



This project is co-funded by  
the European Union



**DIVERIMENTO**  
Europe: motion, emotion, imagination

# DIVERIMENTO

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

## PILOT PROJECT PLANNING TOOLS

### 3/10 AUDIENCE TOOL

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector  
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS – PROMOTING  
TRANSNATIONAL THEMATIC TOURISM PRODUCTS



This project is co-funded by  
the European Union



## CONTRIBUTOR

### DR. DOROTHEA PAPATHANASIOU-ZUHRT



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

**PROJECT AFFILIATION: CULTUREPOLIS**

Expert in Tourism Planning

**MAIN AFFILIATION:**

UNIVERSITY OF THE AEGEAN / The Wave Lab

MOBILE +30 694 2408 551

EMAIL [dorothea.papathanasiou@aegean.gr](mailto:dorothea.papathanasiou@aegean.gr);

[dorothea.papathanassiou@culturepolis.org](mailto:dorothea.papathanassiou@culturepolis.org)

GMAIL [costourdivertimento@gmail.com](mailto:costourdivertimento@gmail.com)



[ACADEMIA](#)



[LINKEDIN](#)



[PERSONAL WEBSITE](#)



[dorothea.papathanasiou](mailto:dorothea.papathanasiou)



This project is co-funded by  
the European Union

# CONTENTS

## 1 Contents

CONTENTS.....	2
ACRONYM.....	3
TITLE.....	3
TRANSNATIONAL PARTNERSHIP.....	3
<b>THE DIVERTIMENTO PROJECT VALUE MAP.....</b>	<b>4</b>
WORK PACKAGE AND ACTIVITY OVERVIEW.....	5
1 INTRODUCTION.....	6
2 THE AUDIENCE.....	7
2.1 Appropriate Media.....	8
2.1.1 Direct Interpretive Media.....	8
2.1.2 Indirect Interpretive Media.....	8
2.1.3 Interpretive Displays.....	9
2.1.4 Web-Based Interpretation.....	9
2.1.5 Experience.....	10
2.1.6 Budget.....	11
2.1.7 Staff.....	11
2.1.8 The Audience of EUROTHENTICA.....	11
2.1.9 Narratives.....	11
2.1.10 Heritage Assets.....	11
2.1.11 Safety.....	12
2.1.12 Maintenance.....	12
2.2 The EUROTHENTICA Audience.....	12
3 METHODOLOGY.....	14
3.1 The e-Survey Methodology.....	14
3.2 How to create a Monkey Survey.....	16
3.3 Target Publics.....	17
<input type="checkbox"/> GLOBAL EVENTS (2).....	17
<input type="checkbox"/> INTERNATIONAL EVENTS (1).....	17
<input type="checkbox"/> TRANSNATIONAL EVENTS (12).....	17
<input type="checkbox"/> LOCAL EVENTS (7).....	17
4 QUESTIONNAIRE.....	18
This page is intentionally left blank.....	21



