces powdered with white flour, walked around the village silently, so that no one could recognize them. Their task was to sweep all the corners of the house with goose quills. People believed that the dead souls lived there. They also drove out all the ghosts, evil spirits, dark forces, diseases, and sufferings from houses and courtyards. In some regions of Slovakia, this custom has been preserved. People also believed that each day from St. Lucy's Day to Christmas Eve represented one of the months of the following year. Depending on the weather on a particular day, they forecasted the weather in that month [Benkovská, 2017; Milan, 2019]. On this day, the young girls wishing to get married wrote the names of possible grooms on 12 pieces of paper, which they folded and sealed. Then, every day until Christmas Eve, they threw one piece of paper into the fire or tore it. On Christmas Eve, they opened the last piece of paper and likely found out the name of their husband.

According to Christian tradition, **Advent** is the period of preparation for the birth of Jesus Christ that starts four weeks before Christmas and ends on Christmas Eve. It is time to visit church, buy gifts for relatives and friends, bake, clean, and decorate households. At the present, the most visible symbol of this period is Advent wreath decorated with four candles corresponding to the number of Advent Sundays. Four candles are named as Hope, Peace, Friendship, and Love. In some families, the fifth candle as a symbol of Jesus Christ is lit on Christmas Eve. At the same time, tradition of Christmas market has been preserved.

In Slovakia, **Christmas holiday** lasts from Christmas Eve (24th December) to Epiphany (6th January). In Christian tradition, nativity scenes used to be the most widespread Christmas custom until the 19th century, when the Christmas tree became a new symbol of Christmas [Redakcia, 2019]. Another symbol of Christmas – mistletoe has been considered as sacred since the time of the Celtic druids. It is supposed to have magical power, to serve as fire protection and a barrier for witches and evil spirits. For Christians, the most important day is the 25th of December (Christmas Day), though majority of customs and traditions are linked to Christmas Eve. For example, carp scales are placed under the tablecloth on Christmas Eve. The carp scales are supposed to ensure money in the family for next year. Many people also put scales in their wallets to multiply the money. For Christmas Eve dinner, one plate was served also for unexpected guest or the dead family members. It was forbidden to leave the table. People believed it would have meant that man who stood up would die within a year. Therefore, all prepared food had to be very close to the table [Mintalová Zubercová, 2012]. In Christian families, tradition of fasting on Christmas Eve has been preserved. The first meal of the day should be eaten when the first star appears, i.e. after sunset. In Roman Catholic families, meat or meat products could be consumed after midnight [Nádaská, 2019]. It results also in different Christmas menu. Firstly, Christmas waffles with honey are served. In some families, they also eat garlic. Honey as a symbol brings abundance and goodness and garlic as a symbol of health should guarantee good health for the whole family for the next year. It is also custom to serve apple cut in the pieces for each family member. Depending on the region, the most popular Christmas dishes are sauerkraut soup so-called “kapustnica”, lentils soup, beans soup or mushroom soup, fried or grilled fish (especially carp fish) with potato salad, and various kind of cakes.

How do Europeans celebrate Christmas?

Spain/Catalonia

Due to a strong catholic tradition Christmas in the Iberian Peninsula is celebrated in a close family circle, while New Year's Eve is a time to meet friends. Two days before Christmas Eve, there is also a ceremonial lottery draw. The main dish on the 24th of December is lamb or turkey, followed by a varied selection of sweet desserts. To guarantee happiness for the whole of the following year, you must eat 12 berries of grapes at once (one for each month of the year) after midnight on New Year's Eve before the ringing of 12 bells on Puerta del Sol in Madrid. Christmas in Spain ends with a ceremonial procession at the Three Kings on 5th January, and people open up their presents the following day [Drozd, 2019].

Poland

Dinner on Christmas Eve, known as wigilia, is one of the most longstanding and widely cherished of Polish rituals. Festive food is served on the table which is covered with a white tablecloth. Hay is traditionally placed under the cloth covering the table and there is also an extra empty place prepared for an unexpected visitor. According to tradition, there should be twelve dishes served like the Twelve Apostles. The dinner should start when the first star appears. After dinner people sing Christmas carols and give presents to each other. It is interesting to attend the Mass at Midnight to commemorate the prayers of shepherds on their way to Bethlehem. Christmas Days after Christmas Eve are traditionally spent with relatives [POT, n.d.].

The Netherlands

The whole country starts preparing for Christmas on the 6th of December. For the Dutch 24th of December is still a regular day. Christmas Day is celebrated on the 25 of December and is marked as the first Day of Christmas. This day families gather, have dinner together and exchange presents. The Dutch traditionally eat "gourmet" which means "make your own dinner". The dinner is prepared usually on electric raclette plank and people share meals of grilled meat, cheese, veggies, and assorted sauces. The 2nd day of Christmas they normally spend time with the-other-side of the family [Steck, 2019].

Finland

For Christmas, everyone tries to be at home including fishermen who try to get their boats into the harbour by the 21st of December. During Christmas, Finns like to take things slow and enjoy the company of their loved ones. Finnish traditions include sauna and the preparation of Christmas dinner. The highlight of the evening comes when Santa knocks on the door and children get presents. 25th December is the time for relaxation, like reading books Santa Claus brought and eating leftovers from the evening before. On Saint Stephen's Day (Boxing Day), 26th December, people pay visits to friends and relatives. On Christmas Eve it is traditional to eat rice porridge/pudding and plum fruit juice for breakfast. Food plays a central part in celebrations, too. As main dish roast ham or variety of fish is usually eaten, casseroles and salads are served with it [Finland Promotion Board, n.d.; Why Christmas, n.d.].

Continued on page 363

Portugal

Christmas in Portugal is a famous culinary tradition, according to which housewives prepare several special meals. The dinner begins with salted cod in Bakalyau, which serves as a symbol of abundance and prosperity in the fishermen country, boiled potatoes, and cabbage. Modern trends allow the Portuguese to replace cod with pork or squid. A cake of kings, reminiscent of a crown/wreath and decorated with candied fruit, nuts, and caramel, is served as a dessert [Around Travels, 2016].

Britain

24th December – Christmas Eve. In Britain, English are still preparing for the greatest glory on this day. They sing carols, wrap presents, and children hang Christmas stockings on the end of the bed or on the ledge of the fireplace in the evening before going to bed. Christmas day with a big “D” in England is on the 25th of December. The celebration begins in the morning when everyone is sitting by the Christmas tree and unwrapping presents. The main dish of this festive day is Christmas dinner but eating starts around lunch. It consists of roasted turkey, which is served with baked potatoes and vegetables, stuffing, and cranberry sauce. The turkey is followed by the traditional Christmas pudding – something like a fruit cake with raisins, cherries, and nuts. This cake is eaten topped with real pudding. 26th December is Boxing Day. It is also a bank holiday and it is a tradition associated with giving small gifts or money to those who need it. The British spend this day in different ways. They go visiting friends, attend a sporting event, or simply relax [Marci, n.d.].

Bulgaria

Since 1968, Christmas Eve has also been celebrated in Bulgaria on the 24th and Christmas on the 25th of December. The Christmas holidays are celebrated until the Three Kings. The celebrations of these holidays have a long and rich tradition. Christmas presents are given out by Jesus on Christmas Eve (the first day of Christmas). But the presents are also given up to the time of the Three Kings. No Bulgarian family lacks a Christmas tree. Traditionally, an odd number of fasting dishes appear on the Bulgarian Christmas table: dry fruits, bean soup, stuffed peppers, stuffed cabbage or vine leaves, boiled rye, pumpkin strudel – tikvenik, dried fruit compote – ošaf, and fresh fruit. Honey, nuts, garlic are usually added to the table to protect family against evil forces. Round cakes like our strudels stuffed with cottage cheese, cheese and eggs are baked. At the end of the evening, everyone stands from the table at once to have a rich harvest. At midnight, people singing Christmas carols set out on a journey to visit every house and sing songs wishing family happiness and well-being. The housewives pay for their carols with meat, flour, wine, bacon, beans, and even money. The wish “Merry Christmas” will say in Bulgarian “Čestita koleda!” [Vianoce.sk, n.d.].

Greece

In Greece, children, especially boys, go to the streets on Christmas Day to sing “calenders” (carols). They play the drums and triangles. Sometimes they carry boat models that are painted golden and decorated with nuts. Boat decorating is a very old

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custom in the Greek islands. If children sing nicely, they will be rewarded with money or something to bite (various sweets, nuts or dried figs). Christmas trees are popular in Greece, but an older and more traditional decoration is a shallow wooden bowl with a piece of wire slung over the edge of the bowl. Basil is hanging on a wire, which is wrapped around a wooden cross. Sometimes water is kept in a bowl to keep the basil fresh. Once a day, someone (usually the mother of the family) dives the cross and basil into the holy water and then sprinkles every room in the house [Michálková, 2017]. In Greece is one thing that makes the day different than in most parts of the Christmas-celebrating world. There are often no presents. The presents are handed out on New Year's Day, in celebration of the feast day "Greek Santa", Aghios Vasilis [Kapsali, 2019].

3.7.5.1 Traditions of Craftsmanship in Slovakia

Traditional craftsmanship is the most tangible manifestation of intangible cultural heritage. However, the 2003 Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Traditional craftsmanship is expressed in making tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, other objects to store, transport and shelter things; decorative objects and toys. Some craftsmanship products are used for a short time, while others are valuable possession passed down in families through generations. To create craft, it is inevitable for a craftsman to be skilful as the work itself involves detailed, exquisitely fine work for example to make laces or jewellery. On the other hand, making products from wire or wood involves strength. Many craft traditions involve "trade secrets" that should not be taught to outsiders but if family members or community members are not interested in learning them, the knowledge may disappear because sharing it with strangers violates tradition [UNESCO, 2019].



Nowadays, globalization affects traditional forms of craftsmanship. Mass production challenges the craftsmen and the survival of traditional crafts is at risk as manufactured goods needed for everyday life are at lower costs than hand-made products. However, people has recently started valuing products which are made by craftsmen and inspired by old traditions and culture.

The goal of safeguarding craftsmanship is to ensure that the knowledge and skills associated with traditional artisan skills are passed on to future generations so that

crafts could be produced within their communities, providing living to their makers and reflecting creativity.

According to UNESCO's 2003 Convention, traditional craftsmanship skills are a form of intangible cultural heritage, despite potentially being considered as tangible cultural heritage by many. As mentioned above, this is primarily because it is the skill of a craftsman what is priceless in terms of the heritage and not the actual end products.

Crafts are unable to manage without their local roots but may significantly contribute to local development and social integration. The self-employed craftsmen are in close contact with their customers, they usually prefer high-quality, local resources and produce long-lasting goods predominantly on the domestic market instead of outsourcing costly production steps to a foreign country. They often provide job opportunities for the disabled and thus integrate them into society. Crafts are a key sector in sustainable development: the traditional craft has mostly involved working according to sustainable criteria without promoting it to the general public. Local suppliers' crafted goods contribute to the stability of supply as well to the national welfare and life quality. The sector preserves the unique traditions and historical cultural heritage of the countries. Unfortunately, this part is often underestimated by the general public [SACR, n.d.b].

We decided to choose good practices of handicrafts in Slovakia that have been preserved to the present day and some of them are globally unique.

