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## CULTURE PRODUCTS IN TOURISM



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## INTRODUCTION

The growth recorded by the tourism industry over the past 50 years is one of the most remarkable economic and social phenomena.

According to World Tourism Organisation (WTO) forecasts, this trend will continue to drive growth in tourism in the future. The number of foreign tourists is expected to reach over 1.5 billion in 2025. These figures relate to the tourism sector as a whole, but tourism targeting cultural and historical heritage sites is expected to grow at a much faster rate than other sub-sectors. Increasing demand for services related to cultural tourism and cultural heritage is also reinforced by the development of so-called tourist patterns of behavior, which are increasingly characterized by shorter stays and greater fragmentation of holidays. These trends will lead to an increasing number of visits mainly to cultural tourist sites.

This handbook aims to assist entrepreneurs and cultural institutions in creating, promoting and offering a complete tourism product that will contribute to the promotion of local cultural heritage and bring economic benefits to the local community.

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## CULTURAL HERITAGE AND ITS ROLE IN REGIONAL DEVELOPMENT

Cultural tourism is attracting an increasing number of tourists each year. According to a European Commission study, 20 per cent of tourists in Europe have cultural motivation, while 60 per cent of them are interested in cultural discoveries during their holidays.

Among the main factors explaining this trend are:

- More demanding tourists who want to discover different cultures through experiencing local arts and crafts and by emerging in the local community;
- An increasing number of local authorities turning to tourism as a means of generating income and creating employment opportunities;
- Increasing focus of authorities responsible for preserving cultural and historical heritage on revenue-generating opportunities offered by tourism.

There are several main questions to be answered when it comes to heritage conservation and tourism:

- How do we establish the balance between the needs, interests and infrastructure required by tourists and the objectives related to the preservation and conservation of cultural and historical sites?
- How do we align the achievement of both above goals without harming the symbolic or spiritual value of the local site or the local community?

An increasing number of professionals working in the field of tourism are focusing on activities and efforts related to the preservation of cultural and historical heritage, because they see it as a valuable source of sustainable diversification of the tourist services offered over time.

Tourism and cultural and historical heritage sites can establish sustainable ties that bring mutual benefit. Such relations are unique in that the preservation of sites of cultural heritage, buildings and artifacts become fully justified when the latter are open for access by tourists. Moreover, most of the funds for the protection of the sites come from the tourism industry. At the same time, through the cultural heritage sites, tourism has access to a large number of diverse attractions. This enriches the entire industry through

meaning and purpose, adding a sense of discovering something new, and also fostering intercultural understanding and personal enrichment.

Tourism should be considered as one of the main reasons for the preservation and conservation of cultural and historical heritage sites. Experience shows that cultural sites that remain closed to the public are declining. They are usually abandoned and get damaged over time; climatic conditions and other natural phenomena further contribute to their decay. Since they do not generate any economic income, the allocation of funds even for minimal maintenance is hindered.

On the contrary, when the sites are open to tourists, authorities should keep them in good condition with at least minimum but regular maintenance. However, the main contribution of cultural tourism is that it serves as a gateway to the historical and cultural heritage of a country or a place that people would never visit under other conditions.

Ensuring access to sites of cultural and historical heritage inevitably has its downsides and requires strict control and wise management of tourist flows. There should be established capacity constraints on sites and limits set; access to sites and car parks must be improved and regulated; guides must be properly trained and so on.

There are four main approaches that can be used to reduce the negative impact of visitors on cultural and historical heritage sites:

- 1) Managing the supply of tourist services or visiting opportunities, for example by increasing the space or time during which the site is open in response to the increased interest of tourists;
- 2) Management of the demand for services related to visits to cultural and historical heritage sites, for example by limiting the total number of tourists, visits per day, the manner of use, etc.;
- 3) Managing the capacity of the site to accommodate the increased tourist interest: by strengthening the site or individual elements of it, or by developing additional facilities;
- 4) Management of the tourists' impact on the site, e.g. minimizing the negative impact by modifying the type of use or reducing the concentration of use.

Therefore, problem and risk management strategies related to large numbers of visitors to certain cultural and historical heritage sites are often supported

by other strategies designed to attract tourists to other places of cultural interest.

Sometimes, extremely attractive and rich monuments, settlements or archaeological sites with equally high representativeness for a given culture or historical period like a busy tourist site, remain outside the tourist networks and do not benefit from the positive effects of tourism development. Therefore, to reduce the pressure on existing and often overpopulated world heritage sites, there is a need to diversify cultural destinations. The opportunities offered by cultural tourism should be expanded through the promotion and inclusion of new regions in tourism development plans and promotional programmes related to large cultural and historical heritage sites.

## **GENERAL KNOWLEDGE OF LOCAL CULTURAL HERITAGE**

The concept of sustainable tourism encompasses a large number of different branches, including ecotourism, cultural tourism, tourism related to cultural and historical heritage and others. There is indeed an overlap between these above-mentioned branches and the concepts often merge amongst them, but here we will try to give a definition to each of them so that they can be easily distinguished, and each community can easily recognize the nature of its resources. This will help steer the tourism campaign in the right direction so that you can target the right niche markets.

Unlike eco-tourism, cultural tourism is linked to human achievements and not to natural landmarks, however the term "cultural tourism" is as complex as the word "culture" itself. If you ask people what "culture" is, one will say that it is theatre, another that it is folk dance and opera, third - fine arts, etc. Others will add that it is history, traditions, customs, literature and other elements preserving the state of humanity - what we usually refer as the bigger umbrella of "humanitarian sciences".

Consequently, 'culture' includes both art and 'humanities' (and probably many other things), so cultural tourism can be a general category that covers both dimensions. However, the tourism community is increasingly associating "cultural tourism" with the arts. For example, when people visit Plovdiv to see an opera in Plovdiv "Old Town", it is considered cultural tourism.

While not every community in Bulgaria has a ballet or theater, it certainly has a unique history or is part of a history that has the potential to make it a center of a regional tourism campaign. In this sense, tourism related to cultural and historical heritage begins with the presentation of the history of the place and the people who inhabited it. Here the "attraction" is the history

and heritage of a place and the “history” of its people. A great example here would be the Ethnographic Complex in the town of Kavarna.

In the process of rapid development and expansion of the tourism industry, people engaged in this type of activity are looking for ways to distinguish their product from the thousands of others to which the tourist has access. The tourism related to cultural and historical heritage definitely provides many opportunities to build a unique image and “put a destination on the map”. Each city can open a large shopping mall just like other cities. But the history of a region differentiates it from its neighbour regions and the difference will become more and more important for the competitive tourist market.

Let's define the frameworks of Cultural Heritage:

According to the [Law on Cultural Heritage](#) of the Republic of Bulgaria of 2009, cultural heritage covers intangible and tangible immovable and movable heritage as a collection of cultural values that are "custodians" of historical memory, national identity and have scientific or cultural value.

## CULTURAL HERITAGE

- Terrestrial, underground and underwater archaeological sites and reserves;
- Historical sites and complexes;
- Archeological sites and complexes
- Ethnographic sites and complexes
- Unique examples of park and landscape architecture;
- Natural assets (unique samples), including anthropological remains found in field studies, and remains of paleozoology and cultivated plants;
- Industrial heritage;
- Works of fine and applied arts;
- Traditional crafts;
- Documentary heritage;
- Audio-visual heritage;
- Folklore tradition and language;
- Verbal attributes and values;

- Customs, rites, celebrations, rituals and beliefs;
- Music, songs and dances;
- Traditional medicine;
- Culinary and oenological traditions;
- Folk games and sports.

The UNESCO World Heritage List includes sites of utmost importance to humanity and their conservation and preservation is a priority. There are **ten Bulgarian sites** - seven cultural and three natural ones included in UNESCO World Heritage List.



