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THE CBC BLACK SEA JOP PROJECT ALECTOR

Collaborative Networks of Multilevel Actors to
advance Quality Standards for Heritage
Tourism at Cross Border Level
2.1.2.73296.282 MIS ECT 2617

DISSERTATION TEMPLATE PART 2: AUDIENCE DEVELOPMENT 2ND CROSS BORDER STUDY VISIT, VARNA, BULGARIA

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THE CBC BLACK SEA JOP PROJECT



GROUP OF ACTIVITES 1

CREATING THE ENABLING ENVIRONMENT FOR THE
DEVELOPMENT OF ACCESSIBLE HERITAGE TOURISM
PRODUCTS & SERVICES AT CROSS BORDER LEVEL

ACTIVITY 1.4:

Developing a Typology of Heritage Tourism Products & Services at Cross
Border Level

Output 1-4

2nd CB STUDY VISIT, VARNA, BULGARIA

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The ENPI CBC Project ALECTOR (2.1.2.73296.282 MIS ECT 2617), co-financed by the European Commission, includes partners from 8 countries: Greece, Bulgaria, Romania, Bulgaria, Ukraine, Georgia and Turkey funded by the ENPI at 90% and national contribution by 10% , of the Project budget). The overall project budget is 1.125.744,69 € (ENPI contribution: 691.324,69 €; IPA (EU and National contribution): 434.420,00 €).

ALECTOR (2.1.2.73296.282 MIS ECT 2617) is dedicated to the development and promotion of heritage tourism standards in the Black Sea Basin. The Cross-Border Project will be implemented in 24 months and be finalized by December 2015.

This document does not necessarily reflect the opinion of the members of the European Commission and the JMA of the ENPI CBC Black Sea .

Information on the Project ALECTOR (2.1.2.73296.282 MIS ECT 2617) PROJECT and projects can be found at <http://alector.org/>. The web side provides the possibility to download and examine the most recent information produced

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COOPERATION

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CROSS BORDER PARTNERSHIP

ENPI FINANCIAL LEAD BENEFICIARY: Drama Development D.D.S.A., Drama, Greece

ENPI PARTNER 1: National Authority for Tourism, Bucharest, Romania

ENPI PARTNER 2: Union of Bulgarian Black Sea Local Authorities, Varna, Bulgaria

ENPI PARTNER 3: National Association of Rural, Ecological and Cultural Tourism, Chişinău, Moldova

ENPI PARTNER 4: Donetsk Civic Organization "Alliance", Donetsk, Ukraine

ENPI PARTNER 5: The Batumi Archaeological Museum, Batumi, Georgia

IPA FINANCIAL LEAD BENEFICIARY: Governorship of Istanbul, Istanbul, Turkey

IPA PARTNER 1: Eastern Black Sea Development Agency, Trabzon, Turkey

IPA PARTNER 1: Bahcesehir University / METGEM Development Center for Vocational Technical Education, Istanbul, Turkey

ASSOCIATE PARTNER 1: University of the Aegean, Mytilene, Greece

ASSOCIATE PARTNER 2: Institute of National Economy, Bucharest, Romania

ASSOCIATE PARTNER 3: Ukrainian Network for Education of Adults and Development of Innovation, Donetsk, Ukraine

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CONTRIBUTOR:

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SHORT CV



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

the last 15 years. She is active in the tertiary education at the University of the Aegean and the Euro-Mediterranean University both in teaching and research with over 100 publications.

PROJECT AFFILIATION:

Expert in Heritage Planning and Interpretation /Heritage Communicator

AFFILIATION

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EXECUTIVE SUMMARY

PROJECT ID

The ENPI CBC JOP Project “Collaborative Networks of Multilevel Actors to advance quality standards for heritage tourism at Cross Border Level” with ACRONYM “ALECTOR” belongs to the ENPI CBC BLACK SEA JOP PROGRAMME and is funded under **PRIORITY AXIS 1**:

“Supporting cross border partnerships for economic and social development based on combined resources” and

MEASURE 1.2 *“Creation of tourism networks in order to promote joint tourism development initiatives and traditional products”*



NECESSITY

The need to produce high-added value tourism products and establish novel tourism policies to sustain later on locally produced heritage tourism, is strictly interwoven with the need to let collaborative networks and strategic partnerships emerge at cross border level.

OBJECTIVE

Fully in accordance with ENPI CBCBS JOP/Priority1/Measure1.2, the ENPI CBC BS ALECTOR (2.1.2.73296.282 MIS ECT 2617) focuses on different types of heritage assets and their values as main lever to invest in human capital and tourism innovation in an effort to achieve socio economic development and cooperation with social partners in the Black Sea: a project-driven form of cooperation among multilevel actors at cross border level emerges, fully realizing the socioeconomic potential of heritage resources in the Black Sea Basin and establishing a unified quality system for the development of cross border and international tourism products and common service standards with acknowledged market value.

PARTNERSHIP

The ENPI CBC BS JOP Project ALECTOR will involve actors from various administrative and social levels, so as to strengthen their capacity to effectively manage heritage for tourism. These collaborative networks will deliver three main outcomes: a) (re) activation of human capital by intense know-how transfer of innovative practices -directly deriving from research conducted, b) local authority empowerment by diffusing policies regarding heritage management and tourism planning and c) the development of local and regional strategic partnerships. By delivering local

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and regional strategic partnerships, ALECTOR encourages various action groups to co-operate, bring together key organizations, stakeholders and actors, from the three spheres of state, market and civil society, to identify further needs and priorities.