Beekeeping and honey harvesting

Honey harvesting on the territory of Slovakia dates back to the 5th century. Slovakia, abounded by forests and meadows, had suitable conditions for beekeeping, which developed from honey harvesting from wild bees. Over time, beekeepers transferred tree trunks with bees closer to their dwellings and also began to sink from the rough tree trunks of the clams and made hives from coarse slabs. Beekeeping was a good source of income. Honey and wax paid taxes. Bee keeping was therefore of great



economic importance. Honey was the only sweetening agent, and the candles were made only from beeswax. In the 19th century, Slovak beekeepers started creating associations at local and regional level in order to protect their interests and spread awareness. The first was The Association of Beekeeping Friends established in Banská Bystrica [Veselí Tekovskí Vinári, 2016]. Today, the history of beekeeping is present in open-air museum Včelárska Paseka (village of Kráľová pri Senci). There are unique collections of hives of all sorts of shapes and sizes. There are sinks from the trunks of trees, which were used in the 19th century, or favourite straw-beaded baskets. Interesting and very decorative are hives in the shape of houses or churches. The oldest relief beehives carved by folk artists are from the first half of the 19th century, newer types of figural hives date back to the 1970s. In addition to the open-air museum with collections of historical hives and apiary, there is also a beekeeping educational trail, which serves the public to learn about the role of bees for nature and to raise awareness of the importance of bee products for human health. More information are available at: <https://www.vcelarskapaseka.sk>.

Lace-making

Lace-making is considered the pinnacle of folk textile art in Slovakia. It became a typical element of dresses, accessories, decorative objects and handkerchiefs as well. The typical bobbin-lace entered our territory in the 16th century with mining colonizers who came from Germany and the Czech Republic and settled mainly around the town Kremnica and Banská Štiavnica. Later on, the lace-making was a source of income in some families, especially



many women made a living by making laces. Often, women from one village made lace for neighbouring villages. Concerning its character, Slovak lace is dense and rich in colouring – each region, area or even village had its own specific colour scheme. During the 19th century, lace came into its greatest heyday: new patterns developed and the old were enriched. In this period, lace-making workshops and schools were founded in Staré Hory, Kremnické Bane, Hodruša, Špania Dolina and other towns or villages. At the same time in many other territories, there was the decline of lace making. The best-known is bobbin lace from Špania Dolina and bobbin tulle lace from Krajné in the Myjava region [Peterková, 2016].

Blue-print

Blue-printing is a technique of dyeing fabrics in blue colour using indigo and decorated it with the suppression of patterns by means of a so-called reserve – a mixture that prevents the substance from staining at the site of the pattern. As a way of decorating fabrics, it played an important role in the Slovak as well as European textile tradition. This technique came to Slovak territory from the Netherlands and Germany during the 18th century. First,



the technique was used in making clothes for townspeople. In the 19th century when blue-printing became an element of folk textiles and clothing, the ornaments/patterns were adapted to the tastes of rural inhabitants who ordered blue-print according to stencils directly in blue-print workshops or bought it in fairs. Compared to other Central European countries, even in the mid-20th century, the regional diversity of blue-print patterns, as well as the density of blue-printing workshops, was considerable in Slovakia. More than 30 workshops produced blue-print fabrics and the production was directed to the countryside – to areas where people had still been wearing traditional dresses. Along with the gradual disappearance of the use of blue-print in clothing and rural households, the number of workshops gradually decreased. According to Danglová [2014], a ban on entrepreneurship in the socialist period contributed to the reduction of workshops. The supervision of blue-print production was taken over by production cooperatives and, in particular, by the Centre for Folk Art Production which played

and even today plays an important role in promoting blue-print production. CFAP now cooperates with manufacturers and supports the blue-print tradition even in innovative forms of modern design.

Tinkering

Tinkering was developed by tinkers who focused on mending kitchen utensils, making and selling products from wire, later on from sheet metal. They made their living by going from home to home, some only on the territory of Slovakia, others travelled beyond the borders of Austro-Hungarian Empire; thus extending this originally purely local phenomenon to almost all continents. Tinkers were sometimes away from home for two or three years; however, some become



rich entrepreneurs. The origins of tinkering dates back to 18th and 19th centuries when the economic situation was not favourable. Tinkers came from the poorest regions of the Trenčín County (Považie), then the Kysuce region and the Spiš region. The development of tinkering was halted by the World War I, after 1918 it began to decline due to competition of industrial products and limited options for travelling, and after the World War II in its classical form practically disappeared. The wire craftsmanship or tinkering began to reappear only in the 1960s, but only after 1990 interest in wire craft took off and its artistic value increased. It is recognized as part of intangible cultural heritage of Slovakia [ÚEUV, 2017a].

Pottery

The first fragments of ceramics on the territory of Slovakia date back to the neolite period. The independence of pottery as a craft in the 12th – 13th century was related to the start of the use of a fast-rotating circle. Pottery is first documented in writing in 1379 (Bratislava), another document from 1416 mentions pottery production in Pozdišovce in eastern Slovakia (which is known as one of pottery centres until now). Starting in the 15th century – guilds – professional craft organizations – were set up



all around the country. In the mid-19th century there were 61 guilds operating; besides the guild pottery production, the village folk pottery was still present. In the 19th century there were pottery workshops throughout Slovakia (e.g. Modra, Beluj, Holíč, Pozdišovce, Sabinov). The development of pottery was related to the needs of rural households; products reflected the life and practical needs of these households, for which potters produced various types of dishes, pots, mugs, jugs, baking trays and, to a lesser extent, small decorative items. The process of making ceramics consisted of digging clay,

processing it, shaping ceramics, possibly creating plastic decoration, drying and burning ceramics, alternating with the finishing of its surface by watering and painting (engobing, glazing). The gradual decline of pottery was related to the development of pottery manufactures and the expansion of cheaper and more durable factory utensils (made from metal, enamel and stoneware, etc.). The most important and only of its kind there had been ceramics workshop in Modra since 1883, which in some way lasts until recent days as Slovak Folk Majolika [Hermysová, 2016; ÚĽUV, 2017b].

Wood Carving

Wood carving is one of the oldest craftsmanship, skilful craftsmen decorate wooden objects by using different techniques such as carving, engraving, sawing, sharpening or making artistic objects from wood. In the past, wood carving coexisted with other crafts and for shepherds, beekeepers, farmers, peasants and lumberjacks it supplemented their regular work. In their art, they portrayed topics from their environment or thematically drew on religious traditions. Carving was applied to decorate houses, gates, household interiors (gables, columns) and also furniture. Special features of the carving tradition had been visible in shepherding (decorating of sticks or tools) especially in carving of a special mug called “črpák”, in mining (miners made small wooden figures), millers decorated their mills and beekeepers made wooden figurative beehives. A special craft named “vareškárstvo” was widespread throughout Slovakia but especially in the area of Stara Tura in western Slovakia. Their products – wooden spoons – were sold in markets and fairs, the most important of which was Radvanský jarmok in Banská Bystrica. A specific custom was connected to this fair: on the last day of the fair, young men bought spoons to punch young women on their buttocks. This tradition has been preserved until today and Radvanský jarmok is recognized as part of intangible cultural heritage of Slovakia [Baláž, 2001]. Beautiful and diverse carving products are popular and can still be seen today in folk or historical markets and fairs.



Mountain sheep farming

Mountainous regions of Slovakia with impressive meadows (the territory of Orava, Liptov and Kysuce) which were not suitable for breeding other animals were the locations where Valachian herders settled in the 15th and 16th centuries. In these mountainous areas, mountain sheep farming took place and the production of milk, bryndza, and other dairy products, and also breeding sheep for wool began. It also influenced other manifestations of traditional culture and way of life – special types of shepherd’s songs, dances, customs and shepherd’s fine art developed. A typical dwelling of mountain sheep



shepherds was a wooden hut called “koliba” with enclosure where the sheep spent their nights. People working at sheep farms, generally called “valasi”, lived at their farms far from other settlements from spring to autumn and took the sheep down to villages only for winter. As they lived on their own for most of the year, they developed distinctive skills in wood carving. They used to decorate shepherds’ hatches and mugs called “črpáky” or they carved kitchen utensils such as spoons or wooden vessels for storing bryndza called “gellety” as well as moulds to make cheese. According to Belko [n.d.], mountain sheep farming penetrated into Slovak culture and folklore not only by wooden products and musical instruments, but also by meals (“Bryndzové halušky”), cheeses such as “oštiepok”, “bryndza” and “parenica” or drink “žinčica”.

Wine-growing

Wine growing or viticulture is considered the oldest branch of farming oriented towards the growing of vines and processing of grapes. The history of wine growing on the territory of Slovakia is long, there are historical artefacts that Celts were the first settlers who grew vine here. Afterwards there were the Romans, who founded vineyards on the slopes of the Small Carpathian Mountains two thousand years ago and the wine production had started growing more intensively ever since. In the 15th century, after the arrival of German colonizers in the west and Italians in the territory of today’s Tokaj region – vine cultivation began to flourish. Bratislava, which is considered the oldest wine-growing region in Slovakia was in a special position during this period, mainly due to the Danube trade route. Vine cultivation used to be a profitable source of local income elsewhere. It also played an important role in urban development and trade. In several cases, one of the incentives was the award “free royal town” with associated privileges given to towns. The tradition is also proven by motifs on village or town seals and coats of arms [ZVVS, 2015].



Nowadays, there are six viticulture regions: Small Carpathian Region, Southern Slovakia Region, Central Slovakia Region, Nitra Region, Eastern Slovakia Region and Tokaj Region with vineyards containing of different grapevine varieties typical for the region. The tradition of family vineyards and small wineries is maintained in these regions and the quality of Slovak wines is recognized by awards of European and international importance.

3.7.6 Unusual Traditions in Europe

Besides traditions and customs with which the majority of people are familiar, we have chosen some examples of unusual traditions in European countries. We have been inspired by Hellrand [2019], Halamka [2018], The Bohemian Blog [2016], Republika Hrvatska Ministarstvo kulture i medija [n.d.], Slovenia wonders [n.d.], Vincenzae [n.d.], Luxembourg ([2020], Galloway [2012], Visit Wallonia [n.d.], Eukonkanto [n.d.], Foreigner [n.d.], and Region of Valencia [n.d.].

Spain

La Tomatina – annual fiesta which takes place last Wednesday of August in Buñol, a Valencian town. People throw around 150,000, (over 40 metric tons) tomatoes at each other and get involved in a tomato fight purely for fun. The first report of the tomato fight dates back to the year 1945, when local youths began to toss tomatoes during a march in honour of a local saint. According to legend, in addition to tomatoes accidentally found on the ground, they also looted the stand of a local vegetable grower. The damage was later compensated for. However, the battle was not forgotten and a year later its participants met again, but they brought their own tomatoes. Even though it was firstly not appreciated by the town authorities, in 1957 La Tomatina received the blessings of the authorities, who considered it being an excellent incentive for tourism [Region of Valencia, n.d.].

Finland

Wife carrying is a sport competition in which men race carrying their wives on their backs and run through an obstacle track in the fastest time. There are special rules applied, one of which is the type of carrying practiced: classic piggyback, fireman's carry (over the shoulder) or Estonian-style (the woman is upside-down with her legs over the neck and shoulders). There are few stories telling how the race began. One of it [Eukonkanto, n.d.] says that there was a man Herkko Rosvo-Ronkainen. He was considered a robber in the late 1800s; he lived in a forest and ran around with his gang and caused harm to villages. He and his gang were accused of stealing food and women from villages, and while they were running away they carried these women on their backs. It may be the reason why this race is named “wife” or woman carrying. Though the sport is often considered a joke, competitors take it seriously and meet annually for the competition [Foreigner, n.d.a].

Belgium

Bathtub Regatta is an annual international sporting event in Dinant, Belgium. It is one-kilometre long bizarre boat racing on the Meuse River. The boats are bathtubs propelled only by human force and decorated in unusual and original ways to represent the region the contestants come from; however, it adopts a different theme each year [Visit Wallonia, n.d.]. It usually attracts about 25,000 people who come to watch it. The first ever regatta took place in 1982, when a famous chef of the city, Alberto Serpagli, went to Namur and heard a story on the radio about a Frenchman who sailed along the Meuse

in a bathtub. He got inspired and after finding 40 bathtubs left for trash, Serpagli would sell them at the market explaining his idea to the people and the first bathtub regatta saw the light of day on the 15th of August [Galloway, 2012].