Rilski Monastery



Thracian tomb in Sveshtari



Tomb in Kazanlak



Church in Boyana from the 9th century





Ivanovo Rock Churches - Ruse



Architectural and Historical Reserve - town of Nessebar



Madara National Historical and Archaeological Reserve



National Park Central Balkan



Pirin National Park



Srebrna Biosphere Reserve

## The intangible cultural heritage

The intangible cultural heritage is diverse and covers all aspects of human life. The UNESCO Convention (2003) has identified five main areas, but these are only the main clusters divided into many sub-categories, which differ by country:

- a) Verbal traditions and expressions
- b) *Performing Arts*
- c) Social practices, rituals and festive events
- d) Knowledge and practices related to nature and the universe
- e) Traditional craftsmanship

### ***Bulgarian Intangible Cultural Heritage from the UNESCO List***

- 2015 - “Surva”, the International Festival of the Masquerade Games
- 2014 - The tradition of Chiprovtsi carpets making
- 2009 - Nestinarstvo, messages from the past: the Panagyr of Saints Constantine and Helena in the village of Bulgari
- 2008 - Bistritsa Babi, archaic polyphony, dances and rituals from the Shopluk region
- 2017 - Cultural practices associated to the 1st of March, celebrated jointly in Bulgaria, North Macedonia, Republic of Moldova and Romania

### ***Register of good practices for the protection of intangible cultural heritage***

- 2016 - Festival of folklore in Koprivshitsa: a system of practices for heritage presentation and transmission
- 2017 - Bulgarian Chitalishte (Community Cultural Centre): practical experience in safeguarding the vitality of the Intangible Cultural Heritage

## **IS YOUR COMMUNITY READY FOR THE TOURIST BUSINESS?**

If a community wishes to develop and maintain cultural and historical tourism, it must take into account two important aspects:

- 1) Firstly, the availability of either developed or in a process of development sites of cultural and historical importance, attractions and other resources.

- 2) Secondly, the willingness and readiness of the society and the business to work together to optimize the quality of the so-called historical inventory, as well as the quality of the services and amenities offered to the culture tourist.

### **A CHECKLIST for assessing the readiness of your community to embrace culture tourism**

Here are a few questions to help you assess whether the requirements mentioned above are available in your community:



- What is the financial status, the administrative views and approaches of the main culture heritage tourist institutions?***

Comment: Often museums and other cultural and historical heritage sites in a region make tremendous efforts only to stay open to the public and are not in a position to take the lead in initiating innovative tourism ventures. Similarly, if the organization lacks a strong innovative vision, it will hardly be able to evolve or introduce a change in the services it offers to tourists.

- Is the history of your place or region interesting?**

Comment: Can your community tell a unique and interesting story that sets it apart from all other nearby communities? Are there celebrities or events that relate to your history and region? Is your story related to that of a larger region? Are there special places that represent your history, and if so, do they do it in an authentic and appealing way?

- Are there any other significant attractions in the area that can be visited (for example, 30 minutes away by car)?***

Comments: For example, if your area is excellent for fishing, you will not be able to turn tourists who visit you for the fishing into cultural and historical heritage enthusiasts. However, you can search for an overlap: a tourist product consisting solely of museums and archaeological sites is not as 'strong' as one that includes performances with reenactments of local customs, historical events, opportunities for additional activities such as cycling, trekking on historic trails or guided tours.

- Do you have local "stars" to promote your region, and successfully align to the expectations of the culture heritage tourist?**

Comments: For example, does your city have a restaurant that serves home-cooked food, home-cooked meals, a hand-knit shop, and art galleries and studios? Do people who need to be involved in the endeavor have the attitude and mindset of "we collaborate within but compete with those outside"?

- How stable is the infrastructure related to people?**

Comments: Firstly, to what extent do prominent public figures participate in citizens' committees, NGO boards and public dialogue concerning the role of tourism? What is the readiness of local media, especially newspapers, to regularly reflect improvements in cultural heritage tourism products as well as improvements in tourism services themselves? Do you have trained tourist personnel? Are traders, gas station employees and other service personnel willing and ready to embrace the idea of developing cultural heritage tourism, to make recommendations and to provide guidance?

- Are those elements of the public infrastructure that relate to quality of life sufficiently funded?**

Comments: Under such category you usually find parks and recreational areas, libraries, the decoration of streets and the central part of the city, as well as the maintenance of resources related to the cultural and historical heritage of the region.

You should assess not only the community's ability to financially maintain new assets, but also its willingness to invest in the above-mentioned infrastructure. Are there any sources of finance, such as tourist taxes, which can be used to fund maintenance and promotion of cultural heritage tourism?

## **COMMUNITY INVENTORY**

Once you've answered the above questions, it's time to take an inventory of the community's resources for developing cultural heritage tourism.

You could include not only the places that tourists will visit, but also the people they will meet, the meals they will be hosting, the items and souvenirs they will be able to buy, the places they will be able to cycle or take trips to, local history-oriented bookstores, or historical parks they can visit.

In rural areas in particular, the landscape and natural environment can also reflect the traditions of the people who lived there. You should not forget that although culture heritage tourists are looking for strong history "flavor", they are also "hungry" for experiences related to other types of tourism. Cultural heritage tourism needs a variety in order to develop. So, you need to know whether you provide good options for activities that can keep the tourists involved and engaged for half a day or more.

Next, you'll need to scan nearby communities, for example, within an hour's drive away. Can they contribute by connecting your historic product with more places to visit or activities to do? For example, if your city celebrates a historical event, do restaurants and shops in the neighboring community provide information about it?

Last but not least, you have to assess whether your resources match the message that your region is sending to society and tourists. Does your cultural heritage tourism product fit naturally into the concept of your region? Or would it be necessary to make a large-scale repositioning in the tourist approach of the city? If the repositioning is too ambitious, you may not get the support you need from the community.

### **Types of attractions based on cultural and historical heritage**

- Archaeological museums and sites
- Battle and historical places
- Historical buildings, churches, schools
- Historical trails
- Historical museums
- Ruins, rock dwellings
- Cultural programs, reenactments

Considering the above list, we could make the following inventory of the potential for developing culture heritage tourism in Kavarna region:

#### **Archaeological museums, objects, rock dwellings**

**"Cape Kaliakra"** - a remarkable ensemble of fortress and natural landmarks;

**"Yailata"** - an ensemble of fortresses from the 1st-6th centuries, built on a natural terrace, bounded by the Black Sea and the Dobrudzha plateau; remarkable rock dwellings were found in the terrace, as well as ancient Thracian ruins;



**"Bizone"** - a settlement from the V century BC, located in the picturesque area "Chirakman";

**Tauk Liman natural reserve** - an impressive natural phenomenon with fortress remains.

**Hammam** - massive dome bath, built of stones, fully restored;

The old warehouses of the port - six stores from the Renaissance era used as cereal warehouses;

**Wooden bridge** - built by local masters during the Renaissance, unique in the whole region.

### Historical buildings, churches, schools

The ethnographic complex in Kavarna - located in an old restored house, converted into a museum of urban life of a medium-sized Kavarna family from the end of the 19th century.



### **Historical museums**

City History Museum, Kavarna

The exhibition "Dobrudzja and the sea" - a unique maritime museum

**Hotels and restaurants** - the two clam restaurants in the area "Deep" are unique, where more than 20 clam specialties are offered to the guests.

## **CULTURAL HERITAGE TOURISM**

Many cities around the world consider cultural heritage tourism a successful formula for economic development. Taking into account the impressive demographic characteristics of this type of tourists, it is no surprise why so many organizations are making efforts to enter this business space. Simply put, culture heritage tourists spend longer time in a destination, put more money, and are more likely to return.

What else do we know about cultural heritage tourists?