This project is co-funded by  
the European Union

## ACRONYM

***DIVERTIMENTO***

Page | 3

## TITLE

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

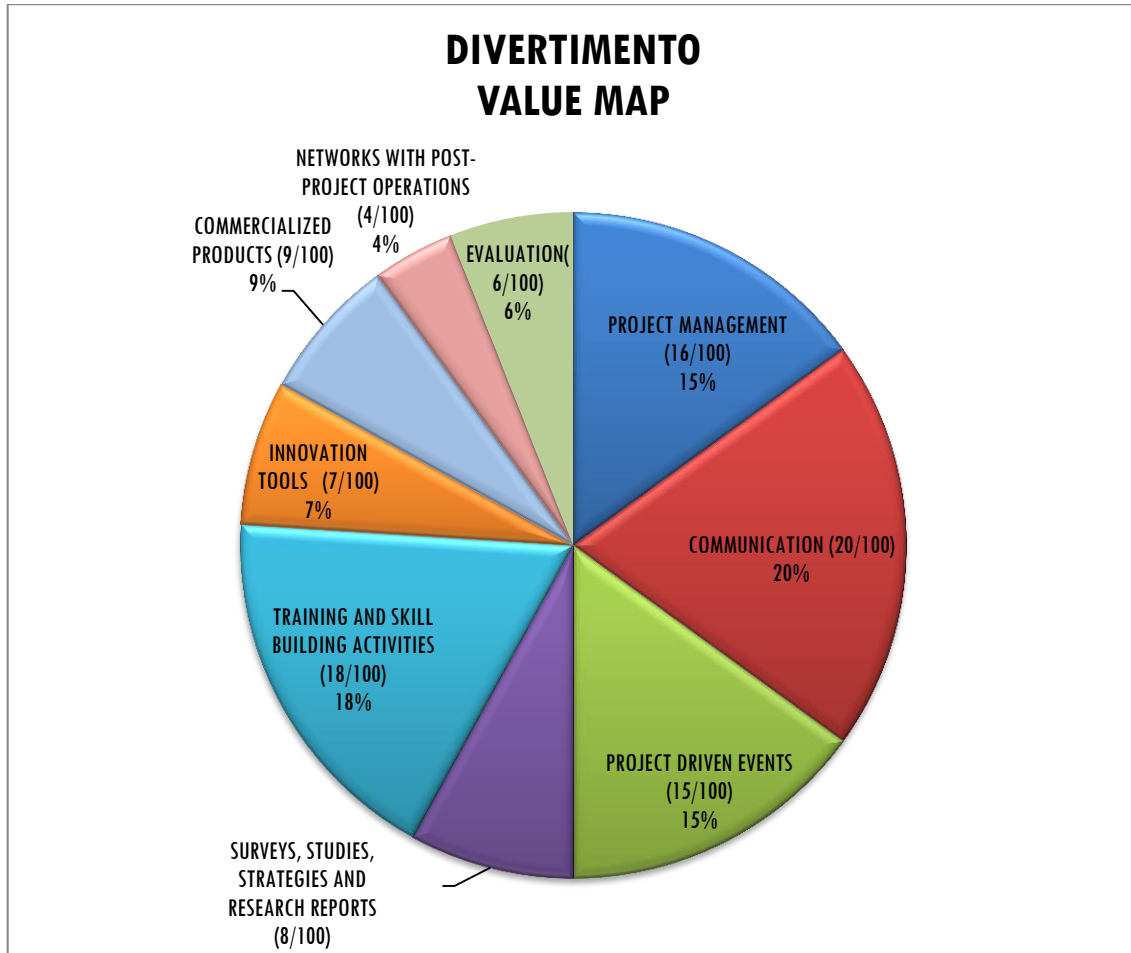
## TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA



This project is co-funded by  
the European Union

THE DIVERIMENTO PROJECT VALUE MAP





This project is co-funded by the European Union

# PILOT PROJECT PLANNING TOOLS 3/10



**DIVERTIMENTO**  
Europe: motion, emotion, imagination

## WORK PACKAGE AND ACTIVITY OVERVIEW

<b>WORKPACKAGE 1</b>	
<b>TRANSNATIONAL PROJECT MANAGEMENT, COORDINATION AND MONITORING</b>	
<b>Activity 1.1:</b> Transnational Project Management and Administration	<b>Outputs:</b> Grant & Partnership Contract; 3 Project Committees; the PM Toolkit; The Project Record
<b>Activity 1.2:</b> Transnational Project Coordination	<b>Outputs:</b> 6 PM Meetings
<b>Activity 1.3:</b> Transnational Project Monitoring	<b>Outputs:</b> Progress Technical Report; Final Financial Report; Consolidated Statement
<b>WP LEAD: COORDINATOR (CULTUREPOLIS)</b>	
<b>WORKPACKAGE 2</b>	
<b>TRANSNATIONAL PROJECT VISIBILITY, COMMUNICATION, DISSEMINATION AND PROJECT BRANDING</b>	
<b>Activity 2.1:</b> The project's Integration, Dissemination, Visibility and Transparency Sources	<b>Outputs:</b> Website; Training Platform; Social Media Campaign
<b>Activity 2.2:</b> Project Driven Communication Strategy for selected Target publics from the PPT Sector at EU and International Level	<b>Outputs:</b> Communication Plan; International Conference 7 Press Conferences
<b>Activity 2.3:</b> Dissemination of Project Outputs and Project Branding at International Level	<b>Outputs:</b> Visual Identity Kit (Project Logo; Project Brochure; 6 Project Fact Sheets; 6 News Letters); Project Promotional Spot; Gamification World Congress 2017
<b>WP LEAD: PP6 (UBBSLA)</b>	
<b>WORKPACKAGE 3</b>	
<b>MAPPING SKILL NEEDS OF KEY ACTORS IN TOURISM, COMBAT STAKEHOLDER FRAGMENTATION AND PROMOTE CROSS SECTORAL COOPERATION IN THE PROJECT AREA</b>	
<b>Activity 3.1:</b> Identifying Stakeholder Needs and Entrepreneurial Skills Needs to produce a new generation of tourism entrepreneurs and stakeholder motivation	<b>Outputs:</b> Demand Side Survey Study; 4 Training Workshops
<b>Activity 3.2:</b> Mapping the heritage potential of the project area to reform tourism offers and establish connections with PPT actors	<b>Outputs:</b> The DIVERTIMENTO Heritage Accessibility Plan; The Project Area Connectivity Map
<b>Activity 3.3:</b> Launching a new tourism business model on customer insights, key experiences and stakeholder participation to advance the tourism competitiveness of the project area	<b>Outputs:</b> Satisfaction Survey; Research Report
<b>WP3 LEAD: PP3 (HOTELOFI)</b>	
<b>WORKPACKAGE 4</b>	
<b>EXPERIENCE EXCHANGE, GOOD PRACTICE TRANSFER AND DEVELOPMENT OF JOINT METHODOLOGIES TO LINK SUPPLY AND DEMAND AND INTERNATIONALIZE LOCAL TOURISM BUSINESS OFFERS</b>	
<b>Activity 4.1:</b> Making tourism businesses responsive to demand side needs by understanding shortcomings and benefits in heritage tourism	<b>Outputs:</b> Virtual Desk and Knowledge Toolkit; e-Library
<b>Activity 4.2:</b> Updating the knowledge of tourism professionals to produce a new generation of experienced-based tourism products and services in the project area	<b>Outputs:</b> Intensive Experience Exchanges Training Programme; Pool of international tutors
<b>Activity 4.3:</b> Connecting key experiences at heritage places with quality services in the territory for different target markets	<b>Outputs:</b> Visitor Experience Diversity Plan; Pilot Project Planning Tools
<b>WP LEAD: PP5 (INE)</b>	
<b>WORK PACKAGE 5</b>	
<b>DEVELOPMENT OF INDUSTRY-RELATED EXPERIENCED BASED-PRODUCTS AND SERVICES IN THE PROJECT AREA TO CONNECT TO GLOBAL MARKETS AND AUDIENCES</b>	
<b>Activity 5.1:</b> Developing a heritage mobility and Gamification Model to combat seasonality at heritage places in the networked economy	<b>Outputs:</b> Heritage Mobility and Gamification Model; 7 Pilot Projects
<b>Activity 5.2:</b> Design and Delivery and Packaging of cognitive-emotional experiences as a high added value tourism product	<b>Outputs:</b> EUROTHENTICA: Experienced-based Transnational Cultural Itinerary; The DIVERTIMENTO iBook for iOS and Android operating Systems
<b>Activity 5.3:</b> Design, delivery and packaging of cognitive-emotional experiences as high added value heritage tourism products	<b>Outputs:</b> Project Quality Assurance Plan; Evaluation Committee; Evaluation Report
<b>WP LEAD: PP2 (UNICITY)</b>	
<b>WORK PACKAGE 6</b>	
<b>FORMATION OF STRATEGIC PARTNERSHIPS TO ENSURE RESULT VIABILITY &amp; POST-PROJECT OPERATIONS</b>	
<b>Activity 6.1:</b> Forging alliances of multilevel actors to ensure viability of achieved results in the Project Area	<b>Outputs:</b> The Heritage Charter for Tourism Business Actors and Heritage Operators; 7 Info Days
<b>Activity 6.2:</b> Developing the enabling environment for key stakeholders and players to launch and operate the Association of Tourism related Enterprises "EUROTHENTICA"	<b>Outputs:</b> 1 Legal Association with domain specific expertise
<b>Activity 6.3:</b> Commercialization of experienced-based products and services developed in the Project Area	<b>Outputs:</b> The DIVERTIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
<b>WP LEAD: PP4 (POZEJDON TURIZEM)</b>	
<a href="https://divertimento.com/en/699493">https://divertimento.com/en/699493</a> <a href="https://divertimento.com/en/699493">https://divertimento.com/en/699493</a>	