Luxembourg

Each year on Whit Tuesday the ancient abbey town of Echternach is the place for the hopping procession (“Sprangprëssessioun”). The event is also on the UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. The pilgrims process to St Willibrord’s basilica hopping two steps to the left and two steps; the whole process is accompanied by brass bands. This procession started in ancient times – it was believed that the hopping procession healed not only St Vitus’ dance but also other aches and pains of people and animals. This event is visited by thousands of visitors every year [Luxembourg, 2020].

Italy

One of many Italian love stories is the legendary story set in the town of Marostica where Rinaldo da Angarano and Vieri da Vallonara had played the chess game to win the hand of Linora, the daughter of the lord of the castle. According to the legend [Vicenzae, n.d.], the two rivals played an important live game of chess on a huge chessboard, painted in Piazza Castello in the town of Marostica. A small town has become world famous for its attraction – live chess game. In the main square in front of the town hall, there is a spectacular performance every second Friday, Saturday and Sunday in September in the even-numbered year. The game is played with people as chess pieces.

Estonia

Laulupidu is a unique song festival in Estonia, which takes place every five years. It has become a symbol of Estonian identity. A choir of several thousands of singers come together and they sing along. The concerts are enjoyed by more than 100 000 people. The tradition of Laulupidu started along with the Estonian national awakening. The first national song festival was held in Tartu in 1869. Twice the song festival led to Estonian Independence (1918 and 1991). Estonian peasants discovered the value of their own language and cultural heritage through singing and this led to Estonian independence in 1918. In 1988, several hundred thousand people gathered together and sang for freedom for many days and nights. This indirectly led to end of the Soviet rule and independence of Estonia in 1991 [Hellrand, 2019].

Slovenia

Tradition, which has been celebrated for more than 60 years in Slovenia’s alpine region, is The Cow Ball (Kravji Bal). It is a unique traditional annual event in Bohinj. For three days, participants celebrate the return of local shepherds and their cattle to the valley after season. The cows are dressed up with flowers and bells; people in traditional Slovene costumes. The festivities are related to tours of Bohinj’s local dairies, regional

museum, folklore performances, village skits, cheese tasting, folklore performances and traditional music [Slovenia Wonders, n.d.].

Croatia

Knights' tournament worldwide known as Sinjska Alka takes place annually since 1717 in the town of Sinj, in the Cetinska krajina region. The name of the tournament comes from "alka" or ring, a word of Turkish origin which reflects the historical co-existence and cultural exchange between two different civilizations. Every first weekend in August, an original knightly tournament is held as a celebration of the brave victory over the Ottoman army in 1715. There is no such a tournament anywhere in the world. In 2010, Sinjska Alka was listed on the UNESCO Representative List of the Intangible Cultural Heritage. Fifteen to twenty horse riders, the so-called Alkars, take part in the race every year. Their task is to hit a circular metal target with a long spear at full gallop of the horse. The target is located at a height of 3.22 metres at a racetrack which is 160 metres long. The rules of the race were codified in the 1833 Statute; they promote fair play and stress the importance of participation in community life. This tradition is also related to local religious practices, social gatherings, family visits and celebrations [Republika Hrvatska Ministarstvo kulture i medija, n.d.; Halamka, 2018].

Bulgaria

Kukeri – this tradition and the name "kuker" comes from Latin and means folk ritual monster. The aim of this ritual is to scare away evil spirits by men dressed in costume. In compliance with the tradition, people wear carved wooden masks with the faces of beasts and birds; hanging heavy copper or bronze bells around their waists, dance and jump in mysterious rituals intended to call off the evil spirits. The tradition of performing Kukeri festivities varies from region to region – costumes, traditions, and even the date of these celebrations vary across Bulgaria [The Bohemian Blog, 2016].

3.7.7 Good Practice of Customs and Traditions Safeguarding in Europe

European Folk and Crafts Festival

Folklore festivals are organised all around Slovakia to promote the folk customs of different regions.

A three-day event, European Folk Crafts Festival, is organized in the historic centre of Kežmarok where craftsmen and folk artists from Slovakia and abroad perform in front of visitors. It is the place where not only craftsmen, but also fencers, actors, folk groups, and singers meet. The festival gives them opportunity to show their skills and perform their art.

The festival in one place shows what present and past generations can be proud of and acts as a reminder of the former glory of our ancestors. For more information visit: <https://elro.kezmarok.sk/o-festivale/>.

Figures 3.7.7a | Elements of the Intangible Cultural Heritage of Slovakia



Source: ELRO Kežmarok, [2019].

Venice Carnival

The Venice Carnival (Il Carnevale di Venezia) is the most famous carnival in Europe: the streets of Venice are full of colourful swirling masks, music and merriment. The carnival is visited by people from all over the world, some also perform as actors and performers. Carnival takes place in pre-Lent period; therefore, the date of its proceedings is different each time as it always begins 10 days before Ash Wednesday and is thus the last merriment before Easter fasting. The origin of carnival comes from pagan holidays, some see its origins in ancient Saturnals.

The first written document of the Venice Carnival dates to 1268, but it is almost certain that the Venetians paid tribute to the wearing of masks as early as in the 11th century. It was forbidden to wear fancy dress costumes outside the carnival period, and to enter churches and casinos when wearing the mask. The wearing of masks was used to cover up various machinations and transgressions. The carnival was banned after the conquest of the city by Napoleon in 1797. It was restored only in 1979 and hand in hand with many original carnival traditions.

The traditional masks used at the carnival are based on Commedia dell'Arte; for example famous Colombina – a mask covering only the top half of the face decorated with gold or silver; Arlecchino – a black-coloured mask with a flat monkey nose originally made of wood or leather; or Pantalone – the mask on the top half of the face represents a sad old man with a long nose and oblique eyes. Mask craftsmen are greatly appreciated; in the past they even had their own guild. Some Venetian families inherit costumes for generations and are proud of them [Italieonline, 2016].



Folk Festival Východná

Every year the first weekend of July, a small village in the Tatras – Východná hosts Folk Festival which is the oldest and most extensive festival with international character.

During its 65-year-old history, the festival has become a showcase of traditional folk culture and its folklore expressions. Each year, the winners of national competitions such as folk groups, ensembles, children's ensembles, folk music groups, singers, soloists and dancers are among the 1,400 performers who present themselves in Východná. The shows are created specially for the festival, their creators draw heavily on tradition while offering some new features and insights in the performance.

The festival is also the place for folk craftsmen, producers and artists who have been an essential part of it. Folk Festival Východná is the celebration of folklore and contributes significantly to the revival and preservation of our culture [Národné osvetové centrum, 2018].

Figures 3.7.7b | Elements of the Intangible Cultural Heritage of Slovakia



Source: Národné osvetové centrum, [2019].

Traditional Painting Techniques and Patterns

The term “Čičmany ornaments” refers to the whole local traditional painting techniques and patterns on the embroidery. The white ornamental decoration on log houses in the village Čičmany is inspired by the rich tradition of local embroidery with a geometric pattern. The tradition goes back to the times after the fire of the village in 1920s when new houses began to be built and decorated at the initiative of the architect Dušan Jurkovič. The paintings on the houses were made without pre-drawing, initially with white clay, later with lime. Painting on houses had two functions: to protect the house against moisture and to prevent evil or bad luck (it was believed that some geometric elements had protective features) [Čičmany, n.d.].

In the historical and cultural tradition of Slovakia, Čičmany ornaments have an important place and represent national element. According to Tisoňová [2019], the part of the village was declared as a conservation area of folk architecture in 1977 and thus the tradition has persisted for years.



7 Water Mills on the Little Danube River

Despite the fact that more than 4,000 water mills operated in Slovakia, only dozens have been preserved. The most significant are along the Little Danube River.

The creation of the first water mills on the territory of Slovakia dates back roughly to the 12th century, however, the milling peak was the 19th century, but the industrial revolution and electrification caused a rapid downturn and even the demise of this traditional craft. New grinding technologies were more efficient than water mills, which often prevented transport across rivers and posed a safety risk. At this time, some millers reconstructed the boat mills on the Danube into riverbank pile mills and moved them to the banks of the Little Danube River [Kolárová, 2017]. Nowadays there are few water mills open for the public to see history of milling and technologies used in the past: in Jelka, Kolárovo and Dunajský Klátov.

Figures 3.7.7c | Elements of the Intangible Cultural Heritage of Slovakia



Source: Golianová, [2018].

Baška's Glagolitic Trail

Baška's Glagolitic trail was created as a tribute to the Glagolitic alphabet and to remind current generations of the Glagolitic alphabet, Glagolitic customs and the importance of the Baška's Tablet as part of Croatian history and culture. Glagolitic alphabet letters along the trail are presented in a form of sculptures which were made by academic sculptor Ljubo de Karina and his workshop students from Croatian and European Art Academies [Marković Randić et al., 2017].

There are no special rules applied to visit the trail; visitors have the opportunity to choose the way and time of their visit, thirty-four stone sculptures can be reached by walk or by car. The first sculpture of the trail with Glagolitic letter A is situated in Treskavac, other stone sculptures are located, for example, in Draga Baščanska, Batomalj, Jurandvor, and the last sculpture is located at the Kricin cape. By visiting this educational trail, people can also experience flora and fauna of the region [Ludkanova, 2019].

Figure 3.7.7d | Elements of the Intangible Cultural Heritage



Source: Ludkanova, [2019].

3.7.7.1 Methods and Techniques Used for Interpreting Customs and Traditions

Methods and techniques of customs and traditions interpretation refers to all the ways in which information, customs and traditions are communicated to visitors, participants of tourism. Information in the Table 3.7.7.1 below shows selected methods and techniques of interpretation that are applied to interpret different customs and traditions.

Table 3.7.7.1 | Methods and Techniques of Interpretation in the Field of Customs and Traditions

Methods and Techniques of Interpretation	Customs and Traditions	Country
Guided tours (professional and volunteers)	TRADITIONAL EUROPE	European countries
Audio guides	The Hearth of Roman Food Tradition	Italy
Characterized guides (living history)	Living history museums	Sweden
Interpretative books, leaflets, guides and maps	Representative List of the Intangible Cultural Heritage of Humanity	France
	Intangible Cultural Heritage	France
Interpretative Panels	Baška Glagolitic Path	Croatia
Audio-visual (videos, audio clips)	Drotárstvo – Wire Craft and Art	Slovak Republic
Demonstration activities (restoration, shaping, etc.)	Revitalization of the traditional craftsmanship of lime-making in Morón de la Frontera, Seville, Andalusia	Spain
Interpretative interactive non-technological games (gamification)	TRADITION – a game of Jewish facts, trivia, and humour	
Mobile apps	Eat with Locals	European countries
Audio guide (to be downloaded before visit)	My Berlin – City Guide with audio guide walks by Berlin (Germany) - shortened version of the guidebook for iPhone	Germany
Conferences (to be watched off-site)	Intangible Heritage – Why should we care? Prof. Máiréad Nic Craith TEDxHeriotWattUniversity	United Kingdom
Interviews	Traditional skills at risk of dying out, says craft group	United Kingdom
Interactive itineraries (Off-site)	Visit a city	
Teaching material for different educational levels	The KIT: World Heritage in Young Hands	France
Concerts	Frozen but cute carol	Czech Republic
Festivals/Exhibitions	Folk festival Východná	Slovak Republic
	The International Folk – Dance Festival “Spring Tale – Vienna”	Austria
Contests	Festivalul Ouălelor Încondeiate	Romania
Tastings	Wine tasting France	France
Training and workshops	School of Traditional Craft Production	Slovak Republic
	Michelangelo Foundation Summer School	Italy
Shows and demonstrations	Customs and traditions in Romanian culture	Romania
Living history sites (skansen)	Methodology for inventorying intangible cultural heritage in biosphere reserves: the experience of Montseny	Spain
Interpretation centres	Centre for traditional culture – school museum of Pusol pedagogic project	Spain
City game	Discover Bratislava	Slovak Republic
Escape room	Treasure of Jánošík	Slovak Republic

Source: Own processing.