First of all, they are more senior than other tourists, are often people of retirement age and do not travel with children. A large number of them are tired of homogeneous tourist destinations and are looking for real experiences and unique attractions. They are mostly professionals, well educated; plan their holidays in more detail and often do this online, which means that your site should be present on the Internet. Furthermore, this type of tourists have higher requirements and need an authentic experience. Do not try to lure them with shiny brochures that promise more than you can offer them in reality. There is an old saying in tourism: “It is always better to promise less and deliver more”.

### THE EDUCATIONAL EXPERIENCE OF CULTURAL HERITAGE TOURISM

- Authenticity - present a true story
- Quality – professional presentation
- Uniqueness – presentation of something different

### The economic aspects of the cultural heritage tourism

When exploring the economic side of the cultural heritage tourism, locals often complain: 'We don't want any more tourists; those who visit us now and ruin the city are enough!'

Let's be clear: cultural heritage tourism is not necessarily about attracting more tourists.

What we mean is attracting more “affluent tourists” who will spend more time and money in your city.

Encouraging visitors to spend a few more days in your city is the leading philosophy of most tourism initiatives and studies show that museums and cultural and historical heritage sites definitely contribute to extending the stay.

Consider adding to the group of tourists visiting your city a group of cultural heritage tourists; you should attract tourists who are willing to stay longer and spend more money on expensive gifts, souvenirs, books, etc.

Before launching a culture heritage tourism campaign, you'll need to consider how much support you can receive from the local community.

### How to get started in attracting support from the local community

- 1. Organize a meeting of local leaders and residents to discuss the concept of cultural heritage tourism!**

Invite members of the Chamber of Commerce, politicians, trainers and knowledge experts, representatives of trade associations, as well as voluntary organizations from which you could attract members to your team. Invite people who work in the tourism sector, visitor centers, tour operators, marketing companies and others. Be prepared to discuss the economic benefits and improving the quality of life that cultural heritage tourism would bring.

- 2. Contact other stakeholders who need to be informed in person!**

For example, if your efforts require posters to be placed, festivals to be organized, or other events to be organized, talk to local commercial agents and local government representatives to get their support and assistance in making your plans happen. No one likes surprises, especially if they're going to have an impact on their business.

- 3. Be a historian!**

Explore successful and unsuccessful practices in your area. Meet those locals who have studied the subject, related to the aspects of cultural heritage tourism you wish to develop, long before the idea ever occurred to you. No one likes to be ignored. On the contrary, if you pay your respects to those who previously worked in the same field, you will certainly gain their support.

- 4. Identify problem areas and get to know your opponents!**

Pay attention to those who tell you “this cannot happen” or “we have already tried this.” Listening to them will only cost you some time but can win you some new friends and allies. In the process, you can also understand why similar missions have failed in the past.

- 5. As soon as possible, set up an advisory board or a team of people to start the organization of cultural heritage tourism.**

Start with your own board of directors or committee and continue with the addition of other participants, such as representatives of the tourism industry, the chamber of commerce, or chamber of tourism, the municipal council, tourist attractions and other people and organizations that could help you or be impacted by your initiative. If you can't get people on board with your project, you may need to rethink your approach.



- 6. Invite your competitors to participate** and encourage them to become part of your project.

Widen the circle when you see a good fit. This could mean inviting other historical museums. The variety of quality museums creates additional opportunities, not competition. It is easier to invite more organizations to your project idea than to compete with them for the same market. It is enough for business organizations to explain how they could participate in the tourism initiative and they will be willing to do so.

- 7. Inform the key figures and the media about the development of your project.**

Let them know about your success. Inform local media regularly to present to the public the economic benefits of the project.

### **Local Infrastructure**

You may have the support of the local community, but this doesn't mean you can kick off your initiative. A city that wants to develop cultural heritage tourism must be prepared to meet the needs of the tourists. The goal is to keep visitors for at least one night, which means you need to have hotels and restaurants. Accommodations must be clean and available in several different price bands. Besides, it is much better when they are located near the attractions. Ask yourselves “How many hotels, motels or guest houses are available within 30 minutes from our attraction?”

These means of accommodation and dining must meet appropriate quality requirements. Remember that we have already defined the cultural heritage tourists as quite picky, wealthy and usually well educated. They prefer small, charming family hotels or first-class hotels, especially those with historical significance and legacy.

In addition to accommodation, remember that we also discussed the tendency of the cultural heritage tourists to shop. It's not enough for the streets of your town to be full of T-shirts and fast-food chains. These places really fill a niche, but it is essential for the development of cultural heritage tourism to have a variety of different types of shops, including art galleries, clothing stores, bookstores, jewelry stores, souvenirs, products of local crafts, as well as stylish gourmet restaurants.

Does your city offer fun activities and opportunities for outdoor experience? People who visit your site are often the same ones who will go to the theater in the evening or will go for a walk in the mountains the next day. Evening

activities are particularly important for the culture heritage tourists and local businesses should therefore be encouraged to maintain extended working hours.

Finally, consider the following obvious but often overlooked questions: If you are interested in attracting buses with tourists to your site, are the streets of the city and the dimensions of your parking lot suited to them?

Is your town easy to access? Are guests easy to navigate? Is it easy to find your place? Are there suitable parking spaces near major attractions?

## **IS YOUR ORGANIZATION READY FOR TOURISM?**

Even if cultural heritage tourism is appropriate for the local community, it may not be appropriate for your organization to take the lead in the initiative or even participate in it.

Begin by exploring your mission. The mission of each individual organization acts as a guide that navigates the organization in the right direction and prevents it from deviating from its course. Without a solid mission, the organization is threatened with losing its orientation towards its core values.

Cultural heritage tourism is probably not a universal solution to all of the organization's problems. The notion of "build and tourists will come" is rarely valid in today's competitive environment. Your organization should be able to answer the question honestly: "Is creating a tourist attraction part of our mission?" Not all organizations associated with cultural and historical heritage should consider tourism as the basis of their mission. If tourism is not a priority for your organization, it is unlikely that you will get the support of the board of directors, the municipal councilors or any other supervisory body, no matter how convincing your arguments may be.

However, it is possible that the mission of your organization is outdated. If so, do not hesitate to redefine it. What if you have outgrown your original mission or that alternatives for developing cultural heritage tourism did not exist at all at the time you were launching it.

### **The capabilities and type of your site**

Even if tourism fits into your mission, you should ask yourself

"Are we ready to welcome tourists, especially culture heritage tourists who are quite demanding?"

You should not forget that when a tourist is satisfied, he or she will share this on average with eight of his or her friends. But if he or she is not satisfied, he or she will share to a network three times bigger!

You wouldn't want any negative feedback about your organization, so don't try to attract culture heritage tourists if you are not ready to serve them properly.

To do this, you need a suitable infrastructure. It is important to always look at your site through the eyes of tourists and evaluate it from an external perspective.

To expand on the topic a little further, we must say that even if the locals are well aware and understand your new exhibition, the visitors outside are not. So here is another paradigm for how to plan, develop and perceive your institution - always from the perspective of the visitor, never from the perspective of the local.

One of the most obvious needs of a cultural heritage site are:

- ☑ **A proper signage.** Too many museum directors take it for granted that visitors know how to find their organization and know its working hours. Even if this applies to locals, you are now advertising to people who have no idea about your place. First of all, you need to put large and easy-to-read signs on the road leading to your site. Inform visitors about opening hours - hours and days of the week. If you have an entrance fee, check this to avoid unpleasant surprises for tourists when they reach your place.

If you offer additional services, such as a gift shop, cafe and special performances with speakers or demonstrators, include this information in the information boards. If you plan to have your site visited by foreigners, you'll need to put up signs in more than one language.