This project is co-funded by  
the European Union

## 1 INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions. The PILOT PROJECT PLANNING TOOLS facilitate the process of understanding and unlocking the inherent values of heritage assets and introduces the DIVERIMENTO Partnership to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Toolkit consists of 10 basic tools:

● **1/10: PROJECT SCOPE AND MISSION TOOL**

● **2/10: STAKEHOLDER TOOL**

● **3/10 AUDIENCE TOOL**

● **4/10: HERITAGE ASSESSMENT TOOL**

● **5/10 CONTENT MANAGEMENT TOOL**

● **6/10 LAY OUT AND GRAPHIC DESIGN TOOL**

● **7/10 STORY TELLING AND PLOT TOOL**

● **8/10 ASSET PLANNING STANDARD FORM**

● **9/10 WOSKHEET TOOL**

● **1/10 EVALUATION TOOL**



This project is co-funded by  
the European Union



## 2 THE AUDIENCE

Audience targeted 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 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:

- men and women;
- members of minority groups;
- people with physical challenges;
- multigenerational audiences (children, adolescents, adults, seniors)
- multiethnic groups
- multilingual groups

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 and 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.





This project is co-funded by  
the European Union



## 2.1 Appropriate 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.

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?

### 2.1.1 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.

### 2.1.2 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**



This project is co-funded by  
the European Union



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**

Page | 9

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
- iBooks and ipubs

### **2.1.3 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.

### **2.1.4 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. 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



This project is co-funded by the European Union

## 2.1.5 Experience

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

Heritage tourists consume, what they value, and to value means to know and understand. What they 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.

Most people will spend less than an hour focusing on your interpretation. Although they might 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 area. Rather than duplicating efforts, look for ways to complement what visitors will experience elsewhere:

- Personal contacts like friendly and helpful staff is a sine qua non condition for success.
- Physically and cognitively accessible, user-friendly information that allows to quickly and easily learn what opportunities are available for all consumption types and activities;

### 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



This project is co-funded by  
the European Union



- 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.

### 2.1.6 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.

### 2.1.7 Staff

If a Project 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 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.

### 2.1.8 The Audience of EUROTHERICA

Is the audience of EUROTHERICA {visitors, guests, users, etc.} familiar with technology such as podcasts, smart phones? Do you want to attract more visitors with these kinds of skills? Then, focus on the message, rather than the medium. If your stories aren't well conceived, the technology won't be worth the investment.

### 2.1.9 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.

### 2.1.10 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. Does the pilot project area have any other objects, artifacts, or original documents that



This project is co-funded by  
the European Union



Partners can use to enhance the pilot project stories? Can heritage experts acquire or borrow them?

### 2.1.11 Safety

Interpreting the values of traditional pottery in a local craft shop is not as quite as risky as interpreting wild nature. The DIVERTIMENTO 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 with narrow corridors and open vistas are there enough warning signs place at the right spots?

Page | 12

### 2.1.12 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?

## 2.2 The EUROTHENTICA Audience

DIVERTIMENTO 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 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. 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.