METHODOLOGY

ALECTOR proposes a cognitive and educational framework for using of a place's assets, which would guide final beneficiaries (regions, communities, SMEs) to identify, signify, valorize and manage their natural and cultural resources, in order to use heritage potential as a vehicle for tourism strictly connected with a unified signage and interpretation system.

Most up to dated innovative know-how will result in visitor-centric communication policies, and policies about the management of leisure time, an issue directly related to the competitiveness of places' and regions' in the sector of tourism. These policies will enable final beneficiaries to develop tailor-made heritage strategies and defend their cultural assets against a globalizing world.

By delivering a series of pilot projects to serve regions and localities as best practices ALECTOR helps diffuse project results at a cross border-wide level giving birth to further economic and social development.

OUTPUTS

GROUP OF ACTIVITIES 1:

Act.1.1/Output 1: 1st CB Study Visit “Sector Specific Problem Tracing at CB Level”; 1st Evaluation Workshop; 1 Report;

Act. 1.1/Output2: 2nd CB Study Visit “Sector Specific Good Practice Identification at CB Level”, ”; 2nd Evaluation Workshop; 1 Report;

Act. 1.1/Output3: 3rdCB Study Visit “Sector Specific Policy Recs at CB Level”; 3rd Evaluation Workshop; 1 Report;

Act. 1.1/Output4: 4th CB “Sector Specific Good Practice Applications at CB level”

Final Evaluation Workshop; 1 Report;

Act. 1.1/Output5: Principles & Practice of Interpretive Signage at CB Level: 1 joint online Planning Toolkit;

Act.1.2/Output2: 1/4 in situ lectures in Heritage Tourism Planning and Management

Act.1.2/Output3: Curriculum in Heritage Tourism Planning

Act. 1.2/Output1: 1 e-Course in Heritage Tourism Planning and Management

Act. 1.2/Output2: 3/4 in situ lectures in Heritage Tourism Planning and Management;

Act. 1.2 The ALECTOR Mediathek;

Act. 1.2/Output4: Certification of Attendance (project partners and satellite partners)

Act. 1.3/Output1: 1 joint Tourism Accessibility Study in the Project's Intervention Area

Act. 1.3/Output2: E- and Quali Survey on Local Heritage Consumption;

Act. 1.4: The ALECTOR Heritage Tourism Typology Study

Act. 1.4/Output2: The Quality Visitor Experience Planning Manual

GROUP OF ACTIVITIES 2:

Act. 2.1/Output1: The ALECTOR Interpretive Signage Manual for Heritage Tourism Products & Services (e-version);

Act. 2.1/Output2: The ALECTOR Tourism Accessibility Handbook

2.1/Output5: Quality Label for Heritage Tourism Products and Services in the BS;

Act. 2.2/Output1: Development of an Experts' Data Base at CB Level (The BS Pool of Heritage Experts);

Act. 2.2/Output2: CB Committee for the Quality Assessment of Project Driven applications;

Act. 2.2/Output3: Set of Assessment Criteria for the Accessibility of Heritage Tourism Products & Services at CB Level Act.

Act. 2.2/Output4: Accessible Heritage Tourism Products and Services in the BS Basin: the ALECTOR Heritage Planning Manual (e-version);

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Act.2.3/Output1: 9 Pilot Project Plans developed
Act.2.3/Output2: Pilot Project Plans awarded
Act. 2.3/Output3: SCRIPTORAMA: The Project’s Open Street Museum;
Act. 2.3/Output4: BLACK PEARLS: The Project’s CB Travel Aider (5000 copies)

GROUP OF ACTIVITIES 3:

Act.3.1/Output1: The BS Heritage Tourism Charter;
Act.3.1/Output2: The BS Heritage Register
Act.3.1/Output3: 1 Host Event per Partner (1 Daily Seminar, 1 Round Table). 9 Total;
Act.3.1/Output4: 1 Data Base of Multilevel Actors;
Act.3.2/Output1: Project Driven Outreach Strategy Plan for the Voluntary Sector;
Act.3.2/Output2: The Register of Voluntary Heritage Organizations and Initiatives in the Project Area
Act.3.2/Output3: The ALECTOR Volunteer e-Forum
Act.3.2/Output4: The ALECTOR Volunteer Award Event;
Act.3.2/Output3: Development and Implementation of a Heritage Strategy to ensure quality operation of the BS Heritage Observatory;
Act.3.3/Output1: 340 Project-driven Multilateral Co operation Agreement

GROUP OF ACTIVITIES 4:

Act. 4.1 / Output1: The Project’s joint multi-component Website;
Act.4.2/ Output1: 1 Joint Transparency Strategy Document and Communication Protocol Guidelines;
Act.4.2/ Output2: Communication with the JTS and Programme Management Structures;
Act.4.2/ Output3: 24 Project Fact Sheets
Act.4.2/ Output4: The Common Visibility, Communication and Dissemination Plan (CDV);
Act.4.2/ Output5: The Project’s International Conference
Act. 4.2/ Output6: 11 Press Conferences
Act. 4.2/ Output7: 6 Newsletters