You should also make sure that your store has:

- ☑ **Safe and walkable entrance from the street,** accessible for both cars and buses.

It is also important to have:

- ☑ **A parking lot** that is large enough and with suitable flooring, well-marked and free of obstacles. If you have enough space, allocate one section specifically for buses and place enough trash cans around the

parking spaces. From the parking lot, tourists need to know which way the entrance is located.

Next comes:

- ☑ **The area and amenities available to your site** should be in good condition. It is important that they are suitable, clean and accessible to the disabled.

In addition, it is important to note that problems and challenges may arise in relation to cultural and historical heritage resources with regard to the following:

- ☑ **Local building regulations** to be observed when repairs or improvements are made.

Next, in addition to the cultural heritage product itself, which we will deal with further, please note the following questions: once tourists have entered your site, is their tour through it clearly enough indicated by:

- ☑ **Signage or brochures you distribute at the entrance.** Does your property have other amenities for tourists that can support your operating budget?

For example, given the tendency of cultural heritage tourists to shop, do you have:

- ☑ **Gift shop or bookstore** and do you offer quality products that appeal to visitors? To give tourists pleasure and keep them longer on the territory of your site, does it have
- ☑ **A luxury restaurant, a self-service restaurant or at least a café.** Keep in mind that this type of service can be outsourced to an external company so that your employees are not responsible for a business that most museum workers are not familiar with.

### ***Activities of your organization***

If your cultural heritage endeavor is successful, you will most likely attract more visitors to your site and you will need to manage your increased number of visitors. In other words:

- ☑ **You need a systematic impact management program.** This programme should start with a site survey to set a standard against which all future

impacts and conditions can be compared. If not properly managed, tourism can be destructive, just like logging, mining and other similar industries, which can destroy anything that attracts tourists to a destination.

**Below are some recommendations for achieving mutually beneficial relations between tourism and cultural and historical heritage:**

- The tourism sector should recognize the holistic nature of the cultural and historical heritage and vice versa - the specialists in the field of cultural and historical heritage should be aware of the importance of tourism and the needs and desires of the tourists.
- Preparation of a tourist plan or plan for management of the site and the surrounding terrain.
- Involving the local community in the definition of tourism policy and decision-making process in the field of cultural heritage tourism, as well as strengthening its capacity to actively participate in the management the cultural heritage tourism.
- Responding differently to the needs of cultural heritage tourists and other tourists.
- Presentation the cultural and historical heritage site to tourists, including the cultural elements that surround them.
- Establishing a marketing strategy and pricing policy for the cultural heritage tourism and setting appropriate mechanisms to ensure that a significant part of tourism revenues goes to protect cultural heritage sites.

Before you start your tourism campaign, consider the following:

- Basic administrative costs.

How often do you clean floors, empty trash cans, paint walls, clean windows and exposure elements, etc.? All these activities involve costs. Probably the most expensive and important factor to consider is

- Working hours

Many small museums often make the mistake of assuming limited hours. It is true that this is a vicious circle: if you do not have the finances to maintain long working hours, you cannot attract tourists, and if you cannot attract tourists, you cannot generate the funds to maintain longer working hours.

For this purpose, a basic study would be extremely useful, because it would show that longer working hours can be of great benefit, and the investment would pay you back many times over. Take advantage of volunteer work, try to stay open as long as possible, try not to close at noon and make your working hours as regular as possible, because most tourists cannot plan their schedule based on varying working hours. If you need to limit your working hours, avoid closing on weekends and during other busy tourist periods.

Your organization still needs to consider:

- ☑ **Regular maintenance program** to support and care for cultural heritage resources. Museums often overlook the scale of the cultural heritage tourism venture. Due to the slow decline process, it is easy to ignore the accumulating damage season after season. At least once a month you should plan maintenance activities, with extra care during periods of heavy tourist traffic or extreme climatic conditions.
- ☑ **Security and safety of attractions**, as well as of employees, volunteers and guests. Each site has its own individual concerns. Adequate insurance, as well as safety and security procedures are an important and necessary part of any public operation.

Finally, most importantly, the work of cultural heritage tourist attraction requires:

- ☑ **Adequate budget.**

By adequate, we mean:

- You must be able to maintain normal, regular working hours,
- You must have at least one full-time employee,
- You must be able to pay external contractors and suppliers,
- Your maintenance program should cover the damage that tourist traffic does.

To find ways to accumulate funds, you can look for your own source of revenue. For example, do you have entrance fees? Even 2 euros for an adult and free admission for children and people of the third age would bring several thousand euros a year to a small museum.

Of course, together with the expansion of your museum/site, the team that works in it must also grow. Whenever possible, send the members of your team to training programs, especially when it comes to training in implementing partnerships with tourism organizations.

### **THE ROLE OF YOUR CULTURAL HERITAGE INSTITUTION IN TOURISM: THE THREE LEVELS**

Even if developing cultural heritage tourism is part of the mission of your culture institution, and even if you have considered and found solutions to the categories listed above, you will still need to think about the overall role you will play in the local tourism programme. For example, you should first answer the question: "What is our goal? Is it to attract visitors from within our city or are we aiming at visitors from outside the city?" The first type of attraction takes advantage of tourists who have already arrived in the city. The second one targets visitors from outside.

There are at least two types of major attractions in the museum world. The first are those with the existing image and reputation to attract tourists to the city, just like Cape Kaliakra, Yailata and several other significant sites. The second type of attractions are those that target tourists already stationed in Kavarna.

Although Kavarna has many other excellent cultural heritage institutions, most of them fall into the second type - once that attract people already staying in Kavarna. The list is long and includes museums, archaeological sites, nature protected areas, etc.

If you wish to belong to the first type of attraction - one that draws tourists from outside, specifically coming to visit the cultural heritage attraction, you should target your marketing campaign not only at tourists who have already come to the city, but also at potential visitors from all over the country and abroad, especially in large markets. You should make it clear to the Chamber

of Commerce and other stakeholder organization that your cultural heritage institution will attract tourists to the community.

Many of the cultural heritage institutions in Kavarna do not attract tourists from outside, but only seek those who are already in Kavarna. That's perfectly normal. This strategy can support partnerships that are built locally with hoteliers and other stakeholders from the tourism business. The role of such attraction is to encourage tourists who are already in the city to stay for at least one more night.



Working together, museums can position a region as a cultural heritage destination. Whether it's big museums in big cities, attractive museums in small towns or unpretentious buildings in remote regions, if most sites adopt the discussed strategies and partnerships, this cooperation can make the city a true cultural heritage destination. The municipality of Kavarna has great potential to leverage its rich cultural heritage, but also its remarkable nature.

## PARTNERSHIPS

Once recognizing that the development of cultural heritage tourism is beneficial for both your community and your cultural heritage institution, next you need to combine the two ingredients - to make a partnership. The word “partner” means “to join someone else.” Which means working together, on an equal footing.

One of the best opportunities to expand the image of your cultural heritage site, as well as to attract tourists to your community, is for local museums, other sites and members of the cultural, educational, tourism and business sectors to form partnerships. As we have already said, support from the local community is extremely important for the success of any cultural heritage tourism venture. There are two major categories of partnerships to consider: “partnerships with a common mission” or “partnerships with a common market”.

### *Partnerships with a common mission*

Partnerships with a common mission are carried out by related cultural sites, which are united by common professional standards and offer related services. It would be good to explore other tourist cultural heritage programs and learn



from them. It would be pointless to try to “reinvent the wheel”, which is a common problem with a large number of small and emerging organizations.

Get information on the success of other programmes in terms of visitor numbers and economic impact. The study is an important basis for the development of your overall plan. Do not worry that at first the partnership may seem one-sided - you get knowledge from larger and older organizations; at a later stage, you will be expected to support legacy organizations.