This project is co-funded by  
the European Union



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 in the assets presented in EUROTHENTICA. 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 and social interactions with 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
- The consumption of “high culture” is an important part of their lifestyle, while their 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.

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. They 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.

EUROTHENTICA 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



This project is co-funded by  
the European Union



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.

## 3 METHODOLOGY

### 3.1 The e-Survey Methodology

#### SCOPE

Divestment campaigns present an interesting opportunity to engage financial and business media as well as political media, including radio, print media, journals and online publications. Engaging media through the angle of a divestment campaign can help to bring attention to other issues related to nuclear weapons, to talk about how these weapons are not only not providing a great return on investment, but can potentially cause untold human suffering through their use. Media attention is a great way to engage financial institutions and put enormous pressure on them to enact or strengthen policies around nuclear weapons. Financial institutions do not want bad press and they are extremely sensitive to media reports. Media attention also affords campaigners an opportunity to commend those financial institutions that are divesting from nuclear weapons producers and create a positive “race to the top”.

#### MEDIA AND NETWORKING

Social media, networking, multimedia and blogging are useful tools to engage a broad audience and inspire people to take action in a quick and effective way. Tools such as Facebook, Twitter and YouTube can provide useful forums to share campaign messages and calls to action. These forums offer good opportunities to promote online email and web-based actions such as online petitions and email actions.

**Facebook** is useful for sending out links to online actions, short pieces of news and information as well as campaign messages. It can be sent out via groups and causes such as *International Campaign to Abolish Nuclear Weapons (ICAN)* or by setting up new groups specifically on the divestment campaign in your country and recruiting supporters to it. Messages and actions can also be sent out to your friends on Facebook asking them to take part in an action or event.

**Twitter** is similar to a blog and can be used to send short campaign messages and news as well as links to actions (within the limit of 140 characters) to ‘followers’ of a



This project is co-funded by  
the European Union



particular twitter feed. It is helpful to also retweet useful items to your own followers from the ICAN twitter feed. You can also get your tweets picked up and retweeted by tagging financial institutions, or using hashtags. Make room for a hashtag in your post. That will add your tweet to an existing thread, given that Twitter now turns hashtags into links. When used strategically, hashtags are definitely worth the precious extra characters. Here are some hashtags to consider:

- **#SocialGood** | Highlights businesses, nonprofits, and individuals creating positive social progress
- **#CSR** | Corporate Social Responsibility
- **#SRI** | sustainable and responsible investment/ socially responsible investment

### PROJECT OBJECTIVE:

---

- 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)

### THE SURVEY

---

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

1. Each Partner creates a summary of the own Pilot Project and uploads the document at the website of the own organization.
2. Each Partner completes the 10 selected locations in the Questionnaire that correspond to the own Pilot Project.
3. Each Partner translates the Questionnaire in the local language to explore the views of respondents at national level.
4. Each Partner uses the Questionnaire in English to explore views of foreigners.
5. Each Partner uploads the Questionnaire in the project website in a workable format, so that respondents can work with. Each Partner decides on his own about the form of the Questionnaire:
  - a. It can be a document with which respondents work with and send it back completed,





This project is co-funded by the European Union

- b. It can be a monkey survey for the web environment
- c. It can be a face to face interview
- d. It can be or another tool.

## 3.2 How to create a Monkey Survey

[http://help.surveymonkey.com/articles/en\\_US/kb/How-to-create-a-survey](http://help.surveymonkey.com/articles/en_US/kb/How-to-create-a-survey)

or a Facebook campaign or use Google or any other convenient tools to accomplish this task.

ENPI an IPA Partners are kindly asked to consult with the respective ICT experts for the best suitable and appropriate solution.

**SurveyMonkey.com**  
because knowledge is everything

Home Create Survey My Surveys Address Book Join Now for Free

### Get Started Today!

[> Already have an account?](#)

Pick a Username:   
(Up to 50 characters, no spaces.)

Choose a Password:   
(Up to 25 characters, no spaces.)

Confirm Password:   
(Up to 25 characters, no spaces. Same as above.)