Guiding Questions

- 1) What is the difference between customs and traditions?
 - 2) What are the main characteristics of customs and traditions?
 - 3) Define intangible cultural heritage; focus on your country.
 - 4) What are the main characteristics of intangible cultural heritage?
 - 5) Which elements belong to the intangible cultural heritage?
 - 6) Explain the connection between customs and traditions, and intangible cultural heritage.
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- Decide which methods of interpretation are used within the examples of good practices of customs and traditions safeguarding in Europe.
 - Find any examples of customs and traditions and methods of their interpretation in your country.
 - Choose any custom and/or tradition in your country and suggest the most appropriate method of its interpretation for generation Y and Z.
 - Analyse several methods of ICT and choose the most convenient one for the interpretation of selected customs in your country.

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3.7.8 Case study: Customs and Traditions

Cake and coffee by the natives: local Traditions in the Small Carpathian region

A tradition is a social phenomenon in the tourism supply. The client in tourism is currently more informed, attentive to the responsible and sustainable dimension of the holiday. The desire to learn about the traditions of local cultures becomes a key criterion for choosing tourist destination.

The aim of presenting cultural traditions through the tourism product “Cake and Coffee” is not only to provide tourists with a traditional cake – a local gastronomy product, but also to provide a wide-range information about the culture and traditions of the region in the broadest sense.

Local people, using domestic local ingredients and traditional production methods in a local environment, offer a traditional gastronomic product. In contrast to the consumption of cakes and pastries in a confectionery café, the product “Café and Coffee” is linked to the possibility of looking behind the scenes of product preparation, while maintaining the secret of the recipe. The meeting of tourists with residents in their authentic home environment creates space for better and closer communication. Tourists can better recognize the original atmosphere of the local environment and community. Tourists can see the way of life of local people, their mutual communication, habits and the lifestyles of several generations together under one roof. If the locals use traditional items of daily necessity and working tools to produce local specialties, they will inform tourists better than any exhibition in the museum. The whole process can also include typical clothing, music, singing and rituals from the region.

Original local gastronomic specialties, which are not sold in retail, are served on the table. They are made from raw materials and fruits produced in the region. Tourists like to be active participants in the story – to experience personally. Therefore, in this case study, they are actively involved in the process of preparing local specialties. Destination, attractions, and the traditions of the domestic population are the creators of memorable experiences which tourists take home.

Brief description of the tourism product

- Visit a traditional family in a village in the Small Carpathian region.
- Family demonstrates their way of life at home, prepares coffee and traditional cake according to the original recipe.

- Product is offered to English-speaking visitors (Australia, Canada, England, Scotland, and Ireland) that come over to Bratislava by boat along the river Danube and spend a few hours in this city and/or region.
- Charter bus transport, tour guide, family visit, coffee and cake are included.

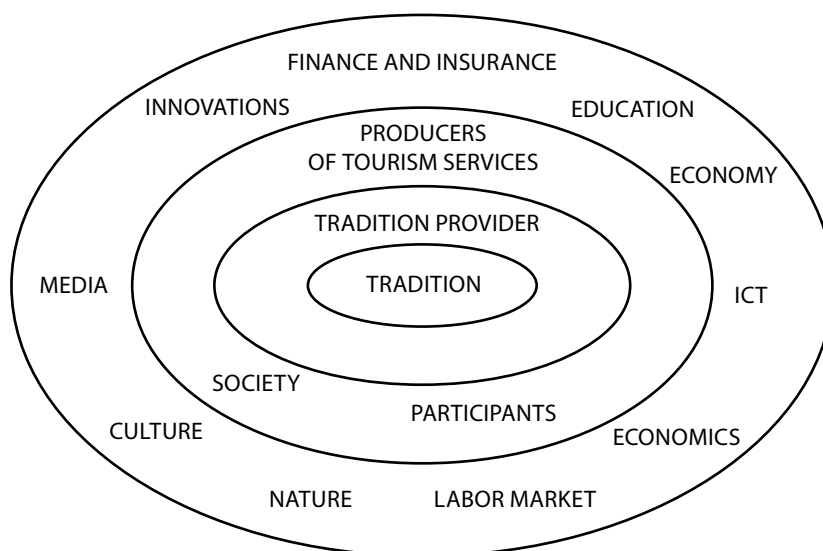
General aspects for creating the tourism product

- Changes in the price policy of the Bratislava port – cabin boats can anchor in Bratislava port for an extended time of about 11 hours.
- Transport infrastructure (road, railway, river, airport) connecting the capital city of Bratislava with the surrounding regions.
- Strategic location, neighbouring region with Austria and Hungary, The Czech Republic – an advantageous strategic location in terms of tourism.
- Number of cultural historical monuments.

Tourism product realization

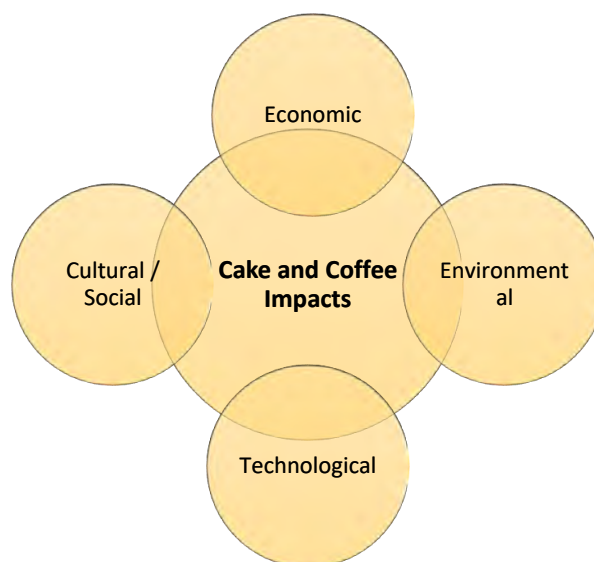
- Preferred realization of the tourism product “Cake and Coffee by Natives” during the shipping season from May to November.
- Frequency:
 - 5–6 times a week;
 - 4–5 buses per day;
 - totally approx. 120 persons per day.
- Total number of people in the season about 16,800.

Figure 3.7.8a | Tourism product effects



Source: Own processing.

Figure 3.7.8b | Impact of tourism product



Source: Own processing.

The impacts of tourism products can be divided into 4 groups as follow:

1. **Economics impacts:**
 - a. Direct.
 - b. Indirect.
2. **Cultural / social impacts:**
 - a. Related to demand (visitors, participants).
 - b. Related to the destination/region/locals.
3. **Environmental impacts:**
 - a. Positive impacts.
 - b. Negative impact.
4. **Technological impacts.**

Guiding Questions

- 1) Find possibilities for development of the traditional product Cake and Coffee.
- 2) Find traditions in your country that could be interpreted by the same method or technique.
- 3) Identify other methods and techniques that could be applied for interpretation of this tradition.
- 4) Specify impacts of the tourism product Cake and Coffee on all aspects (economics, social, environmental and technological).



CONCLUSION

The cultural heritage of Europe is very rich and diverse. It is a witness of the development of European society over the centuries. Cultural tourism is an important growing segment of European tourism. Hand in hand with the deepening diversification of visitors coming to Europe, the significance of interpretation of cultural heritage in tourism and its role in intercultural dialogue are growing. A well prepared interpretation of cultural monuments as an integral part of cultural tourism provides visitors with the opportunity to appreciate the cultural value of the region visited and to understand cultural and historical events in a wider context and their impact on the lives of local people. Thanks to interpretation, visitors can develop their attitude to the destination, local people, their culture, and cultural heritage. Therefore, adequate attention should be paid to planning and performing the interpretation of cultural heritage in tourism.

Many professionals from 6 universities of different European countries took part in writing this monograph. As a result, the topic of cultural heritage interpretation in relation to tourism could be elaborated here in detail and in the international context. It includes the theory of interpretation of cultural heritage, a number of examples of good practice concerning how the interpretation is performed at different types of cultural monuments. Didactic material is based on case studies, additional questions, and references for further reading are provided. The text is designed mainly for university students of study programmes which include tourism.

A shorter overview of the basic ideas on the interpretation of cultural heritage in tourism can be found in the Guidelines (**Interpretation of European Cultural Heritage in Tourism – Guidelines for Professionals in the Tourism Industry**), whose target audience are experts from the industry.

The authors of the book have been concerned with the topic of cultural heritage interpretation for many years and are open to further ideas and cooperation in this field.



GLOSSARY

Ability to attract investments

A region famous for a valuable site can attract private investors who can further develop a business in tourism. Since they are likely to be interested in the image of the site, they will be willing to show support for its development.

Ability to attract political and/or community support

Good quality interpretation enables visitors to be lead towards a genuine, valuable experience and will motivate them to transmit positive messages related to the site. These messages will contribute to increasing the number of visitors (some who return, others who visit the site for the first time) thus having a positive impact at the community level. The proof of the site's value and benefits will act as arguments for community and authorities' support.

Ability to generate additional income to the region

Tourist attraction can lead to increased interest in other nearby sites. Consequently, the stay in the region may be extended. Also, small businesses may develop so as to meet visitors' daily needs.

Agenda 2030 the Sustainable Development Goals

This Agenda is a plan of action for people, planet and prosperity including the 17 Sustainable Development Goals and 169 targets which we are announcing today demonstrate the scale and ambition of this new universal Agenda. They seek to build on the Millennium Development Goals and complete what these did not achieve. They seek to realize the human rights of all and to achieve gender equality and the empowerment of all women and girls. They are integrated and indivisible and balance the three dimensions of sustainable development: the economic, social and environmental. Mentioned Sustainable development goals are focused on 5 basic components: people, planet, prosperity, peace, and partnership.

Analysis of turnover

It is a method to analyse income from visiting fees and donations. It is interesting to observe whether interpretation of turnover is higher than the one previously obtained.

Archaeological objects

Refers to all findings of any type of material, excavated out of the ground or extracted from water, which originates from the periods that are the focus of archaeological research and its related sciences.

Archaeological site

This means an area or place in which manifestations of past human activities are evident in terms of structures and remains of all kinds and for which archaeological methods provide primary information.

Architectural conservation area

It means an area shaped by a combination of human and natural factors with distinctive values of historical, archaeological, artistic, social, economic, or technical interest such as urban or rural centres and historic towns/sites with the corresponding open spaces and base.

Archive material

It means selected, authentic and reproduced documentary material of permanent value and importance for the state, science, culture, and other purposes.

Architecture

The art of practice or practice of designing and constructing buildings: Schools of architecture and design. The style in which a building is designed and constructed, especially represents a specific period, place, or culture.

Architectural style

An architectural style is characterized by features that make a building or other structure is notable historically. A style may include such elements as form, method of construction, building materials and regional character. Most architecture can be classified as a chronology of styles which change over time reflecting changing of styles, beliefs and religions, or the emergence of new ideas, technology or new materials which make new styles possible.

Artistic movements

It represents an inherent reflection of varied social, political, and economic contexts. Interpretive techniques actively contribute to communicating the historical context and are usually one of the first characteristics of the works of art that is transmitted to the viewing public.

Attraction power

It includes indirect, quantitative method/technique of interpretation evaluation as well as the percentage share of the number of visitors who actually stop to see the exhibition/artefact from the total number of visitors who pass by.

Audio-visual material

Means original cinematographic material, i.e. negatives of photographs or tone-negatives of films, tone copies of features, animated, documentary, popular science and other motion pictures, recorded material with or without sound, regardless of the recording technique, together with the moving-picture documentation (scenario, recording log, costume and scenario material, film trailers, etc.), and the statutory copy deposited with the competent film archives organizations.

Authenticity

The definition of authenticity refers to the proven fact that something is legitimate or real.