Act.4.2/ Output8: The ALECTOR Blog: Showcasing and Sensitizing
Act. 4.3/ Output1: The ALECTOR Visual Identity and Project Logo
Act. 4.3/ Output2: The ALECTOR Visibility Kit
Act. 4.3/ Output3: The ALECTOR Promotional Spot
Act. 4.3/ Output4: 9 Project Info Days (1 Info Day Per PP)

GROUP OF ACTIVITIES 5:

Act.5.1/ Output1: Grant Contract; IPA Contract, Partnership Agreement between Applicant and ENPI Partners; Partnership Agreement between the Applicant and IPA FLB)Act.
5.1/ Output2: Organizational Chart Act.
5.1/ Output3: 3 Project Committees (SGC, QQC,TC);
Act.5.1/ Output4: The ALECTOR PM Toolkit
Act.5.2/ Output1: CB Kick-off Meeting;
Act.5.2/ Output2: 1/4 Project Committees Meetings;
Act.5.2/ Output3: 4 Project Activity Meeting with Project Management Structures; Act.5.2/ Output3: Project Close-out Meeting;
Act.5.3/ Output1: 4 Progress Reports
Act.5.3/ Output2: 1 Interim Report;
Act.5.3/ Output3: 2 Audit Reports
Act.5.3/ Output3: Final Report; Act
Act.5.3/ Output4: Project Record compiled

CROSS BORDER LOCATIONS

- Greece, Region of Eastern Macedonia and Thrace, Drama
- Turkey
- Istanbul, Istanbul - Istanbul Metropolitan Municipality
- TR90, Trabzon
- Romania, Constanta
- Bulgaria, Severoiztochen, Varna
- Moldova, Chişinău, Chişinău
- Ukraine, Donetsk Oblast, Donetsk
- Georgia, Adjara, Batumi

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GROUP OF ACTIVITIES OVERVIEW

GROUP OF ACTIVITES 1	
CREATING THE ENABLING ENVIRONMENT FOR THE DEVELOPMENT OF ACCESSIBLE TOURISM PRODUCTS & SERVICES	
Activity 1.1: Experience Exchanges and Good Practice Transfer in the Heritage Tourism Sector at Cross Border Level	Activity Lead: ENPI PP1 (NAT)
Activity 1.2: Design and Delivery of professional skills for Heritage Tourism at Cross Border level	Activity Lead: IPA PP2 (METGEM)
Activity 1.3: Assessing Tourism Accessibility in the Project Area	Activity Lead: Activity Lead: ENPI PP1 (NAT)
Activity 1.4: Developing a Typology of Heritage Tourism Products and Services at Cross Border Level	Activity Lead: ENPI PP3 (ANTREC)
GA1 LEAD: ENPI PP1 (NAT)	
GROUP OF ACTIVITES 2	
IMPLEMENTING JOINTLY DEVELOPED STADARDS & GUIDELINES FOR ACCESSIBLE HERITAGE TOURISM PRODUCTS & SERVICES AT CROSS BORDER LEVEL	
Activity 2.1: Developing good practice guidelines for the Accessibility of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: Activity Lead: ENPI PP1 (NAT)
Activity 2.2: Standardizing Quality of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: IPA PP2 (METGEM)
Activity 2.3: Implementation Quality Heritage Tourism Products & Services in the Project Area	Activity Lead: Lead Applicant (ANED)
GA2 LEAD: Lead Applicant (ANED)	

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GROUP OF ACTIVITES 3

FORMATION OF STRATEGIC PARTNERSHIPS TO ENHANCE CROSS BORDER COOPERATION

Activity 3.1: Establishing Alliances of Multilevel Actors at Cross Border Level to enhance regional competitiveness	Activity Lead: ENPI PP2 (UBBSLA)
Activity 3.1: Activating Social Economy Forces in the Project Area	Activity Lead: ENPI PP4 (ALLIANCE)
Activity 3.3: Ensuring viability of Project Results at Cross Border Level	Activity Lead: ENPI PP2 (UBBSLA)

G.A3 LEAD: ENPI PP4 (ALLIANCE)

GROUP OF ACTIVITIES 4

CROSS BORDER PROJECT COMMUNICATION

Activity 4.1: The Project's Main Public Medium, Permanent Information and Transparency Source	Activity Lead: IPA PP1 (DOKA)
Activity 4.1: Communication Strategy for multiple Target Publics	Activity Lead: ENPI PP2 (UBBSLA)
Activity 4.3: Dissemination of Project Outputs and Project Branding	Activity Lead: IPA FLB (Gol)

G.A. 2 LEAD: ENPI PP2 (UBBSLA)

GROUP OF ACTIVITIES 5

CROSS BORDER PROJECT MANAGEMENT

Activity 5.1: Cross Border Management and Administration	Activity Lead: Lead Applicant (ANED)
Activity 5.2: Cross Border Project Coordination	Activity Lead: Lead Applicant (ANED)
Activity 5.3: Cross Border Project Monitoring and Implementation	Activity Lead: Lead Applicant (ANED)

G.A. 1 LEAD: Lead Applicant (ANED)

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1 INTRODUCTION

The ENPI CBC BLACK SEA JOP PROJECT ALECTOR (2.1.2.73296.282 MIS ECT 2617) is dedicated to promote cultural values for development, enhance environmental conscience and behavioural patterns, to mitigate the protection-use conflict and improve the attractiveness of the Black Sea regions in support of socio-economic development contributing to the EU and cooperating countries according to the 2020 priorities for smart, sustainable and inclusive growth.