Meet people who work in other organizations promoting museum research, archive work, and cultural heritage tourism.

Join tourism associations and national cultural heritage organizations, attend their conferences and workshops, and take part in their boards of directors. Your efforts will be rewarded in the long term.

And most importantly, you will be able to collaborate in many different ways with other cultural organizations in your region. For example, you can collect your advertising budgets to promote the region as a cultural heritage destination. Together, you will be able to buy more and larger advertising materials than any organization individually - this will have a synergistic effect.

You can collaborate in the programme area, such as raising funds to invite a travelling exhibition that would otherwise not be possible for any of the organizations individually; develop a lecture course that includes every cultural and historical heritage site in the region; make sure to synchronize all organizations with the same event at a given time of the year.

There are so many examples, but the guiding principle is to think “win-win”. Do not worry about helping other cultural heritage institutions – they are your partner, not your competitor. If cultural organizations work together to promote their community, they will all benefit from it. The state of your museum/site is inextricably linked to the states of all other museums/sites in the region. Don't think that your “slice of the pie” will shrink, but instead imagine a bigger pie.

### ***Partnerships with a common market***

Partnerships with a common market are those that unite other public or private sector organizations, bringing benefits to all participants and creating conditions for developing the creativity of their members.

The market does not forgive and there is little room for error. However, it gets much easier when you work in a partnership with marketing and service

professionals, who are market-oriented and function much more successfully than a large number of non-profit organizations. For example, such partnerships could be formed with a cultural and historical heritage site and / or local restaurants, government or business groups, etc.

**The economic basis of the tourism industry is related to:**

- Hotels
- Motels
- Resorts
- Restaurants

It is important to include them in the plan of your partnership. Many of the costs that tourists incur are related to accommodation and food (attractions receive only a small share of the total tourism revenues), which is why it is necessary to increase the attractiveness of your site to keep tourists for a day or two more.

Most cities have a chamber of commerce or visitor center ‘that promotes and stimulates local tourism. By working collaboratively with these organizations, cultural and historical heritage sites can significantly increase the promotion of their services. Join the Chamber or other trade associations, such as hotel or restaurant owners.

Are there tour operators in your region that offer tour packages? Connect with companies that advertise and offer tourism opportunities, plan activities and day trips and events for their clients. In addition to the tourism sectors, you should not neglect economic development organizations and initiatives to revive and refresh central urban areas, financial institutions that would provide funding for the realization of your ideas and believe that their realization will create new employment opportunities and additional income for the local population.

Consider additional marketing opportunities that you could realize in partnership with other museums or organizations. A museum, together with a local hotel for example, could advertise together - on a billboard, in a newspaper or in a magazine. In addition to paid ads, a local business can provide significant promotion to a site by spreading information about it to its customers, which is the best reason to work with them.

Do not miss an opportunity to promote the site.

If you are interested in the opportunities that working in partnership opens to the organizations working in the field of cultural and historical heritage, consider Annex 4 "Development of cultural corridors". It presents the steps you need to take to start a project in this area.

## **TOURIST ANIMATION - TOURISM RELATED TO CULTURAL AND HISTORICAL HERITAGE**

When we talk about animation in cultural heritage tourism, we should be aware that this is one of those tourist sectors where great efforts are made to find and maintain the balance between tourism and its sometimes destructive impact on the preservation of the historical and cultural heritage, whose future depends on the way we protect it now. In this section, we'll introduce the techniques you could use to make the tourism services you offer as interesting and entertaining as possible for picky cultural heritage tourists. The aim is to maintain the balance - to protect the cultural heritage sites and to provide unique tourist services that tourists could not use anywhere else.

### **Understand the product you will be offering**

Sometimes the term, "product development" sounds quite cold and is mainly applied in the engineering and home appliance industries. However, if you work for a museum, your collection of artefacts represents a potential new product line called exhibitions. If you work for a house museum, buying antique furniture will strengthen the main product you offer, the house itself. New products mean new customers and visitors, as well as renewed interest in your site by regular visitors. One of the most important moments for the cultural heritage tourists is to feel that they are experiencing something unique. Most people who visit cultural and historical heritage sites are actually looking for unique and authentic experiences. Often, they have done considerable research on the cultural and historical heritage of a region and are experienced tourists. They want to get more out of their vacations than just fun and relaxation. They want to learn something new and broaden their understanding of the heritage of a region while travelling. Tourists need information about the history of your site or city. Too many cultural heritage sites lack a real historical foundation, and look like "the attic of a grandmother" - a chaotic collection of interesting but unrelated artefacts, for example an old suit, an old sewing machine, rubber overshoes in the corner, a picture of the local revolutionaries. And when the visitors leave, they know just a little more than they did before they came; except, of course, that the house "has a lot of things."

Most cultural heritage tourists do not want this. They expect to experience a unique educational experience. They want to connect with other people, to understand details that they couldn't have learned during their preliminary research, and how it all fits into a common unforgettable story with a beginning, middle, and end. When you meet the expectations of the cultural heritage tourists, they will reward you with repeat visits and increase your reputation.

### **Product development: a storytelling**

Most early museums began by presenting collections of things left over from monarchs and nobles, or when they were related to studies or expeditions in which collections of specimens or artefacts had accumulated. The main activity of these museums is related to the acquisition, preservation and presentation of exhibits.

Today's museums and historical sites evolve into places offering a large number and variety of interesting and learning experiences. Cooperation between museums and schools or museums and libraries is growing in the direction of common programs and services that visitors can receive in both places.

Cultural heritage tourists expect more from the museums than the simple presentation of exhibits. Museums should represent places for active, interesting and intellectual interactions. These interactions may be related to storytelling or reenactment, hands-on activities, audiovisual programs, and more.

Due to the increase in the number of opportunities offered by museums, each visitor segment can search for different experiences. Children, for example, may be looking for stimulating interactive activities, while parents - a soothing, in-depth experience. A group of adults meeting in the museum can have different expectations for experiences that go beyond the perception of the museum as a meeting place. Successful museums offer many opportunities to different visitors.

However, when planning the presentation of your story, you should not limit the content with the format in which you present it. Keep in mind that the best expositions combine both elements. However, often people think that they have done their job by just telling the story. For example, just demonstrating how the local blacksmiths made swords is enough for the tourists. Indeed, it is a demonstration tool, but it's only part of the storytelling. Tourists need more context to emerge in the culture heritage

destination. For instance, knowing who were these swords made for, what were they for, where else can such preserved exhibits be seen, etc.?

### **Possible formats of your story**

The heart of any museum or historical site is the story it tells. You have to follow an important principle in order to “revive the history”. In order to fulfil its task, the tourism institution offering cultural heritage products must offer informal training to its visitors. By making the presentation of the story more dynamic, you will attract the tourists and encourage them to actively participate in the activities and participate in non-formal learning.

Most museums present their expositions by simply telling its story. However, although expositions are often cost effective and often require minimal maintenance, given the uniqueness of the history of your place or the staff at your disposal, this approach may not be your primary or only option. Explore other formats of “telling your story” that would be more relevant, engaging, and effective.

### **Possible formats for presenting your story**

- Exhibits hanged on the wall or placed on racks
- Programs of reenactment of historical events
- Historical plays and performances
- Films and discussions, film festivals, lecture courses and workshops
- Guided hiking tours
- Computer stations with information
- Video stations presenting documentaries, video introductions, etc.
- Headphones or audio demonstrations for storytelling, audio tapes for walking tours and so on
- Regular performances such as national dances and songs
- Traditional and historical cuisine
- Excursions to historical places with trained guides
- Workshops and seminars
- Information through newspapers and brochures

- Special group tours, for adults, for students and others
- Detailed guidebooks with information about museums
- Demonstrations: cooking, knitting rugs, making pots, carving wood, making baskets, etc.
- Better signs and information boards

If the key to a person's physical health is a healthy heart, then “healthy exhibitions” are the key to healthy and competitive museums. By expositions we mean more than just photos, panels with text on the wall or on stand-alone stands. Expositions may also present three-dimensional objects, both enclosed and displayed outside display cases. The exhibitions usually have two parts: the site itself (old photography of the city, photographs of archaeological sites and protected areas, a picture of a scene of a battle that took place in the region, furniture from the National Revival period, a ceramic vessel created by tribes inhabiting the area centuries ago) and a label or audio component presenting information about the site.