Conservation of the work of art

The state of conservation of the work of art is compromised by the passage of time and it is another element susceptible to interpretation. The works that have suffered major deterioration have had to undergo deeper processes of restoration. The preservation conditions provided by museums and the materials and the restoration techniques used are a further potential element to be integrated into the interpretation of this type of heritage.

Creative artistic interpretation

It is an attempt by the artist to resolve or express and externalize a desire or need within themselves. It could essentially be a form of expression or an attempt at adaptation as a transfer of a work of art from one style to another.

Creative Europe

Creative Europe is the European Commission framework programme to support Europe's cultural and creative sectors. Support of activities such as: culture sector, transnational cooperation, EU platforms, EU networks etc. Despite the potential of the cultural sector, it remains poorly exploited and at risk, both from an environmental and human perspective.

Cuisine

A style or method of cooking, especially characteristic of the country, region, locality or establishment.

Culinary tourism

Culinary tourism or food tourism is the exploration of food as the purpose of tourism. It is now considered a vital component of the tourism experience. Dining out is common among tourists and food is believed to rank alongside climate, accommodation, and scenery in importance to tourists.

Cultural creativity

It is a catalyst for human development in various fields of a progressive society. It produces innovative ideas and mental agility, appropriate to the specific cultural ethos and values of a society.

Cultural diversity

It is the existence of a variety of cultural or ethnic groups within a society including the quality of diverse or different cultures, as opposed to monoculture, the global monoculture, or a homogenization of cultures, akin to cultural decay. The phrase cultural diversity can also refer to having different cultures respect each other's differences.

Cultural goods

Cultural goods are items which countries consider have the great artistic, historical or archaeological value and which belong to the country's cultural heritage. Because of their value, it is very important to protect cultural goods from illegal trafficking.

Cultural heritage

It is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of the future generation. Cultural heritage includes tangible culture, intangible culture, spiritual culture and natural heritage. The deliberate act of keeping cultural heritage from the present for the future is known as conservation. This term may have more specific or technical meaning.

Cultural heritage interpretation

It represents a way of raising the cultural objective's value for the stakeholders involved in tourism activities.

Cultural heritage of the European Union

It includes tangible, intangible, spiritual culture, and natural heritage in the territory of Europe. The main contemporary goal is the protection of cultural heritage in Europe for future generations of European citizens and a sustainable attitude towards cultural heritage. From the economic point of view, it is an important resource for economic growth, employment and social cohesion.

Cultural landscape

Cultural landscape is an area perceived by people. The character of the cultural landscape is a result of the action and interaction of natural and human factors. It may be defined as Special Areas in accordance with Article 12 of the Law on Spatial Planning [Law No.2003/14]. It includes:

- i. landscape designed and created by man: parks, orchards, recreational gardens, plazas, squares, cemeteries, courtyards;
- ii. organically evolved landscape: relict or fossil, traces of ancient agricultural production, land uses;
- iii. associative cultural landscape: connected with religious/cultural/natural elements, such as traditional forms of production and their effect on the landscape; domestic, industrial ensembles, energy-related systems; places and areas that are important to the history of the country and its people – significant events, birthplaces, battlefields; beliefs, forms of worship, traditional rites.

Cultural tourism

UNESCO defined Cultural Tourism as a form of tourism that aims, among other things, at promoting knowledge of monuments and historical-artistic sites. It has a genuinely positive effect in that it contributes to its maintenance and protection. Therefore, cultural

tourism is at the essence of any displacement since it puts different cultural backgrounds in contact. The visitor is in contact with the culture of the host, ranging from the most recognizable tangible aspects such as language or gastronomy, to the less conscious intangible aspects, such as landscape or urban planning.

Cultural tourism demand

The growth of cultural tourism can be explained because of the evolution of tourist demand and the creation of new services and cultural products. One thing influences the other, causing a multiplier effect that feeds back into generating better prospects for the future. In this context, public administrations must understand that support for cultural tourism aids in consolidating and increasing economic activities in relation to cultural heritage, favouring the creation of new firms, as well as general economic, social, and cultural cohesion.

Culture

Culture is for tourism vital. People travel not only to relax and have fun but also to satisfy their needs. Their purpose is diversity and curiosity about the styles and ways of life of other people who live in different environments. These are expressed in different ways, from their religion to their folklore through festivals, customs, gastronomy, crafts, art, architecture, music, dance, language, and literature, etc.

Custom

It is a part of traditions which represents usage or practice common to many or a particular place or group of people.

Democratisation of tourism

This means to open travel opportunities to those whose travel has previously been severely restricted.

Diversity of European architecture

Europe is a playground for architecture buffs ranging from medieval monasteries and Renaissance castles to cutting edge modern design. European architecture is the world's most varied with high diversity.

Economic value of cultural heritage

From an economic point of view, heritage is giving rise to the emergence of a new sector and the traditional vision of being considered a budgetary burden is being transformed into a source of economic and social development. The value of heritage is formed by the tangible or material value and the intangible or immaterial value. The first have to measure the intrinsic value and the value of the service flow that it generates. The second is formed by aesthetic, spiritual, social, historical, and symbolic values. The establishment of global value is very difficult to define due to the sum of such abstract dimensions.

EDEN - European Destination of Excellence

European Destinations of Excellence, also known by the acronym EDEN, is an initiative launched by the European Commission for promoting sustainable tourism development models across Europe. EDEN is an initiative, with the aim of promoting sustainable tourism development models across the region, as well as re-discovering and promoting some of Europe's lesser-known cultural heritage. The project is based on national competitions, which have taken place every year since 2006 and results in the selection of a "destination of excellence" for each participating country. The winners are emerging, lesser-known destinations located in the EU Member and Candidate States.

Ensemble of buildings

Separate buildings or connected buildings in the group. They are noteworthy on account of their architectural value, homogeneity, or their place in the environment.

Ethnological objects

This means movable assets relating to the lifestyles, activities, habits, rituals, beliefs, ideas and creations which are necessary to understand the ethnic characteristics and changes in the tangible and intangible culture of the population in a given area.

European Capitals of Culture

The European Capitals of Culture, an initiative that began in 1985, is designed to highlight the richness and diversity of cultures in Europe, celebrate the cultural features Europeans share. Increase European citizens' sense of belonging to a common cultural area and foster the contribution of culture to the development of cities. The processes of designation of European Capitals of Culture in EU member states present the process. Six years before the designated year, the prospective host member states submit a call for applications, usually through their Ministry of Culture. Cities interested in participating in the competition must submit a proposal for consideration.

European Cultural Convention

It is an international treaty opened for signature by the Council of Europe in Paris in the year 1954. The Convention promotes cooperation among European nations in order to safeguard cultural property as well as to study and promote European civilisation. The cultural property of the parties to the Convention is regarded as part of the common cultural heritage of Europe. The 50 states negotiated the European Cultural Convention in the year 2015. New political, economic, social, and technological conditions, business, construction, and urbanisation exert enormous pressure related to the protection of cultural heritage and the sustainable attitude towards cultural heritage.

European Cultural Heritage Strategy for the 21st century

The European Cultural Heritage Strategy for the 21st century is formulated in three basic components: social component, territorial and economic development component, knowledge, and education component. This document was formulated as Recommendation

CM/REC (2017) to member States and the minister's deputies. The document promotes good governance based on participatory management involving primarily the national, regional, and local levels.

European cultural tourism policy

The policy enables the countries to support, to a greater or lesser extent, the concept of European culture as a whole, and also to reinforce their national or regional identities. Thus, art galleries, museums of all kinds, libraries, bookstores, architectural heritage, open spaces with different types of goods (sculptures, archaeological sites, etc.), and temporary exhibitions, are being promoted under innovative and accessible formulae for tourism consumption, generating significant tourist flows and a strong cultural offer.

European Heritage Days

Are the most widely celebrated participatory cultural events shared by the people of Europe. This event is based on a joint initiative of the Council of Europe and the European Commission. Each year, National and regional events are organised around a special theme. Many heritage places are open for the general public, mainly for young people and school pupils. In the framework of European Heritage Days European countries organise 60,000 events that reach more than 30 million people in a year.

European Heritage Label

The European Heritage Label (EHL) is an evaluation of heritage sites that celebrate and symbolise European history, ideals, and integration. These sites are carefully selected for the role they have played in European history and the activities they offer to highlight it. EHL provides added value and complementarity with regard to other initiatives in the Culture (UNESCO and the Council of Europe's European Cultural Routes). The added value should be based on the selected sites of European history and culture, including the building of the Union, on a clear educational dimension reaching out to citizens, especially young people, and on networking between the sites in order to share experiences and best practices.

EuroVelo

One of the biggest European networks of currently 16 long-distance cycling routes crossing Europe, in various stages of completion. When completed, the network's total length will be almost 90,000 km. It is a project of the European Cyclists' Federation (ECF). EuroVelo routes can be used for bicycle touring across the continent, as well as by local people making short journeys. The routes are made of both existing national bike routes (LF-Routes, the German D-Routes, and the British National Cycle Network) and existing general-purpose roads, together with new stretches of cycle routes to connect them.

Evaluation methods

In order to evaluate interpretation appropriately, a mixed methodology is recommended. Methods can be direct (using visitors' opinions) or indirect (absence of visitors from the evaluation process), quantitative (numerical data) or qualitative (opinions, perceptions, feelings, attitudes, behaviour – non-numerical data). Evaluation methods must be selected according to the objectives of the evaluation. The results will point to further directions of developing interpretation plans and will also form the basis of some organizational decisions aimed at a regional socio-economic impact.

Fine art

In European academic traditions, fine art is art developed primarily for aesthetics or beauty, distinguishing it from decorative art or applied art, which also has to serve some practical function, such as pottery or most metalwork. Historically, the five main fine arts were painting, sculpture, architecture, music, and poetry, with performing arts including theatre and dance.

Folk dance

It is a dance developed by people that reflect the life of the people of a certain country or region. Folk dance can carry a colourful richness of regional aesthetics, which derive from natural and historical dimensions of craftsmanship and trade. Folk dance is therefore not only a current social practice, but also a cultural heritage.

Folk song

It is a song, which reflects the regional culture and has the potential to serve as business cards for marketing a region (e.g. Austrian “Silent night, holy night”, German “The miller’s joy is wandering”).

Gamification

It is the application of game-design elements and game principles in non-game contexts. It can affect learning via one of two processes and is intended to guide decision-making when creating gamified activities. Critical to both, gamification should not be intended just to get people to learn and gamification can't replace high-quality instruction.

Gastronomic identity

The impact of the environment and culture on prevailing components, texture and flavour in food and beverages.

Gastronomic traditions

In the particular sense of gastronomic traditions, it means food considered by local people, or social groups, to be part of their own specific combinations of foods consumed and ideas and values on this food handed down from one generation to another.

Haptic elements

They are realized via haptic technology also known as kinaesthetic communication or 3D touch. Haptic elements refer to the technology that can create an experience of touch by applying forces, vibrations, or more motion to the user. The haptic elements are the parts of the virtual objects in a computer simulation, to control virtual objects.

Historical objects

It means movable assets relating to:

- i. significant historical events or activities of cultural, national liberation, revolutionary and other political movements and organisations;
- ii. educational, cultural, scientific, religious, sport and other institutions and associations;
- iii. the life and work of distinguished persons;
- iv. antiquities which do not belong to the other types of movable cultural heritage older than 50 years.

Holding power

It is an indirect, quantitative method/technique of interpretation within an evaluation. The percentage of the average period of time spent by visitors at a site, an exhibition or artefact from the real time necessary for making the whole trip and for following a particular message or reading a particular text.

Holy monuments

Are monuments that people consider holy and religious. Holy monuments have a special religious significance.

House of music

There are buildings designed specifically for musical performances and concerts (e.g. Vienna House of Music, Sydney Opera House, The Bolshoi in Moscow etc.).

Immovable cultural heritage asset

Different types of architectural heritage, archaeological heritage structures and cultural landscape features.