Art and culture have not only a key cultural and social value, but also an undeniable economic impact. Indeed, it is a fact that the cultural sector represents a productive branch that is growing in importance. The cultural factor, strongly associated with heritage tourism, is frequently used as a key element for regional and/or economic development. However in the new globalized economy cultural values are resource inherent and often hidden or ignored. They directly depend on the capacity of people to interpret and use them for public benefit. It is urgently needed to cope supply (cultural values) and demand (cultural consumption) via novel skills. HERISCOUT aims to create a participatory knowledge platform by addressing different target publics at BLACK SEA level and thus promote heritage entrepreneurship; in addition it aims to build the basis for the

certification of individuals with increased capacities to meet the goals of the New Lisbon Agenda.

The e Class HERISCOUT is a Distance and e-Learning Course, especially designed to meet needs and requirements with the framework of the BLACK SEA CBC JOP Project ALECTOR (2.1.2.73296.282 MIS ECT 2617), and create a space, where learning becomes an easy task, a quick to complete procedure, e.g. an enjoyable experience with effective, permanent results. Assisting the presentation of information in a manner that encourages learner activities, the Curriculum will optimize understanding and the further development of long-term-memory-input. HERISCOUT will further provide professionals with a methodological framework for interpretive planning: attachment of meanings to symbols of bearing structures through a net of information properly distilled into the language and everyday life of the visitor, make cultural resources accessible and relevant to a wide public, enabling significant places and items to obtain heritage value and visitors to acquire memorable quality experiences

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2 DISSERTATION TEMPLATE

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions.

The DISSERTATION TEMPLATE alias PILOT PROJECT DESIGN TEMPLATE facilitates the process of understanding and unlocking the inherent values of heritage assets and introduces ENPI and IPA Partners to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to

extract these values and their significance for different target public and different uses. The TEMPLATE operates on a 4 step procedure basis :

- **PROJECT SCOPE TEMPLATE**
- **ASSET PLANNING TEMPLATE**
- **AUDIENCE DEVELOPMENT TEMPLATE**
- **EVALUATION TEMPLATE**

The SCOPE TEMPLATE transfers validated knowledge how to utilize heritage and deliver user friendly, physically, economically and intellectually accessible heritage attractions, which meet audience needs and market requirements, while maintaining their authenticity and integrity. It guides ENPI and IPA Partners to distill the aims of the cultural heritage operator and unlock the values of cultural heritage for a wider audience.

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3 AUDIENCE DEVELOPMENT

Audience interpretation considers the needs of groups that might be looking for experiences tailored to their needs. The more we know about the cultural consumer groups we wish to address, the more effectively you can communicate with them. In addition

- men and women;
- members of minority groups;
- people with physical challenges;

targeted audiences at heritage places are usually multilingual and multicultural. English as a first foreign language is a good option. To obtain feedback from people with different needs and perspectives, as part of your target audience is a necessary step for quality of the interpretive context:

- multigenerational audiences (children, adolescents, adults, seniors)
- multiethnic groups
- multilingual groups

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3.1 Audience and Stakeholders

An interpretive strategy shall include also a range of target publics that are not classified as consumers as visitors, but are a sine qua non condition for the overall success:

- consider talking to:
- Board or staff members of cultural heritage organizations (especially those who interact with visitors);
- owners or managers of nearby heritage resources, or other resources that share your theme or focus;
- municipal officials, representatives from community groups (local historical society, chamber of commerce, etc.), and others who are familiar with your community;
- people affiliated with the history of your resource (family members or descendants, ethnic or religious groups);
- neighbors (especially those who might be affected by your interpretation); and
- investors or other funding sources.

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3.2 Approach the Audience with Suitable Media

An interpretive story by itself, does not ensure the overall success, no matter how well structures it is. Considering the right interpretive medium to present the interpretation is as much as art as science. Interpretive media include everything from printed brochures to guided tours to digital formats and recently apps in smart phones. When planning the interpretation strategy, one should focus on the written word to develop the story skeleton, the story plot and the narrative and carefully select the medium through which the interpretive concept will be realized.

There exist many media options for telling their stories. Interpretive media include outdoor panels, museum labels, booklets, brochures and guided tours, events, like storytelling, musical or theatrical performances festivals, and digital films. New technologies are appearing with dizzying speed like QR Codes and apps for smart phones.

Any story that does not link to a specific audience, is ex principio deficient. The selected audience shall determine the paths the interpretive story has to take and how the selected asset will be presented. That way, it's more likely that your message will resonate with them. Choosing how you tell the interpretive narrative is as much an art as a science.

DIRECT INTERPRETIVE MEDIA

Personal interpretation can actually come close to achieving this goal. Effective tour guides help end users (it is usually visitors, but may be any other group as well) connect emotionally with a resource: to feel genuine pride, empathy, or even anger. Personal interpretation includes such activities as guided tours at archaeological sites and collections, factory tours, craft demonstrations, storytelling, first-person interpretation, reenactments and participatory learning.