If your strategy is to use the exhibition to represent your cultural heritage institution, remember that today's cultural heritage tourists have higher expectations regarding the quality of the exhibitions. They are constantly exposed to complex graphic performances in the media, advertising, computer games, movies, etc., so they expect the same approach when presenting information wherever they are and whatever their experience is related to.

### **Key elements of an attractive exposition**

- 1) The “heart of history” is at risk when you present too many elements.

Don't dive into the full story. Tell just part of it in the exhibition hall and present the full details in a book that is sold in the museum store.

- 2) Add variety whenever possible and appropriate. Visitors to museums are not so willing to read long text panels but they want to learn the same story told through multiple photos, video materials, documents or exhibits.
- 3) Be clear! The plates you place must be clearly written, readable, written in an engaging style and professionally presented. Some frequently made mistakes include:

- Too small letters,
- Use of decorative but hard-to-read fonts,
- Labels that look bad and appear to be roughly assembled.

Faded, torn or blurred labels are difficult to read, distract tourists and leave the visitor with a long-lasting bad impression of the site. If your site attracts foreign tourists, or aims to achieve this, you will need to include more languages. Some museums have experimented by presenting information plates in different styles - for example, a customized version for adults and for children.

#### 4) Regularly clean and change the places of the exhibits.

It's good to do shuffles and sweeps of your exhibitions at least three times a year. However, some museums do it just once.

This maintenance includes cleaning, changing places, updating outdated texts and replacing plates. Undoubtedly, when necessary, you should immediately make fixing and repairs - in bad weather or vandalism for example.

- 5) We will repeat this advice: The story you are telling must be authentic. When writing materials related to local events, stick to the facts, connect the historical context, present a contemporary analogy and connect it with individuals, humanize it. In this way, you will simultaneously capture and retain the interest of the visitor and remain true to the story.
- 6) As you build your expositions, you could identify parts of them that can travel. An exhibition placed by you in a large commercial area, town square or other public center can attract visitors to your site who would not otherwise come. Sometimes you have to take the story to the audience to bring the audience back to your place. But you should only give tourists “a flavor” of the exhibition to get them interested enough to come to your museum, and not present them the full story so that they do not feel the need to visit the full exhibition.
- 7) Finally, remember that you and your employees can be the best part of the exposition, especially when it comes to interpretation and re-creation of history. As mentioned above, you need to train your team so that everyone is familiar with the story and whenever possible

provide the opportunity for organized guided tours. Your visitors are as likely to remember information obtained in an informal conversation with a guide from the museum as from a written text.

## MARKETING AND ADVERTISING

You have already done a lot of the work, developed your tourist cultural heritage product, partnered with other museums and business organizations. But where are your visitors?



One of the biggest challenges facing museums in general, whether they are part of the tourism business or not, is reaching out to customers. This challenge becomes even greater when cultural and historical heritage sites enter the tourism business, because the experience of many museums is limited to offering the product to the local community, but not outside it.

Nowadays, cultural heritage institutions must be able to reach not only the members of their community, but also to target people from other communities or even countries. Given that most non-profit organizations do not have sufficient funds for ambitious advertising, they could not compete alone against major tourist attractions.

The first thing you will need to do is not look at your work as "fighting the competition". As we have already said, there are a number of other organizations that will welcome you as a partner in advertising. This way you can work to promote your community or region as a tourist destination with a large number of diverse attractions.

In addition, you could get a copy of your community or national marketing plans to explore if there is a way to take advantage of their ongoing activities.

Marketing means finding out what people think about your institution and what they would like to experience by visiting it. Once you find out what the



needs and aspirations of your target audience is, your diverse marketing tool such as brochures, newspaper and magazine advertisements, electronic advertisements on the Internet, etc., will start to resonate in a creative and interesting ways with what the potential visitors want to see, feel and hear. Of course, what you offer should match what you present in your advertising. When potential visitors respond to your brochure or e-advertisement, you will need to give them exactly what attracted their attention in the advertisement in the first place.

### **Determining the target market**

Earlier, we asked you to evaluate the assets and potential of your community to develop cultural heritage tourism. Now, you will need to find out what kind of people are visiting your community and region to optimize the use of your limited advertising budget.

To start with, ask yourself two basic questions:

- 1) Who is currently visiting your institution? Do you know:
  - If the visitors are local, national or foreign tourists?
  - If the visitors who come to your institution are on a long holiday in your region or just passing through?
  - If they visit other cultural heritage attractions in Kavarna region?
  - If they are families without children or travel in large groups?
  - How do they find information about your site?
  - Anything about their habits regarding shopping in the city?

This information will help you build your advertising campaign.

- 2) Who is currently visiting the local community?

This information may differ from what you have found out about visitors to your site. If the majority of your visitors are over fifty years old, for example, and the average age of visitors to the city is thirty, this should mean that you could make an effort to attract representatives from a large segment of the tourist flow that you are obviously missing so far. If the region enjoys a large number of tourists, but the attendance at your site is extremely low, you should consider some interesting ways to tap into the potential of the large tourist flow visiting your city.

Answering the above two questions will tell you, for example, whether your site benefits from tourists already visiting your local community, or whether your site is not a factor attracting visitors to the destination.

The advertising tools you develop will be different according to the type of tourists you want to attract. If most of your visitors are national tourists or visit your city for other reasons anyway and it is unlikely that your product will be interesting to foreign tourists, then it may not make sense to waste your limited budgets on placing advertisements in international media. Just the opposite, if you want to attract international tourists, you will have to put money into something more than producing a simple brochure, advertising in local newspapers or putting up posters in the region.

You'll have to think about visitor guides and magazines available in hotels, for instance.

### **Promotional funds**

Once you have defined your target markets, the means you could use to reach them are many and diverse. Here we will look at the four most commonly used ones, in the order in which you should probably apply them.

### **Brochures**

Before you decide to advertise, make sure you have brochures or other printed materials that you can send to people who contact you after they've seen your ads and want more information. Please note the following:

- It is recommended that the brochure is simple and informative. Don't overwhelm it with questionable quality photos, too much content, or a variety of fonts. If your budget allows it, hire a professional to design your materials; the investment will be worth it. The brochures do not always have to be full-colored. One or two-color publications can be very effective if they are done professionally.
- Where possible, include the following information:
  - Unique advantages of your cultural heritage product;
  - Working hours of the site;
  - Location and instructions on how visitors can reach (include a map if it helps - remember that most people don't even know where your city is, let alone the attraction itself);

- Contact information (phone or fax with a regional code, email address, website address, postal address).
- ☑ Pay attention to the size and weight of your promotional materials; this may affect postal and printing costs.
- ☑ Distribute brochures to visitor centers, hotels and other tourist sites around the country and abroad. Provide copies for the local chamber of commerce and the local tourist office.
- ☑ Consider the option of producing a joint brochure together with other cultural attractions in your region.