Inclusive Tourism

Inclusive Tourism is a valuable resource for business owners and tourism professionals. In the light of growing inequality globally, it is important to consider how to make tourism, one of the world's largest industries, more inclusive. This concern is set in the context of, first, the growing use of tourism as a tool for social integration in Europe, not least in relation to making refugees welcome, and second, new expectations in the sustainable development goals (SDGs) that development should be inclusive and that the Global North and the private sector will take more responsibility for this. Elements of inclusive

tourism are illustrated with reference to a range of examples from around the world. This illustrates how marginalized people might be ethically and beneficially included in the production and consumption of tourism. However, it also demonstrates how formidable the challenges are to achieve substantial social change through inclusive tourism given constraints both within the sector and in the wider political economy.

Intangible cultural heritage

Includes practices, representations, expressions, knowledge, and skills that communities, groups and, where appropriate, individuals understand as part of their cultural heritage. Intangible cultural heritage is divided into five categories, to which cultural practices and tools must relate: Orally passed down traditions and expressions, Performing Arts, Social practices, rituals and festivals, Knowledge and practices relating to nature and the universe and Traditional crafts' techniques.

Intangible traditional culture

Represents the spiritual and artistic culture that complements the intangible aspects of material culture. It includes oral traditions and language, for example, sayings, superstitions, dialects, interpretative art (folk music, songs, dances, and games), customs, rituals and festive events, knowledge and habits related to nature and the universe, handmade production and traditional craft.

Interpretation centre

An interpretation centre, interpretive centre, or a visitor interpretive centre is an institution which disseminates knowledge or natural cultural heritage. Interpretation centres use different means of communication to enhance the understanding of heritage.

Interpretation ex situ

Ex situ interpretation means off site interpretation. The degree to which human activities are modified by external natural dynamics. Ex situ interpretation can occur within or outside the natural range.

Interpretation in situ

In situ interpretation takes place at the authentic site (in situ) of the attraction. Interpretation is usually provided in the form of tours of the exteriors and interiors of the attraction.

Interpretation of heritage

Heritage interpretation is a structured approach to non-formal learning specialized in communicating significant ideas about a place to people spending their leisure time there. It establishes a link between visitors and what they can discover at heritage sites such as a nature reserve, a historic site or a museum. Good interpretation is always based on first-hand experience and often on personal contact with staff on site.

Interpretation planning

Is part of the interpretation plan. It is the application part in which the project implementation takes place. The interpretation plan is a comprehensive long-term strategy, a management tool, which tries to make sure there is successful communication by providing specific programmes about the significance of the places, structures, objects, or traditions included in the heritage.

Iron Curtain Trail

The Iron Curtain Trail (ICT – 7,650 km) is a partially complete long-distance cycling route, which will run along the entire length of the former Iron Curtain. During the period of the Cold War (1947–1991), the Iron Curtain delineated the border between the Communist East and the capitalist West, with the East being the Warsaw Pact countries of the Soviet bloc and the West being the countries of NATO. The northern part is over 4,127 km, in length from the Barents Sea, along the Finnish-Russian border, along the Baltic Coast, to the German-Polish border. The central section passes straight through Germany, following the old border between East Germany and West Germany. It then follows the current borders of the Czech Republic-Austria, Austria-Slovakia, Austria-Hungary, and Slovenia for a distance of 2,179 km. The southern part covers 1,335 km along the borders of Croatia, Serbia, Romania, Bulgaria, Macedonia, Greece, and Turkey to the Black Sea.

List of the Intangible Cultural Heritage of Humanity

Is the creation of the Representative List of the Intangible Cultural Heritage at a national level, for example in Slovakia, Spain, Austria, etc. It represents the creation of the Representative List of the Intangible Cultural Heritage at a national level, for example in Slovakia, Spain, Austria, etc.

Local authorities

They are official organizations which are responsible for governing an area of the country and they are interested in achieving an interpretation under the auspices of patrimony and in emphasizing its uniqueness, thus making it more valuable for the local community and setting tourism development objectives for improving the general welfare of the community by creating jobs, by collecting taxes, by attracting investors and improving infrastructure, and by training and involving community members in tourist activities.

Local community

It is represented by public or private organizations, it accounts for only some of the projects implemented in a particular area influenced by the quality of the interpretation of existing cultural sites in that particular geographical area, either publicly or privately owned. Community members have knowledge of the past, they are familiar with traditions, history, myths, events they participated in or stories told by their parents, grandparents, they hold documents, either inherited or created by researching the cultural heritage of the area. Community members can participate in the events or be invited to organize

events meant to highlight the past as it used to be and who wish to preserve traditions as a means to protect their own identity and to find solutions to the problems that may occur.

Local companies

They are local investors in manufacturing, arts, education, local suppliers of the goods and works that are made for others as an occupation or business.

Managers of tourist destinations

Stakeholders who represent a potential source of increasing the number of visitors and investors in the area. Their efforts are particularly focused on economic, social and environmental objectives since the attractiveness of the area will depend on the tourists' overall perception of the journey and interpretation could be a strength that managers could use by means of a new, more attractive approach.

Maslow's Hierarchy of Needs

Maslow's hierarchy of needs is a theory in psychology proposed by Abraham Maslow in his 1943 paper "A Theory of Human Motivation". His theories parallel many other theories of human developmental psychology, some of which focus on describing the stages of growth in humans. He then decided to create a classification system, which reflected the universal needs of society as its base and then proceeding to more acquired emotions. The system is represented as a pyramid with the more basic needs (1. Self-actualization, 2. Esteem, 3. Belonging, 4. Safety, 5. Survival).

Material culture

It includes the material results and outcomes of human activity. Definitions of material culture are based on the premise that each result of human activity gives a certain indication of the socio-cultural situation from which it originates.

Methodology of interpretation

The system of methods, principles and steps used in cultural heritage interpretation; the methodology directly depends on the methods or techniques used for the interpretation.

Monotheistic religion

Monotheism is the belief in a single all-powerful god as opposed to religions that believe in multiple gods. Christianity and Islam are widely practised forms of monotheism. All these theological worlds have to do with god, gods or the study of religion. Monotheism is any religion that believes in one god.

Monuments

They are individual architectural works, works of monumental sculpture and painting, structural elements of an archaeological nature, cave dwellings, etc.

Museum

It is a social institution in charge of preserving and disseminating cultural heritage. According to the International Council of Museums (ICOM), museums fulfil four functions: documentation, conservation, research, and dissemination. The museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and pleasure.

Natural environment

It represents a long-term actor that cannot be rebuilt or restored. The natural environment is one of the main resources that should be taken into account when creating economic, social, educational, or tourist attractions.

Number of visitors

Indirect, quantitative method/technique of interpretation evaluation that indicates the interest in the site or in some of its aspects and reflects the impact of the use of methods of interpretation. It is easy to monitor and it offers the possibility to make comparisons in order to see the changes produced by the implementation of an interpretation plan, whether there are any seasonal or other types of variations, which may influence future decisions regarding interpretation or management.

Objectives of interpretation

To educate visitors, to provide them with information about the site, to entertain visitors, to enable them to become aware of the need to preserve the presented patrimony.

Objects of art

Means movable works of art in the field of the fine arts such as paintings and drawings made by hand, on any medium and of any material, industrial design and industrial products decorated by hand, original sculptures, artistic compositions and assemblages on any material, original engravings, copperplates, lithographs and other prints, original posters and photographs constituting an original creation and works of applied art.

Open-air museum (Skansen)

An outdoor museum featuring traditional local architecture and folk customs. Visitors can see how people used to live in the past and buy local handicraft products made in the old traditional way. They can often make their own handicraft products and take them home.

Patrons and donors

Patrons or donors are people who have funded works of art, and therefore play an essential role in their inception. Traditionally, the vast majority of art were commissioned works, with a well-defined objective set by the patron, which could be religious portrayal, personal embellishment, historical commemoration, etc.

Pilgrimage

A journey, especially a long one, made to some sacred place as an act of religious devotion.

Perimeter of a monument

Means the boundary of the protected area associated with the protected cultural heritage defined in a plan by the competent institution.

Preservation and authenticity of interpretation

One of the principles stated in the ICOMOS (International Council on Monuments and Sites) charter for the presentation and interpretation of cultural heritage and/or heritage sites. ICOMOS recommends that interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994). The information included in interpretation has to be based on reliable documents and sources and the way it is organized and presented to the public will be in accordance with its significance.

Prestige motivators

Include desire for continuation of education, personal development, ego enhancement and sensual indulgence. Such motivators are seen to be concerned with the desire for recognition and attention from others in order to boost personal ego.

Principles of interpretation

According to the ICOMOS (International Council on Monuments and Sites) charter there are seven basic principles on which interpretation should be based. These principles refer to: access and meaning; sources of information; attention paid to settings and context; preservation of authenticity; planning for sustainability; care for inclusion and importance of research.

Protected area

Is an area which may include protected nature or environmental resources, or immovable cultural values.

Protective zone

Means an area of land surrounding the perimeter of protected immovable cultural heritage. A protective zone may be safeguarded from any development or activity which could damage its integrity, i.e. its visual setting or other damage.

Religion

The belief in and worship of a superhuman controlling power, especially a personal god or gods.

Religious architecture

The architectural practice concerned with the design and construction of worship sacred or intentional spaces which provide a place for worship, such as churches, mosques, synagogues, and temples.

Religious attractions

Places of worship with specially designed structures or consecrated space where individuals or a group of people such as a congregation come for acts of devotion, veneration, or religious study. Temples, churches, synagogues, mosques are examples of structures created for religious attractions.

Religious tourism

It is sacred tourism or faith tourism classified into two main subtypes: pilgrimage, meaning travel for religious or spiritual purposes and the viewing of religious monuments and artefacts. A branch of sightseeing.

Secular architecture

A secular building is a building for secular purposes. The term is used in fine arts and the culture science, for example in the history of architecture to define secular buildings. The antonym of secular building is the sacred architecture, for which clerical or religious purpose is reserved.

Secular pilgrimage

Sites that are of no specific religious orientation may form the focus for journeys of spiritual significance for their participants, to the extent that they may be comprehended as non-denominational or even nonreligious or secular pilgrimage.

Secular religion

It is a communal belief system that often rejects or neglects the metaphysical aspects of the supernatural, commonly associated with traditional religion, instead placing typical religious qualities in earthly entities.

Secular tourist

A person who visits religious places for the same reason that he or she visits other notable landmarks to engage in an act of cultural consumption.

Sites

Means monuments, natural, underwater, archaeological, industrial, or urban sites, cultural landscapes, places of remembrance, cultural goods and objects and intangible heritage associated with a place, including contemporary heritage.

Social culture

Includes all elements of family and social life, for example family and family relationships, family and marriage structure, neighbourhood and neighbourhood relations, local community structure, local institutions, local community relations, structure of selected social groups, internal and external group relationships, morality, ethics, the role of cultural patterns, patterns of behaviour.

Social rituals

Those that show, how people give life a greater meaning. As “culture” derives from cultivating a wild scene of terra incognita, the culture of social rituals, e.g. music cultivates not only social performance but also emotional aspects of human existence.

Stakeholders of the cultural heritage interpretation

All parties interested in the interpretation of cultural heritage activities: visitors, state and/or government, local authorities, local community, heritage and destination managers and the natural environment.

Spiritual cultural elements

Means specific practices, representations, expressions, knowledge, and skills – including instruments, objects, artefacts and the cultural spaces associated with them.

Spiritual culture

It is an object of ethnographic research that refers to customs, rituals, superstitions, magic, fortune-telling, supernatural powers and beings, healing, traditional meteorology, and others.

Spiritual pilgrimage

It is a journey to a sacred place. People make pilgrimages to places like Jerusalem, Bethlehem, as part of their religious or spiritual practice. A pilgrimage is a spiritual journey, but some pilgrimages deal with other kinds of devotion.