INDIRECT INTERPRETIVE MEDIA

● Print Media

Printed media include handouts, brochures, newsletters, newspapers and magazines, educational books, maps, guides, curricula and teacher guides, and special publications targeted to families and children (such as treasure hunts and quizzes).

● Panels and Banners

Panels and banners usually appear in outdoor settings. Outdoor interpretive panels, sometimes called wayside exhibit panels, are commonly made of solid phenolic or laminate material that is weather- and vandal-resistant.

● Multi-Media

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Multi-media items are the fastest growing and evolving segment of interpretation media. Today’s trendy items might be at a yard sale by this time next year. For technologies that survive the shakedown, costs inevitably decrease, making them more affordable later on. Types of multi-media currently include:

- Audiovisual (slide shows, film, video)
- Computer-based (mainly interactive stations)
- Roving (handheld audio or video units, tours on CD or DVD, radio broadcast)
- Visitor-controlled (podcasts, cell phone delivery)
- Smart Phone Apps
- QR Codes
- HD and high complexity multivisions

INTERPRETIVE DISPLAYS

This type of display can help to connect a wide variety of objects to a larger story, and help visitors make sense of them. They also provide opportunities for creative educational programs.

WEB-BASED INTERPRETATION

Today a heritage asset without a Web site becomes invisible. Most Web sites provide information about how to access heritage assets, site and resources. If specifically designed by professionals with expertise in the interpretation of heritage, websites can be a valuable interpretation tool.

ICT

If traditional methods of communication work well for a specific heritage asset, then installing the latest technology may not be necessary. It’s useful, however, to stay aware of new developments in interpretation, and compare options, especially when you’re replacing a piece of equipment or selecting a new presentation method. Sometimes, ICT makes it more affordable to meet interpretation goals, like deploying QR Codes instead of wayside exhibits

EXPERIENCE

Put yourself in the shoes of visitors, cultural consumers and/or other end users. The common denominators is to provide for an experience that is genuine, fresh, accurate, meaningful and exciting

BUDGET

How much money to spend on interpretation? Set reasonable goals for the short term, and more lofty goals for the future. Start with what you know you can afford.

STAFF

If an ENPI or IPA partner is considering personal (face-to-face) interpretation, can you devote the time and effort necessary to make it truly effective?

- If you are a restaurant owner wishing to interpret the traditional dishes, don’t provide

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prepared yourself or your staff to do it right and seek the advice of experts.

- If you are a museum curator consider if you can to provide your staff with solid training, supportive supervision and opportunities to research new material?
- If you are a qualified interpreter or guide it is important to keep your interpretation from stagnating through constant repetition of the same stories.
- Are you or members of your staff reasonably computer literate? Don't invest in computer-based applications unless you have the skills to keep them in working order.

OPEN STREET MUSEUM VISITORS

Are the Open Street Museum visitors, guests, users familiar with technology such as podcasts, smart phones? Do you want to attract more visitors with these kinds of skills? Focus on the message, rather than the medium. If your stories aren't well conceived, the technology won't be worth the investment.

NARRATIVES

Are the interpretive narratives selected good candidates for multi-media interpretation? Could your stories benefit from music, sound effects, recordings or video? Do they have dramatic storylines that could come to life in this kind of presentation? If you have a lot to say, consider working with

experts to develop a short audio or video presentation.

HERITAGE ASSETS

Does a heritage asset have interesting features that can be experienced outdoors, no matter when people visit? If so, make sure that you provide materials that visitors can pick up when no one's available to greet them or share your stories.

- If you are a restaurant owner wishing to interpret the traditional dishes, don't provide prepared yourself or your staff to do it right and seek the advice of experts.
- Does the pilot project area have any other objects, artifacts, or original documents that Partners can use to enhance the pilot project stories? Can heritage experts acquire or borrow them?

SAFETY

Interpreting the values of traditional pottery in a local craft shop is not as quite as risky as interpreting wild nature. ENPI and IPA partners should be especially conscious of safety when you decide where to place interpretive signs to enrich the experience and warning signs to regulate behavior. For example, if visitors are likely to read a sign from their cars, or stop to listen to an audio presentation, do they have a safe place to pull off the road? If visitor are touring the local craft shop, located in a traditional building is the use of stairs properly designated? If your Museum is a Castle

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with narrow corridors and open vistas are there enough warning signs place at the right spots?

APPROPRIATENESS

Does the interpretation you’re planning have the potential to frame and picture the natural, cultural or historical environment of the asset in question? Will the interpretive offers impact on the integrity or ambiance of the asset?

MAINTENANCE

Is site staff available for maintenance (and possibly security) of your interpretive media? Does your organization have the time and budget to make periodic updates to your interpretation?

EXPECTATIONS

When cultural consumers experience a heritage asset, they’re looking for something they value - and that “something” might be natural, cultural, scientific, recreational, spiritual, intellectual or inspirational. An asset like a top quality heritage site and its environment may lead to substantially more consumption than a visit to the mall. Appreciating a region’s good wine and tradition products or handicrafts leads to ask for them and that makes a difference in the market. Cultural consumers do not only wish to experience the tangible nature of an item or place has to offer, but to explore their own thoughts and feelings, as well.