Enter a Contact Email:   
(Used ONLY to notify you about your account. Up to 50 characters.)

Choose Your Time Zone: (GMT-08:00) Pacific Time (US & Canada)

I'd like to receive periodic email updates only about SurveyMonkey.

By signing up, you agree to the [Terms of Use](#) and [Privacy Policy](#).



This project is co-funded by  
the European Union

### 3.3 Target Publics

#### WHO TO ASK

---

Locals, tourists, museum visitors, excursionists, the general public, journalists, young audiences etc. Page | 17

#### WHO TO ASK FROM AN AUDIENCE INCLUDED IN A PROJECT ACTIVITY:

---

- **GLOBAL EVENTS (2)**
  - Presentation of the EUROTHENTICA Game version at the Gamification World Congress 2017 (HOTELOFI)
  - Presentation of the EUROTHENTICA at the ITB Berlin 2017 (POSEIDON)
- **INTERNATIONAL EVENTS (1)**
  - The DIVERTIMENTO INTERNATIONAL CONFERENCE in Trabzon, Turkey (DOKA)
- **TRANSNATIONAL EVENTS (12)**
  - 4 Study Visits (Lagopesole, Race-Fram, Berlin, Trabzon)
  - 4 onsite lectures (Lagopesole, Race-Fram, Berlin, Trabzon)
  - 4 evaluation workshops ((Lagopesole, Race-Fram, Berlin, Trabzon)
- **LOCAL EVENTS (7)**
  - 7 Project Info Days organized at local level (with 7 Press Conferences)

#### 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



This project is co-funded by  
the European Union

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: up to 100 in total per Project Partner**

## 4 QUESTIONNAIRE

1. Are you aware of the monuments included in the ..... Pilot Project?

No, none

Yes, all

Yes, some (please specify which):

X1

X2

X3

X4

X5

X6

X7

X8

X9

X10

2. Which was the source of your information on these monuments;

	Travel Agency	Media	Internet	School	Friends / relatives	Can't remember	Other (please specify):
X1							
X2							
X3							
X4							
X5							
X6							
X7							
X8							
X9							
X10							



This project is co-funded by the European Union

3. How would you describe the monuments included in the ..... Pilot Project with regard to the following characteristics;

	Pricing	Access	Availability	Info
	Affordable (e.g. ticket or a purchase)	Easily accessible (signage, transportation, roads, etc.)	Available (visit without restrictions, time, public - private building, etc.)	Available information (advanced application of electronic services, Smart Phone, iPad, etc.)
X1				
X2				
X3				
X4				
X5				
X6				
X7				
X8				
X9				
X10				

4. Having read the short story in every monument of the .....Pilot Project, would you be interested in learning more about them?

No, for none

Yes, for all

Yes, for some (please specify for which):

- X1
- X2
- X3
- X4
- X5
- X6
- X7
- X8
- X9
- X10

5. You believe that the ..... Pilot Project,

will be interesting to the general public

will be addressed only to persons who have special interests and knowledge on the issue



This project is co-funded by  
the European Union

6. Do you think that the .....Pilot Project will be important for,

	Fully agree	Pretty much agree	Kind of disagree	Don't agree at all
the development of cultural tourism and thus strengthening of tourism businesses				
highlighting the uniqueness of the monuments of the area				
the understanding of the area's cultural heritage by the general public				

7. Which promotional means would you prefer for the selected route?

- Private tour
- Application for mobile phones
- Printed guide
- Interactive experience (e.g. treasure hunt)
- Video presentation with special effects

8. Describe the first phrase that comes to mind on your area's identity as you perceive it:

---

9. Can you, at a first glance, to connect the theme of the DIVERTIMENTO Pilot Project with the area's identity as you perceive it?

Fully

Enough

Not much

Not at all

10. Please provide your idea of a short title for the DIVERTIMENTO Pilot Project:

---



This project is co-funded by  
the European Union



This page is intentionally left blank



# DIVERTIMENTO

Europe: motion, emotion, imagination