Spirituality

The quality of being concerned with the human spirit or soul as opposed to material or physical things. The shift in priorities allows us to embrace our spirituality in a more profound way.

Story telling

It describes the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own stories or narratives, which are shared as a means of entertainment, education, cultural preservation or instilling moral values.

Sustainability

Sustainability focuses on meeting the needs of the present time without compromising the ability of future generations to meet their needs. Sustainable tourism, one that establishes a suitable balance between the environmental, economic, and socio-cultural aspects of tourism development, plays an important role in conserving biodiversity, as well as heritage. Sustainable tourism is an industry committed to making a low impact on the environment and local culture, while helping to generate future employment for local people. The positive of sustainable tourism is to ensure that development is a positive experience for local people; tourism companies; and tourists themselves.

Sustainable cultural tourism awards

These Awards enhance the visibility of European cultural tourism destinations, create a platform for sharing experience and knowledge and promotes networking between destinations. The Awards Contest is open to tourist destinations across Europe to display their results and outputs in sustainable cultural tourism under seven selected categories. The Awards have been organised since 2014 by ECTN around annual themes, for the benefit of destinations, communities, associations, businesses, citizens, and visitors.

Tangible heritage

Tangible heritage refers to physical artefacts produced, maintained, and transmitted inter generationally in a society such as buildings, monuments, landscapes, books, works of art, and artefacts.

Tangible traditional culture

It is a set of material artefacts inherited or taken over from the previous generation. Tangible traditional folk culture is represented by folk architecture, local and craft products, food and food production, clothing, fine arts, technical equipment, and technological processes.

Technical mediation of music

It takes place through digital recording and documentation programmes, which record and pass on the expression of the analogue performance and thus increase the number of listeners worldwide and chronologically to infinity. In times of the World Wide Web and virtual databases, the target groups and reach of European music are no longer limited to a single European audience.

Technical objects

Means products of the technical culture, relating to significant phases of technical progress such as machines, tools, instruments, equipment, means of transport, etc.

Time spent looking at the exhibits

Indirect, quantitative method/technique of interpretation evaluation. Measure of the visitor's interest although this is not enough to draw a conclusion. The assumption that interest is the only reason leading visitors to a certain place is erroneous and this is why the indirect techniques of interpretation evaluation must be combined with the direct ones.

Tradition

Can be defined as:

- i. an inherited, established, or customary pattern of thought, action, or behaviour (such as a religious practice or a social custom);
- ii. a belief or story or a body of beliefs or stories relating to the past that are commonly accepted as historical though not verifiable;
- iii. the handing down of information, beliefs, and customs by word of mouth or by example from one generation to another without written instruction;
- iv. cultural continuity in social attitudes, customs, and institutions;
- v. characteristic manner, method, or style;
- vi. a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past.

Traditional food

Foods and dishes that are passed through generations or which have been consumed many generations. Traditional foods and dishes are long-established in nature and may have historic precedent in a national dish, regional cuisine, or local cuisine.

Transnational site

It is understood as:

- i. several sites, located in different Member States, which focus on one specific theme in order to submit a joint application;
- ii. one site located on the territory of at least two Member States;
- iii. "national thematic site" means several sites, located in the same Member State, which focus on one specific theme in order to submit a joint application.

Tourism attraction

It is an area of interest where tourists visit not only a destination, typically for its inherent or an exhibited natural or cultural value, historical significance, natural or built beauty, offering leisure and amusement. A good example related to cultural resources: archaeological (underwater sites, festivals), historical (museums, monuments...), industrial trade (factories, wholesale centres...), ethnographic, traditions (arts, textile, beliefs, and habits), entertainment, health religion, sports (spa, health centres, pubs, casinos, arena, theatre etc.).

Traditional (folk) culture

It consists of tangible and intangible products of human activity created in traditional societies and connected to a people (i.e. farmers, artisans). Traditional (folk) culture is passed from generation to generation by word of mouth, imitation and/or in written form.

Traditional music

Is a music transmitted orally with unknown composers, or music performed as a custom over a long period of time.

UNESCO

The United Nations Educational, Scientific and Cultural Organization (UNESCO) as a specialized agency of the United Nations (UN) was established in 1946. Its declared purpose is to contribute to promoting international collaboration in education, sciences, and culture in order to increase universal respect for justice, the rule of law, and human rights along with fundamental freedom proclaimed in the United Nations Charter. UNESCO has 193 member states and 11 associate members. Most of its field offices are “cluster” offices that cover three or more countries; national and regional offices also exist. UNESCO based in Paris.

Untraditional exceptional experiences

Are experiences which have a special quality because they are very unusual. Exceptional situations and incidents are unusual and only likely to happen infrequently.

Utilization of architectural monuments

Utilization of a monument which was created to commemorate a person or event, or which has become relevant to a social group as a part of their remembrance of historic times or cultural heritage, due to artistic, historical, political, technical, or architectural importance.

Virtual guide

Is a simulation of an existing location, usually composed of a sequence of videos or still images. It may also use other multimedia elements such as sound effects, music, narration and text.

Visitor experience objectives

The interpretive plan describes, in words, what exactly the visitor will do, see, read, and experience. A good interpretive plan is like a script for a movie. It guides the development of the story, keeps all the actors (curators, designers) concentrated and ensures that all props and sets (collections, media, models) are integrated according to the plan. This involves education, cleanliness and design together, focusing on ways to improve the communication process. As the design identifies the spatial and visual

organization of the exhibition, the interpretive plan determines the intellectual framework for the visitor. It is important that the whole team work to establish the objectives of the visits. Finally, it is recommended that measurable outcomes are set.

Visitors

Those who wish to benefit from a high-quality interpretation, whose sources of information are reliable and thus ensure its authenticity as well as those who travel with the purpose of learning new things, to benefit from unique experiences, to get access to past events and to become able to acknowledge the significance of a cultural site.

Volunteering

Actions that are generally considered to be altruistic activities where an individual or group provides services for no financial or social gain to benefit another person, group or organization. Volunteering may have positive benefits for the volunteer as well as for the person, community served.

World Heritage List

UNESCO (United Nations Scientific and Cultural Organisation) is responsible for the World Heritage List. At the time of inscription of a property on the World Heritage List, the Committee adopts a Statement of Outstanding Universal Value which will be the key reference for the future effective protection and management of the property. Upon receipt of the Tentative Lists from the States Parties, the UNESCO World Heritage Centre checks for compliance of the documentation and organise the process for inscription of properties on the World Heritage List.

PARTICIPATING UNIVERSITIES AND THEIR ACADEMIC TEAMS

The **Prague University of Economics and Business** (before October 2020 University of Economics, Prague) was the coordinator of the “Methodology of Interpretation of European Cultural Heritage through Attractions in Tourism” project.

Other universities participating in the project were:

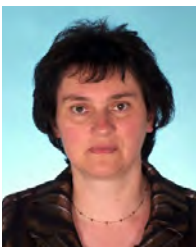
- Alexandru Ioan Cuza University of Iași, Romania;
- Fachhochschule des Mittelstands, Germany;
- Universidad Europea de Madrid, Spain;
- University of Applied Sciences Burgenland, Austria;
- University of Economics in Bratislava, Slovakia.



Prague University of Economics and Business (VSE)

(Before October 2020 University of Economics, Prague)

The university was founded in 1953. With almost 14,000 students and 6 faculties it is the biggest public university offering comprehensive education in economics in the Czech Republic. Students study at 2 campuses in Prague, or 1 campus in South Bohemia. The University offers programmes on undergraduate, post-graduate and doctoral levels and students can choose from programmes and subjects taught in Czech, English or Russian. The university has a very good position in international ranking of universities and has received a lot of international awards. International cooperation is very important for the university. The university currently cooperates with more than 250 partner universities worldwide. Annually there are approximately 1,000 outgoing students and even more foreign students are accepted from abroad. Tens of teachers go to have lectures abroad at partner universities and even a higher number of teachers come to Prague to share their experience with the students. Many teachers are members of international institutions, attend international conferences and publish their papers in prestigious professional magazines. The university closely cooperates also with experts from the industry. Experts and successful entrepreneurs are often invited to have lectures or to talk to students during less formal debates. As a result, graduates are very well prepared for their future carriers. There is also a rich social life at school. Sport enthusiasts participate in various competitions for university students, they go to summer, or winter sport camps. Those, who prefer culture have an opportunity to become a member of a cultural club focused mainly on music.



Liběna Jarolímková, Ing. Ph.D. was a coordinator of this MIECAT project. She is the head of the Department of Tourism at the faculty of International Relations of the University of Economics in Prague. In her pedagogical and research activity she specializes in trends of world tourism and the position of the Czech Republic in the international tourism market, and in the methodology of professional education in the field of tourism. She participates in international projects oriented towards the modernisation of professional education of and training of experts in the tourism industry. She is a member of a prestigious international organisation of experts in tourism AIEST (International Association of Scientific Experts in Tourism).



Zuzana Míšková, PhDr. works at the Faculty of International Relations of the University of Economics in Prague (CZ), where she specializes in ESP in particular for people working in the tourism industry and also runs courses of Business English for managers in companies. Thanks to her activities as a tourist guide, she has a lot of experience in the heritage interpretation to tourists and catering for the needs of tourists. She has been a team member of several international projects focused on the development of tourism and methodology of tourism studies at universities.



Andrea Černá, Bc. works as a coordinator of Teaching and Learning at the University of Economics in Prague, Faculty of International Relations. Student of Tourism, Master's Program. Previously she worked as a Marketing and PR Manager at Prague Convention Bureau. She has experience with the implementation and administration of international projects and Case Studies in Tourism. As a MIECAT project team member, she was responsible for dissemination activities and media outputs strategy.



UNIVERSITATEA
„ALEXANDRU IOAN CUZA“
din IAȘI

“Alexandru Ioan Cuza” University of Iasi, Romania

Alexandru Ioan Cuza University of Iasi (UAIC), the first modern university founded in Romania (in 1860), is constantly ranked 1–3 among Romanian universities in terms of research, education and institutional transparency. With over 24,000 students and 2,500 full-time staff in its 15 faculties (17,600 BA, 5,600 MA and 900 PhD students), our university’s academic offer includes 80 degrees at bachelor level (11 in foreign languages), 120 master level programmes (21 in foreign languages) and 27 fields of study at the doctoral level (all offered in English as well).

Research at Alexandru Ioan Cuza University of Iasi is top level, with a large participation in national and international research projects FP7, Horizon2020, COST, bi- and multi-lateral joint research projects, etc.). Scientific research activities and projects are carried out both at by the Research Groups and Centres at Faculty or University level and by the Interdisciplinary Research Departments.

The current international cooperation of Alexandru Ioan Cuza University of Iasi includes over 500 partnerships with universities in 28 EU and 27 non-EU countries, affiliations to some of the most important university networks and associations (the Coimbra Group, the Utrecht Network, EUA, IAU and AUF) and cooperation within more than 100 inter-institutional agreements on all continents.



Maria Tătărușanu, PhD. is an Associate Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. She teaches International Tourism, Management, Interpretation of the European Cultural Heritage, Tourism and Travel Industry. Her research is focused on Tourism and Management.



Valentin Niță, PhD. is a Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. His field of expertise includes and is not limited to Tourism, Management of Tourism Events, Hotel Management and Commerce – Merchandising.



Corneliu Iațu, PhD. is a Professor at the Faculty of Geography and Geology, “Alexandru Ioan Cuza” University of Iași, Romania. His research and teaching experience cover areas such as: Geography and Management of Tourist Destinations, Territorial Planning and Organization, Territorial Planning, Romania’s Anthropogenic Tourism Potential.



Elena Ciortescu, PhD. is a Lecturer at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iasi, Romania. She teaches Business and Legal English as well as Intercultural Communication at both Undergraduate and Master levels. As an active BESIG and IATEFL member, she is particularly interested in Business Communication, Business English Teaching, Intercultural Communication and other related fields.