- Cultural consumers consume, what they value, and to value means to know and understand. What the might expect from the experience, is what will make the difference in the market. Consider what they might know about an asset before they arrive. They might have a general idea what is offered, but they won’t be able to connect all the dots. If you want your clients, visitors, guests become cultural consumers and go away satisfied, you have to put the pieces together into a message they can understand and appreciate.
- Try to match your audience groups to the kind of experience they’re looking for. If your resource is famous for bird watching, your audience is rather an expert audience: they might want to know what birds have been seen this week, how many birds are nesting on the property this year, and the locations of other bird watching sites in your area.
- Instead of assuming that your audience groups wants to see and do everything you offer, discover how they can find what interests them. If you regularly get visitors who are familiar with your subject matter, you might need to split your interpretation into two “tracks” - one for experienced visitors, and another for casual visitors.

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Most people will spend less than

stay longer than that, they'll be looking for other activities to keep them busy. If you want visitors to stay longer, one approach is to work together with other resources in the

1 HOUR

is the maximum for an interpretive presentation, might that be



a heritage site visit,



a live presentation,



a film,



a conducted activity, a walk



a talk

an hour focusing on your interpretation. Although they might

area. Rather than duplicating efforts,

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look for ways to complement what visitors will experience elsewhere.

- Personal contacts like friendly and helpful staff is a sine qua non;
- Physically and cognitively accessible, user-friendly information that allows to quickly and easily learn what opportunities are available for all consumption types and activities;
- interactive experiences that involve in the learning process directly and a wide variety of media that accommodate their personal learning styles;
- souvenirs of their visit - something they can take home.

selecting heritage products and services. They are more informed, interested and curious about potential assets, heritage places, traditional products, iconic values etc. They constitute around 30 to 50 per cent of all potential long cultural consumers from key source markets globally. Heritage experience seekers can be found among all age groups, income levels and geographic locations.

ALECTOR has identified the target audience receptive to cultural consumption: the heritage experience seeker. This audience is highly predisposed to the cultural offers in the Project Area and is more likely to stay longer, spend more and disperse to wide range of localities. Heritage experience seekers are, by definition, looking for unique, involving and personal experiences in the cultural heritage sector.

Using psychographic research, studies find how cultural consumers think and feel to determine the personal factor that activates specific consumption types. Heritage experience seekers are less affected by the traditional barriers to consumption, like price, distance and time, favouring authenticity, uniqueness and originality at

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3.3 Heritage Experience Seekers

Heritage experience seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to cultural consumption and heritage tourism as a means of personal development that exist across countries. For this particular audience, travelling is part of life and education. As experienced travelers they are often interested in travel for travels sake and see it as an important aspect of their lifestyle and wellbeing. Compared to the average long haul traveler, Heritage experience seekers want to get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyles.

Heritage experience seekers long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfillment meeting their desire to grow as an individual. This accounts for their interest the assets presented in the Open Street Museum (GA3/Activity 2.3).

Heritage experience seekers look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging

themselves, the opportunity for self-discovery is enhanced. This particular audience is drawn to heritage places that are ‘yet to be discovered’ or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are untouched rather than stylized tourist heritage places.

Research has shown that the heritage experience seekers have a number of key wishes to satisfy their cultural heritage experience:

- Authentic personal experiences;
- Social interactions;
- Meeting and interacting with the locals;
- Experiencing something different from their normal day-to-day life;
- Understanding and learning about different lifestyles and cultures;
- Participating in the lifestyle and experiencing it, rather than observing it;
- Challenging themselves - physically, emotionally and/or mentally;
- Visiting authentic heritage places that are not necessarily part of the tourist route; and Exposure to unique and compelling experiences.

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Other features of heritage experience seekers are:

- cultural consumption is an important part of their lifestyle, while their cultural consumption modus is “cosmopolitan”
- They are less materialistic, but consume more on local products and authentic experiences
- They have a higher than average household income;
- They are well educated and informed on a range of subjects.

Heritage experience seekers are experienced cultural consumers at international level and usually seek out to enjoy authentic personal experiences they can talk about. They involve themselves in different cultural activities, are sociable and enjoy engaging with the locals. They are active in their pursuits and come away having learnt something. They are somewhat adventurous and enjoy a variety of experiences on any single cultural activity from wine tasting to a museum or heritage site visit. They place high importance on value and hence critically balance benefits with costs.

They also place high value on contrasting experiences (i.e. different from their day-to-day lives). These typically are open-minded and have an interest in world affairs, selective about their media consumption. opinion leaders within their peer and social groups, are not characterized by nationality.

Heritage experience seekers are avid users of technology and in both private and business capacities. They are selective TV viewers, but are higher than average consumers of cable channels, and are predisposed to programmes that meet their lifestyle and motivation profiles. Intellectual programmes and those with knowledge content are preferred. The segment is well versed in global brand communication, and as such would expect brand communication and content to be available in many forms on a variety of channels including digital. This audience is also well-connected and likes to learn from and share information with their peers.

This experience brings with this market segment to seek value and access to information. Being experienced, they investigate cultural heritage options thoroughly and as such are knowledgeable consumers. The vocabulary they use about culture and heritage reflects the search for active engagement and participation. This desire holds true for their choice of heritage consumptions as much as for their holiday activities. Compared to the average consumer, these individuals spend more and like to engage with the local people and lifestyle. They want to absorb and get involved in the day-to-day culture. Consequently, their holiday experiences are more engaging.