## Advertising

This section deals with the presentation of several different means that you could use to advertise your site. These include printed advertisements (magazines, newspapers), broadcasted commercials in radio, television, outdoor advertising (billboards), or electronic advertising (the Internet). Here is a list of what you should and should not do in relation to them:

- ☑ Consult a professional if possible, to create your ads, billboards or website. They must be simple, cleaned up and encourage the target audience to learn more. Don't overwhelm ads with too much text. Remember that you want potential tourists to call you for additional information, not to present everything in the form of an advertisement. If you use photos, they should be of high quality and resolution.
- ☑ Maintain a positive and consistent image. Advertisements in newspapers, the type of brochures and your website should look similar and make it clear that they represent the same image.
- ☑ Place your ads where tourists are more likely to see them:
  - On buses or bus stops, at airports and train stations;
  - In magazines distributed in airplanes;
  - In special literature book stores, as well as in the form of book notices;
  - In bonus tickets distributed in hotels and restaurants;

- In shopping malls.
- ☑ Consider placing an advertisement in the tourist section of targeted local, national or foreign newspapers.
  - ☑ The period during which your advertising campaign is active is also very important. You'll have to consider the seasonality factor. Trying to attract tourists for the summer season? Or in the fall? You'll need to start your ad campaign a few months before the period you want to be active as a tourist.
  - ☑ Develop a website to advertise your site. The Internet is relatively cheap, and 'kin' tourists are increasingly using it to plan their vacations. Your website could help you by even minimizing your postage. Make sure your site is linked to other relevant sites. Remember, it's more than just a marketing tool. It is also a virtual representation of your site; in the process of its development, you can involve the people who create the exhibitions and programs to ensure high quality of the historical material.
  - ☑ As we have already mentioned many times, if you cannot advertise yourself, consider creating a cooperative campaign to include several cultural heritage sites in your region or city. Consider sharing common brochures with other cultural and historical sites. A general brochure directing tourists to six sites in a given region will increase the likelihood that a visitor to a nearby historical site will visit your museum as well.
  - ☑ Also, if you have a little extra money, place ads in publications aimed at readers who are interested in tourism related to cultural and historical heritage. Your target market will tell you where to advertise.



## PUBLIC RELATIONS AND THE MEDIA

Public relations is different from advertising: they are rarely paid and are closer to news than pure advertising. However, the goal is often the same: to maintain the image, name and brand of your institution in the media in front of potential tourists.

A good public relations campaign will improve the image of your institution, improve its knowledge of tourists and eventually attract them to it. It often provides valuable opportunities for publicity that would otherwise be impossible and prohibitively expensive.



- ✓ Write and distribute press materials in connection with news about your attraction. For example, a new exhibition or an exhibition or maybe hosting a big event. Your post engine must not stop working. Always include a name and contact phone from the media as well as from interested potential customers or partners.
- ✓ Depending on your target market you could send your news to the foreign press to writers developing tourist guidebooks, to your chamber of commerce and tourism, to the tourist bureau, and to other appropriate organizations.
- ✓ Invest in quality photos of your cultural attraction to distribute in the media. In this way you will increase the likelihood that the media will publish your story.
- ✓ TV channels and radio stations can broadcast short messages about new exhibitions or programs. In addition, you could enter some free information about your site in a magazine that prepares material related to the content of the exhibitions in your museum.
- ✓ Work in cooperation with the Chamber of Commerce and the Tourism Bureau to refer journalists to you. In addition, you could invite representatives of local chambers, the hotel business, tour operators and other persons who are in a position to "sell" and promote your product in their publications or directly.
- ✓ If possible, consult a public relations professional to assist you in writing and distributing your materials. If this is not achievable, is

there a member of the board of directors who has relations with the media? Professionals in this field often maintain contacts with newspapers that could represent your subject.

## Direct Sales

This form of promotion is face-to-face. Unlike advertisements you make or newspaper postings, direct sales mean just that - 'direct' selling the product, going door-to-door to promote your institution.

- ☑ Meet with representatives of your Chamber of Commerce and Tourism to ensure that they are familiar with your institution (its products, opening hours, location). Similarly, you could visit local hotels to introduce their employees to your site. This way they can recommend it to their guests. And you could even invite them to a reception at your institution, and that would be a great advertisement for you.
- ☑ Contact tour operators and travel agencies working with your target markets. Ask your Chamber or Tourist Centre if they are planning to visit a trade fair; take advantage of this if possible. At best, you could provide them with materials for your institution to take with them and present there.
- ☑ Visit local destination management companies who are responsible for group activities. Can your site host groups? If so, can you do receptions? Do you offer discounts for groups? Can your building be rented for the purpose of a private event?
- ☑ Check if there are any consumer shows related to your target markets in which you could participate.
- ☑ If your site can accommodate groups, invite different organizations to hold your meetings on the territory of your site for free. As part of the arrangement, tell them that you would like to conduct a 5-10 minute presentation of a site/history related to the museum and inform them about your plans to develop tourism related to cultural and historical heritage

## Tourist programs and routes: to assemble all the elements

You have done the necessary research, defined the product and outlined your market plans. What next? How to combine all results?

In the world of cultural heritage tourism, organizing tourist programs and routes is essential to attract traffic to your site or city. Most routes are more than a casual invitation to visit. They are an easy-to-track roadmap that guides visitors to your destination and provides them with valuable information they need to determine how much time to spend in the region or where and what fees they will have to pay. The route would be most effective if it guides your guests to other distillations in the region that would also be interesting to them.

When making itineraries, it is best to have them lasting half a day or full days with a night, or if possible, connect multiple sites to create a weekend excursion for two or three days.

Half-day routes are particularly suitable for attractions that are located near an urban part. Many people or organizations planning and organizing meetings for groups and business travelers need appropriate activities for clients looking for unique and authentic experiences. Connecting two half-day routes you can safely get a full-day route that attracts tourists from afar and encourages them to stay overnight in your city or region.

The easiest way to create a few days of excursions is to form a common theme and work together with several other attractions or destinations. For example, a museum designed to represent the local cultural heritage combined with a chain of artisans represents a wonderful tourist program. But such a program could become even more interesting if Bulgarian national elements such as costumes, dances and songs are added to it, which combined create a unique tour related to the Bulgarian revival.

The thematic routes can be aimed at anything from anthropology, archaeology and geology to economics. The routes are limited only by your imagination.

When developing a itinerary or tourist program, remember that culture heritage tourists want more than the obvious. They travel to learn, to observe, and especially to accumulate memories and knowledge that will enrich their lives. The most successful routes and programs enable visitors to interact with local guides, explore exhibitions and enjoy the local nature.

Different forms of smart and sustainable tourism - such as cultural heritage tourism and eco-tourism - can be combined to create a learning and satisfying experience.

**Tips for creating successful itineraries and tourist programs:**

- 1) Provide information. Give accurate guidance to your site. Please indicate your working hours and which days of the week you are open. If you have an entry fee, please specify clearly.
- 2) Make an appealing presentation of the attraction and briefly describe the central point of the site visit. But don't get carried away. It is better to promise less and present more than vice versa.
- 3) Be honest about the roads and the time it takes to reach your site. If it's not an asphalt road, mention it. Visitors will need to plan more time to get to you. If there are any petrol stations along the way, warn them to refuel their cars.
- 4) Include the type of information your target tourists need. Is there an opportunity for disabled people to visit the site? Is there a cafe on site or nearby? Can tourists organize a picnic on the site? Do they have to wear comfortable shoes to enjoy the attraction? Will they need a hat? Think of your visitors as your friends and provide them with the information you would give your friends when they visit.
- 5) When combining attractions to shape one-day, overnight, or two- and three-day itineraries, add recommendations about where guests could eat or stay. These recommendations can be summarized (for example, "here you can find three good hotels"), or you can provide specific information when you are sure of the quality of the hotel/restaurant services. (Such recommendations would also serve to initiate a partnership relationship with the business community and, for example, to help you finance your printed materials.)
- 6) Add "helpful tips" that would make visitors stay longer or come home with special memories. For example, if there are interesting crafts in your region, you could include information about them, as well as where products of these crafts could be purchased or practiced.