Gina-Ionela BUTNARU, PhD. is a Professor habil. in Business Administration at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iasi. Her teaching experience is in areas such as Business Administration in Tourism, Hospitality Industry, Creating and Selling Tourist Products and Services, Management of Tourism Activities, Hotel Management.



Angelica-Nicoleta Neculaesei, PhD. is an Associate Professor at the Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania. She teaches Intercultural Management, Strategic Human Resources Management and Intercultural Communication. Her main areas of interest are Intercultural Management and Epistemology.

The Fachhochschule des Mittelstands (FHM) is a private and state-approved University of Applied Sciences. FHM was founded in 2,000 by medium-sized enterprises and educational institutions. Since then it has developed into one of the most successful private universities in Germany and established itself as a reliable partner of medium-sized enterprises.

FHM's goal is to provide students with necessary theoretical and hands-on skills for their later business career. The FHM educates young, talented managerial candidates.

The programmes on offer include internationally recognised Bachelor and Master programmes as well as Top-Up study programmes within the areas of Economics, Media, Communication, HR, Health and Social Work. The concept of the FHM includes a large focus on practical, career orientation, individual tutoring and small group sizes.

Founding partners of FHM are organizations which on an international scale have been for many years successfully supporting and promoting small and medium-sized enterprises. The "Foundation for education and trade", the "West German chamber of trade in North Rhine-Westphalia" and the "Chamber of trade of East Westphalia-Lippe for Bielefeld" founded FHM in the year 1999.

The central campus of the Fachhochschule des Mittelstands (FHM) is located in the centre of Bielefeld. In addition to the central campus there are eight further locations in Berlin, Frechen, Munich, Cologne, Hannover, Rostock, Schwerin and Bamberg and an Online-University.

The Fachhochschule des Mittelstands (FHM) focuses on applied research and practical economic research as a partner of the SMEs. Based on this general principle the FHM is involved in scientific studies and research projects aimed at those fields which have a particular relevance for SMEs or are of particular, direct use for SMEs companies. As a result a large proportion of FHM research projects are financed through third party investment and foundation professors.

The transfer of know-how from the campus to industry is assured through publications from the FHM publishing house or external educational publishing houses, through open workshops, congresses and further education seminars. The university's own institutes add to the large amount of significant, applied research produced by the Fachhochschule des Mittelstands (FHM) for industry.

The Science Council of the Republic of Germany recognised the Fachhochschule des Mittelstands (FHM), as part of its assessment process for institutional accreditation in July 2007, for its impressive performance in the field of applied research.



Valerie Elss M.Sc. is a research assistant and project manager in various tourism-related as well as psychological projects at the Fachhochschule des Mittelstands (FHM). As a PhD student, she conducts research in the context of stereotypes and their effects on decision-making processes (e.g. in the context of family law psychological assessments).



Prof. Dr. Johannes Treu is a professor for Business Administration and Economics with a research focus on macroeconomic effects at the Fachhochschule des Mittelstands (FHM). He is a specialist in the development of models and their economic policy implications, such as tourism, employment in tourism and cost-benefit analysis of policy measures in tourism.

The Universidad Europea de Madrid is a private Spanish university with its principal campus located in Villaviciosa de Odón on the outskirts of Madrid, and a second campus to the north of the city. It welcomes more than 16,000 students from 110 different nationalities, and offers a wide range of programmes at the undergraduate, postgraduate and doctoral level. It also offers access to these programmes in a variety of formats – onsite, online, and formats that combine the two. It is structured in four faculties, namely those of Biomedical and Health Sciences; Architecture, Engineering and Design; Physical Activity and Sports Sciences; and Social Sciences and Communication. It has sister universities in Valencia, the Canary Islands, and Lisbon in Portugal. It focuses on offering high-quality education that meets the needs of today's society, and prides itself on both its strong international culture, and its many ties to business and other professional sectors.



Alberto Moreno Melgarejo was a lead researcher for the Spanish team on this project. He holds a European PhD in Tourism as well as several Postgraduates related to pedagogy, tourism and cultural management. Moreover, he has substantial international experience and professional familiarity of tourism consulting, teaching and higher education management. He has been a visiting professor at Kendall College (Chicago, IL) and is currently the department head in the faculty of social sciences and communication at the Universidad Europea, Spain. His main research interests include tourism destination planning and management, and professionally-oriented learning methodologies.



Ivan Hilliard provided the administrative and management support for the Spanish team on this project. He holds a PhD in business and economics, and his doctoral thesis deals with measurement systems for sustainable business practices. Responsible for research for several years in the faculty of social sciences and communication at the Universidad Europea, Spain, he is currently teaching in the International relations and International Business degree programmes. He publishes regularly on business sustainability, corporate social responsibility, social entrepreneurship, and the circular economy. He has also developed a new concept of how business can serve society as well as being profitable, entitled coherency management.

The University of Applied Sciences Burgenland is a renowned institution offering more than twenty Bachelor and Master programmes ranging from Business Studies, Information Technology and Information Management, Energy and Environmental Management, Health to Social Work. The UAS Burgenland employs about 160 researchers and lecturers on its two campuses. Situated in the heart of modern Europe, UAS Burgenland's Department of Business Studies focuses on Central and Eastern European issues and offers unique intercultural learning opportunities at tertiary level. Currently, the UAS Burgenland is involved in more than 100 research and consulting projects. The research activities range from large international projects to pin-pointed on-demand research projects. In addition to doing research, the UAS Burgenland is also concerned with increasing the public's awareness for its economic impact on the region, for the value of networks between research, higher education and the economy at large and for the importance of local innovation power.



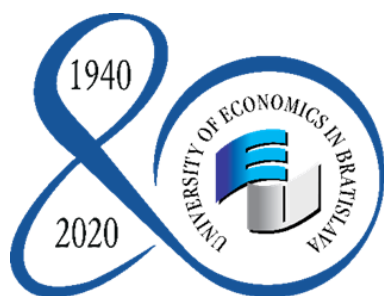
Alexandra Baldwin, BA MA junior researcher and lecturer for Organizational Learning and Business English in the University of Applied Sciences Burgenland's Department of Business Studies studied languages at the California State University, Sacramento, and the Sorbonne, Paris. She obtained her Master's degree in Applied Knowledge Management at the University of Applied Sciences Burgenland's Department of Information Technology and Management and completed a research stay at the Université de la Nouvelle Calédonie, in the South Pacific, where she explored intercultural topics. Her focus is on organisational learning and knowledge transfer at university institutions in the European Higher Education Area (EHEA). She is involved in project management of EU-projects and projects to introduce students to scientific work in cooperation with other European universities.



Amelie Cserer was a lead for the Austrian team in the first two years and was responsible for the project accreditation together with Liběna Jarolímková. She holds a PhD in Sociology with focus on social science and business studies gained from the University of Vienna. She was at the Department of Business Studies at the UAS Burgenland, where she worked as lecturer and project manager. Amelie Cserer is now programme director at the Austrian Institute of Management, a UAS Burgenland subsidiary. Her research history includes analysis of popularisation of technological innovation, science culture critics, gender and diversity studies. Music accompanied her whole life; she plays the violin, the piano and the trombone.



Marcus Wieschhoff, MA BA lecturer and director of the International Wine Marketing Master programme at the University of Applied Sciences Burgenland's Department of Business Studies studied Political Sciences, English and International Law at Bonn University, Germany and the University of California at Berkeley, before receiving an MA in Southeast Asian Studies from the University of Hull, UK. After a career as international civil servant with the United Nations, he obtained a BA in Business in International Wine Management at the University of Applied Sciences Burgenland, wherafter he pursued a career in consulting and retail. He specializes in marketing, consumer behavior, pricing strategies and management techniques. He is visiting lecturer at the University of Natural Resources and Life Sciences, Vienna and has taught at the University of Economics, Prague.



University of Economics in Bratislava

The University of Economics in Bratislava (EUBA) is a leading public university in Slovakia. It has extensive experience in the field of education and research in Economics, Business and Management. EUBA has more than 10,000 students at its 7 faculties. EUBA has the largest education market share in the field of economics, business and management in Slovakia and offers 61 study programmes, more than 150 individual courses delivered in English, German and French and 12 international double and joint degree programmes. Over 80% of EUBA academic staff hold a PhD. University is using quality standards compliant with ENQA and is under accreditation process by the AACSB. EUBA staff has been involved in several international projects supported by LLP, FP6, FP7, COST, South East Europe Transnational Cooperation Programme, Structural Funds of the EU as well as by EU programmes, H2020 including. EUBA cooperates with its international partners from the EU member states and with universities around the world (Brazil, Chile, Peru, Mexico, China, Japan, Indonesia, Vietnam, Malaysia, Thailand, etc.).



Ludmila Novacká, prof. JUDr. PhD. is the guarantee professor of study programme “Management of travel and tourism” and LLL programme at University of Economics in Bratislava. She was the researcher and research co-ordinator of 27 scientific projects and projects for the industry. She published several monographs, a high number of text-books and scientific articles. Recently her international co-operation presents the project “CuRE” for the World Bank (2018/19) and the results from “FH” project of 7 universities in her leadership, published in scientific international journal Contemporary hospitality management (US 2019). All her professional life is in strong relationship to the tourism industry and public administration (national and regional government).



Miroslava Čukanová, Ing. PhD. works as an assistant professor at the Department of Services and Tourism at Faculty of Commerce, University of Economics in Bratislava. Her scientific and research focus is devoted to the issues of business services, services, tourism, cultural heritage. She published studies on the impact of institutional environment on service enterprises.



Paulína Krnáčová, Ing. PhD. holds the position of vice dean for international relations and PR at the Faculty of Commerce, University of Economics in Bratislava. She is highly motivated assistant professor at the Department of Commodity Science and Product Quality with international experience. She has been managing research projects focused on food quality and safety, regional and traditional products, cultural heritage, and sustainable development. Having passion and strong will for learning and improving her personal skills, she always brings enthusiasm and motivation to her work.



František Palko, JUDr. Ing. PhD. graduated in 1996 from University of Economics in Bratislava, Faculty of Commerce and in 2014 from Comenius University in Bratislava, Faculty of Management where he graduated as PhD. He is a teacher at University of Economics in Bratislava and he focused on the strategic and financial management of tourism. He worked more than 20 years in public administration in Slovakia and as an international consultant in Central Asia. He was the Deputy Minister of Transport and Regional Development of Slovakia (2012–2016) and his responsibility was the development of tourism.



Róbert Rehák, Ing. PhD. has been working at the Department of Marketing at the Faculty of Commerce of UEBA since 2010. He specializes in marketing science disciplines. He currently holds the position of vice dean for research, PhD. study and international projects at the Faculty of Commerce, University of Economics in Bratislava.



Roman Staňo, Ing. PhD. works at the Department of Services and Tourism at the Faculty of Commerce, University of Economics in Bratislava. He participates in scientific research, publications and teaching process. He is focused on catering services, accommodation services and offers, demand relations in the tourism industry.

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AUTHOR ACKNOWLEDGMENTS

The authors would like to thank the following people and institutions for their invaluable help and comments during the project and preparation of its outputs.

Jan Slavíček
Pia Winkler
Prof. Dr. Arnd Florian Hennemeyer
Giovanni Buono
Pavel Ecler
Veronika Kúdelová
David Milson
Nikola Knížová
Anna Vacková
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OECONOMICA
Nakladatelství VŠE

Title	Interpretation of European Cultural Heritage in Tourism
Authors	Ing. Liběna Jarolímková, Ph.D. and MIECAT project team
Publisher	Prague University of Economics and Business Oeconomica Publishing House
Edition	First in electronic form
Editing	Mgr. Ludmila Doudová
Graphical design	Daniel Hamerník, DiS.
Number of pages	448
DTP	Prague University of Economics and Business Oeconomica Publishing House
Recommended price	Free of charge

ISBN 978-80-245-2391-0