Irrespective of age or nationality, heritage experience seekers are substantial consumers of non-traditional and mainstream

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media. They are attracted to current affairs, topical and special interest programmes. They are higher than average consumers of cable television, cinema, international news and current affairs and the internet. They value the opinions of other travellers and seek their views on heritage places so an engaging conversation “traveller-to-traveller” is an appropriate messaging style. As high users of technology they are comfortable accessing information and being exposed to messages in digital environments.

Regardless of age, heritage experience seekers are more predisposed toward activities and pursuits that enhance them as individuals whether it is through understanding or learning new things. Being tertiary educated and inquisitive, these individuals understand how brands work and operate. As such they understand and would expect brand messages to be succinct, focused on their motivations, and provide a credible compelling message. In such environments the development of strong brand associations is essential. Being educated and experienced they do not enjoy being sold to or being treated as marketing illiterate. These people are mature in communication terms and take the initiative on their planning and purchasing decisions.

Heritage experience seekers are not only valuable in their own right, but they have significant added marketing value. The marketing concept of innovators and early adopters is well established. Over time, early adopters are central to

success, not only because of their ‘earlier’ take-up of product and services but also because of the influence they have on the purchase behaviour of others. This process has led to the understanding of the ‘tipping point’ as marketing phenomena; i.e. the point in the evolution of a market when early adopters influence enough other consumers to ensure self-sustaining demand.

Given that heritage experiences seekers are leaders within their peer groups, and are the early adopters, their exposure to the campaign’s aspirational messages provide a marketing platform which potentially makes the tipping point a realizable objective. This will ensure that demand growth objectives are realized earlier and more cost-effectively.

Findings about heritage experience seeker and their consumption pattern is to be globally consistent. They are likely to return to heritage places and cultural points of interest that meet their needs of unique, authentic experiences. However, repeat visitors, are far more aware of what a heritage place has to offer, and as such, are less receptive to stereotyped promotions. To a degree, it is the experiences they have learnt about that bring repeat cultural consumers back to heritage places and not a void marketing campaign. They share a unique set of values, attitudes and motivations that stretch beyond consumer behaviour and well beyond the category of the “tourist”.

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Heritage experience seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to travel, personal development and everyday life that exist across countries including:

- Compared to the average cultural consumers, they get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyle;
- they long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences

results in a deep sense of personal fulfillment, meeting their desire to grow as an individual. This accounts for their interest in the cultural offers and services of the Open Street Museum.

- they look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self discovery is enhanced; and
- they are drawn to heritage places that are ‘yet to be discovered’ or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched and ‘un-explored’.

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Heritage experience seekers have a number of wishes to satisfy their travel experience. These include:

- Experiencing something different from their normal day-to-day life;
- Understanding and learning about different lifestyles and cultures;
- Participating in the lifestyle and experiencing, rather than observing it;
- Social interactions - making friends and developing personal relationships;
- Meeting and interacting with the locals;
- Challenging themselves - physically, emotionally and/or mentally;
- Visiting authenticity that are not necessarily part of traditional tourist route, as s/he is seeking culture
- Exposure to unique and personally compelling experiences;
- Having authentic personal experiences

Heritage experience seekers, whether they are first-time or repeat visitors, are selective in their consumption of media. They prefer Internet; Cable television; Lifestyle channels and programs and

documentaries; Digital media; instead of locally located information billboards, bus stops, etc. They usually are long haul travelers who are less affected by the traditional barriers to travel of distance, time and cost.

To capture this lucrative market we need to reassess the way we market and deliver our products to appeal to their emotions and needs. Travel plays an important role in their life and they have a broad range of heritage places they consider when deciding where to holiday. There is a high potential to attract and connect with this particular audience of the Open Street Museum targets their preferred media e.g. the Internet, lifestyle channels, documentaries etc. The communication targeted at heritage experience seekers will also touch other prospective travelers. Local Pilot Projects need to create greater awareness of the range, quality and diversity of experiences they offer. At the same time they need to enhance and promote the ‘badge value’ of heritage experiences to compete more effectively with other heritage places and win the cultural heritage revenue. In this case heritage are more likely to spend more money to the offerings of the ENPI and IPA Pilot Projects.

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3.4 The e-Survey

The e-Survey has a triple aim in regards to the consumer opinion in the Project Intervention Area:

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

METHODOLOGY

The e- and Qualitative Survey explores place image and cultural reputation (demand side), addressed to beneficiaries/consumers (consumers, visitors, locals etc.).

LOCAL PILOT PROJECT OBJECTIVE:

- to explore place image and cultural reputation in each Pilot Project Areas among potential domestic and foreign visitors

- to evaluate the status quo of cultural products and services in each Pilot Project Area
- to provide suggestions for playing institutions based on strategic development approach - new/innovative cultural heritage products and services

To be applied to each Pilot Project, among potential domestic and foreign visitors, cultural consumers, tourists, local populations

EXPECTED RESULTS:

1. Supply analysis per Pilot Project Area).
2. Development of 24 guidelines for the accessibility of heritage tourism
3. Development of 48 recommendations for the creation of accessible heritage tourism products and services

No of questionnaires to be conducted and delivered: 30 in total per Project Partners Area.