## TIPS FOR DEVELOPING GUIDED TOURS

Guided tours mean that an employee or volunteer accompanies visitors and provides them with information and interpretations during their tour of the site. This type of tour provides visitors with a far more valuable and exciting



experience. Having trained tour guides also means that you will have a better opportunity to protect your visitors, as well as the site itself. High-quality guided tours take time to prepare, and only a few hours to be presented to each visitor group. Consider the following important points:

- Develop the tour guide program according to the topics you have defined when shaping your overall product.
- Organize the presentation to include the following elements:

**A dedicated section that attracts attention:** Do or say something provocative to attract and hold the attention of the group. Surprise or challenge them in any way.

**Connecting (bridge) part:** Connect the first part to the central representation. If in the first part you sing a song about a local hero, connect this to the objects to be seen by the group.

**Main part of the presentation:** Remember that the topic is at the core. State the topic clearly and fill it with facts that relate to the interests of your guests. The facts will help you in developing the topic. People will forget the specific facts, but they will remember the subject if it is developed correctly.

**Let the presentation be simplified:** Do not use more than seven points - five or less is better.

**Use elements that relate to different senses:** Use things that people can see, hear, touch, smell or taste. For example, visitors could lie down at the base of a tree, close their eyes and feel to try to describe a sculpture, etc.

**Be active:** Use active verbs to create good mental images.

**Conclusion:** Repeat the topic and make a summary of the main elements around which it is organized.

**Make a picture of the audience:**

Make a mental inventory of the audience and decide how to present the story according to the characteristics of the participants in the group. Ask your guests where they come from. Find out if they've been here before. Why are they visiting you?

**Shape the presentation according to the audience:**

Weave their interests into history. Think of ways to connect the story you present with where visitors come from. As far as possible, link and relate the story to their unique experience and origin.

**DOs and DON'Ts**

**DOs**

- Be enthusiastic
- Use the senses to enhance the experience - sight, hearing, smell, touch, taste
- Use appropriate and culturally sensitive humor (best it is when being spontaneous)
- Provide tourists with new ideas and knowledge in a way that is easy to understand.

**DON'Ts:**

- Don't give lectures
- Do not use technical terms or complex information
- Don't talk too much
- Make your presentation interesting. Your narrative should represent what the participants in the group are watching. The narration has to explain the importance and meaning of what they see. ("The sculpture is made of bronze.

Historically, bronze is the metal that was used to pour three-dimensional works of art. The tradition of pouring molten bronze into moulds from which the object was subsequently extracted dates back almost 5000 years. '). Make smooth transitions from the individual parts of the story by making a brief introduction before moving on to the next point. Change the tone, sound, and tempo of the voice to bring the story to life.

- Learn how to use techniques to make you an excellent guide.

Host the tour. It's a recommended practice to arrive at the group gathering for the tour 15 minutes early, so you have a little time to talk to people as they gather. Find out as much as you can about them. Please welcome them warmly and amicably. Be specific about the length of the tour, possible

difficulties, breaks, safety and security techniques, behavioral issues, and what visitors should bring with them - water, sunscreen, binoculars, and more. Pick up the pace of the tour, which is suitable for everyone in the group. It is up to you to set the speed at which the group will move, what breaks it will take and what topics will be presented to it.

- ☑ Introduce to tourists the places you visit during the tour. Help tourists understand the overall history of the place. Some tours are specialized, for example, in the field of art, but most should help the visitor understand what the "driving engine" of the place is, why certain events have happened, what the results are nowadays, and so on. Include cultural and physical factors in the story. Help the place tell its own story. Use what visitors can see, hear, smell and feel. Don't just name the things you show them. Help them understand how they operate, what they can do, what their historical value is. Be flexible in presentation and take advantage of every idea and quirk that comes to mind.
- ☑ Involve the participants actively. Connect the place to their interests. Ask them what they think of what you present to them. When they ask you a question, help them get to the answer themselves, instead of just answering them
- ☑ Know when and where to stop. All tours must include rest areas. Use these places to tell your story.
- ☑ Speak in a voice that everyone can hear. Arrange the group in a circle around you or stand in a place that is visible to everyone. Separate the group if necessary. Give one part of the group some tasks while telling the other. Wear something distinctive so you're easy to identify.
- ☑ Learn how to deal with unpleasant and rude people. Fortunately, cultural heritage tourists are mostly nice people. Yet even among them you can find know-it-all troublemakers. Respond positively and relate what they say to your story. Often, they really know a lot. Never oppose them, even if it is quite obvious that they are wrong - many of them are begging for conflicts. Instead, use their words to transition to an alternative perspective.

## Good practice

Last, but not least, let us look at a good practice example from Germany.

The Museum of Ceramics in Hör-Grenzhausen, Westerwald region, Germany, is not only a place to preserve cultural heritage, but also to promote the whole region, to encourage innovation in the production of ceramics as an old craft. The town and the region are a traditional craft center and contribute to the financial stability of the museum. The local people are proud of their traditional pottery in "Kannenbäckerland", which they consider part of their identity. The craft workshops of people who make traditional ceramic products are located around the museum. They are widely supported and promoted by the local community, for example by providing low-rent craft studios, involving craftsmen in the museum's educational work, being able to exhibit and sell the craft products in the museum shop, as well as being able to exchange knowledge with their colleagues from all over the world, organizing international competitions and through sales campaigns such as the annual ceramic market. The museum is strongly tied to the city, the region, the regional economy and the regional tourism agency. It participates in the European "Ceramic Street" and in the construction of a network of internationally engaged research and production facilities (through conferences, exhibitions and the use of social media). The local economy (for example the glass refining company Rastal) is actively helping with donations and more. In addition to his tasks of preserving the museum's "main offers", there is a cultural program, providing infrastructure for various events, children's programs, training professionals and interested fans, as well as developing an excellent museum store. The Museum of Ceramics has numerous partnerships with other museums at local, regional, national and European level, with travel agencies and with various business organizations.



Find out more at <http://www.keramikmuseum.de>

## USED SOURCES

- Tourism Portal of the Ministry of Tourism of the Republic of Bulgaria <https://bulgariatravel.org/en/%B2%D0%B8%D0%B4%D0%BE%D0%B2%D0%B5-%D1%82%D1%83%D1%80%D0%B8%D0%B7%D1%8A%D0%BC/%D0%BA%D1%83%D0%BB%D1%82%D1%83%D1%80%D0%B5%D0%BD-%D1%82%D1%83%D1%80%D0%B8%D0%B7%D1%8A%D0%BC/>
- Development Plan for Cultural Tourism of the Republic of Bulgaria [https://www.tourism.government.bg/sites/tourism.government.bg/files/uploads/2019\\_gg/proekt\\_na\\_plan\\_-\\_kulturen\\_turizam.pdf](https://www.tourism.government.bg/sites/tourism.government.bg/files/uploads/2019_gg/proekt_na_plan_-_kulturen_turizam.pdf)
- [https://www.europetour.tips/wp-content/uploads/2018/01/Module\\_1\\_EUROPETOUR\\_BG\\_final\\_180110.pdf](https://www.europetour.tips/wp-content/uploads/2018/01/Module_1_EUROPETOUR_BG_final_180110.pdf)
- Cultural Tourism and Regional Development, authors Todor Chobanov and Stanislav Stanilov <https://ncf.bg/web/files/documents/51/file/kulturenturizam.pdf>
- Law on the Cultural Heritage of the Republic of Bulgaria - <https://www.lex.bg/laws/ldoc/2135623662>
- UNESCO Regional Centre in Bulgaria - <https://www.unesco-centerbg.org/%D1%8E%D0%BD%D0%B5%D1%81%D0%BA%D0%BE/>



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