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3.5 The e-Survey Questionnaire

Q1. Could you define the relevance of the Pilot Project Theme as related:

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

*If the answer is Yes, please go to Q3
If the answer is No, please go to Q2*

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

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



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Q3. Which of the assets do you consider with no connection to this image?

Asset no. from Pilot Project	Yes, strongly	Yes, partially	Yes, in a very small connection	Not at all
Asset 1 (Name)				
Asset 2				
Asset 3				
Asset 4				
Asset 5				
Asset 6				
Asset 7				
Asset 8				
Asset 9				
Asset 10				

Q4. Did you know before this project the assets included in the Pilot Project?

No Yes, all of them Yes, some of them _____

If YES, please detail which

which was your information source?

Asset no from Pilot Project	Travel agency	Mass media	Internet	From school	From friends, relatives	Haven't heard of it before	Not sure	Other, please specify
Asset 1								
Asset 2								
Asset 3								
Asset 4								
Asset 5								
Asset 6								
Asset 7								
Asset 8								
Asset 9								
Asset 10								

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Q5. Has the Project Pilot provided to you:

	Yes	No
A new story about local heritage		
New assets		
A new interpretation of the well-known assets		
A variety of attractions and activities (an optimal mix of local potential components)		

Q6. After you read the Pilot Project presentation and details for each assets, are you interested in future documentation about the characteristics, stories etc. for some of the Pilot Project components

Yes, please detail _____

No, please motivate _____

Q7. How do you consider the access to the Pilot Project assets?

	Yes	No
affordable (total expenses)		
easy access (transportation)		
available (no restrictions for visit- time, etc.)		
easy to be informed about (available information, advance use of ITC services - smart phone, iPad, etc.)		
Cognitively and mentally accessible (understood)		
Emotionally accessible (valued and appreciated, enriching, motivating to positive behavior, creating enthusiasm)		

8. How do you appreciate the story presentation

	Yes	No
As a real value added for my personal cultural heritage consumption		
Adequate for the general public		
Addressed to the specialists		
Stimulating for debates regarding particular interpretation		

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Q9. Do you consider the Pilot Project story significant for:

	Yes, strongly	Yes, partially	Not at all
Cultural consumption development			
A wide group of consumers			
Providing/stimulating young consumers			
Providing uniqueness among global heritage assets			
Innovative heritage interpretation			
Innovative heritage consumption			
Business oriented approach			
Enriching national heritage			

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10. Overall, how do you rate the quality of Pilot Project

Poor	Fair	Good	Very good	Excellent

Q11. Compared to other heritage products that are available, would you say that Pilot Project (as a mix of assets presenting an image is

Much better	Somewhat better	About the same	Somewhat worse	Much worse

Q12. Please give us your evaluation for the following aspects:

	Totally agree	Partially agree	Partially disagree	Totally disagree
I am satisfied with the reliability of the Pilot Project				
I am satisfied with the expertise of the Pilot Project service staff				
The Pilot Project enriched my knowledge				
The Pilot Project contributes to a better understanding of the local cultural heritage				
I am likely to provide enthusiastic referrals for Pilot Project to a friend or associate				

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Q13. Do you purchase this type of cultural heritage products (mix of assets with one image/identity)?

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

Q14. How do you appreciate the connectivity and complementary of products/services for stimulating cultural heritage consumption in the Pilot Project Area

	Excellent	Good	Poor	Not at all	It is not important
Cultural products/services					
Complementarities with other cultural products you know					
Participatory practices of the local community / host community					
Regional networking					
Local provision and providers of diverse products/services (information points, centers of resources etc)					

Q15 Do you consider that Pilot Project contributes to:

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

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3.6 The Target Group Profile

Classified according to	current significance	aspired future significance	to increase ↗ top priority ①
	0 = none, 1 = low, 2 = high, 3 = very high		only 1 item can be top priority!
● Age	●	●	●
● < 6 years (e.g. families with children)	●	●	●
● 6 -13 years/έτη	●	●	●
● 14 - 21 years/έτη	●	●	●
● 22 - 65 years έτη	●	●	●
● > 65 years έτη	●	●	●
● Groups size	●	●	●



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● single persons, small groups (≤ 5)	●	●	●
● medium groups (6 - 12)	●	●	●
● big groups (≥ 13 ; e.g. bus group)	●	●	●
● Activities / δραστηριότητες	●	●	●
● visiting attractions (by car or bus, on foot)	●	●	●
● Short guided tour (1 hour)	●	●	●
● Extended guided tour (3-4 hours)	●	●	●
● Other άλλο	●	●	●
● Disabilities	●	●	●

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● with pram	●	●	●
● wheel-chair	●	●	●
● Places of origin	●	●	●
● locals	●	●	●
● day trippers from the region	●	●	●
● domestic tourists	●	●	●
● foreign tourists	●	●	●
● Prior knowledge in the topic	●	●	●
● interested and informed laymen	●	●	●

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● professional experts	●	●	●
● Intellectual preferences	●	●	●
● cliché, simplifying	●	●	●
● interested in local / regional heritage	●	●	●
● critical reflecting	●	●	●
● aesthetically sophisticated	●	●	●

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